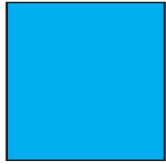


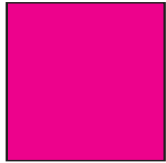
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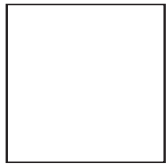
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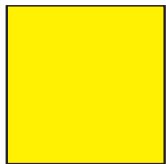
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Registration Book 2006-2007



White



Yellow

Undergraduate
and Graduate
Registration Book

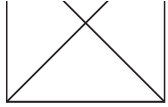
Summer 2006

Fall 2006

Spring 2007



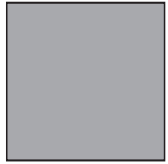
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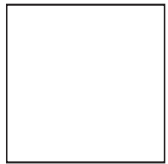
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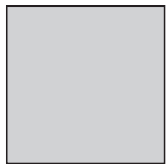
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Registration Book 2006-2007



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Undergraduate
and Graduate
Registration Book

Summer 2006
Fall 2006
Spring 2007



School of VISUAL ARTS®

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The School of Visual Arts has been authorized by the New York State Board of Regents to confer the degree of Bachelor of Fine Arts on graduates of four-year programs in Advertising and Graphic Design; Computer Art; Film, Video and Animation; Fine Arts; Illustration and Cartooning; Interior Design; Photography; and to confer the degree of Master of Fine Arts on graduates of two-year programs in Art Criticism and Writing; Computer Art; Design; Fine Arts; Illustration as Visual Essay; Photography, Video and Related Media; and to confer the degree of Master of Professional Studies on graduates of the two-year program in Art Therapy; and to confer the degree of Master of Arts in Teaching on graduates of the one-year program in Art Education.

The School of Visual Arts is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104, 215.662.5606. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The School of Visual Arts is an accredited institutional member of the National Association of Schools of Art and Design, and is a member of the International Association of Independent Schools for Art and Design, AIAS.

The BFA Interior Design Department of the School of Visual Arts is accredited as a professional-level program by the Foundation for Interior Design Education Research (FIDER).

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected status.

The College reserves the right to make changes from time to time affecting policies, fees, curricula and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract.

BFA Degree Requirements

1. Credit requirements: successful completion of 120 credits with a basic distribution of at least:

72 credits in studio courses that carry a prefix of ADD, AND, CFD, CID, CVD, FDD, FGD, FID, FPD, FSD, GDD, IDD, ILD, PHD, SCD, SDD, SGD or SMD.

30 credits in humanities and sciences courses that carry a prefix of CTD, HCD, HDD, HHD, HLD, HPD or HSD.

Students are required to complete one designated 3-credit course in each of the following areas: history (HHD prefix), literature (HLD prefix), social sciences (HPD prefix), and science (HSD prefix), unless credit has been awarded in transfer. These courses may only be chosen from the specified core curriculum listed in this book as section "R."

All degree candidates must pass the Proficiency Examination. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

12 credits in art history courses that carry a prefix of AHD. Students majoring in interior design should refer to specific courses in their departmental course listing for art history courses that apply to their major.

6 credits in either studio, general humanities and sciences, art history or special courses.

2. Students must meet the requirements of their major department. Please see the individual department sections for these specific requirements.

Note: Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.

MAT Degree Requirements

1. Successful completion of 36 credits, including all required courses.
2. Three semesters of residency.
3. Successful completion of the thesis project. Documentation of all MAT thesis projects must be on file in the Art Education graduate program office to be eligible for degree conferral.

Note: Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.

MFA and MPS Degree Requirements

1. Successful completion of 60 credits, including all required courses. Graduate students at large (GSAL) must successfully complete all requirements as determined by their department chair, in addition to the 60 credits for the MFA or MPS degree.
2. A matriculation of two academic years. Students with credits in transfer (maximum of 15) can complete the program in three semesters instead of four.
3. Successful completion of the thesis project. Documentation of all MFA and MPS thesis projects must be on file in the appropriate graduate program office to be eligible for degree conferral.

Note: Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.

Registration Instructions and Information

UNDERGRADUATE FRESHMEN AND TRANSFER STUDENTS

Registration for undergraduate freshmen and transfer students entering the Undergraduate Division in the 2006 fall semester will be by appointment with departmental advisor.

Please read and follow the instructions listed in your major department section in this book carefully. If you have any questions regarding these instructions, please contact the Registrar's Office at 212.592.2200 or e-mail registrar@sva.edu.

CURRENTLY ENROLLED UNDERGRADUATE STUDENTS

Registration for all currently enrolled undergraduate students will take place on an in-person basis from Monday, March 27 through Friday, April 7, according to the procedures outlined below. Registration will be held in the Visual Arts Museum, 209 East 23rd Street, from 8:30 am to 1:30 pm, and 2:30 pm to 4:30 pm. *Note: Students arriving in the registration area after 1:00 pm will not be admitted until 2:30 pm. Students arriving after 4:00 pm will not be admitted until the next day.*

March 6 – March 24, 2006

Students select courses, meet with department heads or advisors as needed, and complete all registration forms.

March 27 – April 7, 2006

Registration by appointment only. Students on leave of absence will be assigned a registration time on a first-come, first-served basis. They are advised to call the Registrar's Office at 212.592.2200 and make their appointment during the following time period: Monday, March 6 through Friday, March 24.

Incomplete grades made up after February 15 will not be counted toward the completed credit total for the purpose of registration.

Note: Students with fewer than 90 credits by the close of the 2006 spring semester will not be permitted to register for the fourth-year required classes except by written permission of the department chair and the departmental advisor.

GRADUATE STUDENTS

Registration for all students in the Graduate Division will be scheduled on an individual basis, from Monday, March 27 through Friday, April 7. Please contact your departmental advisor for specifics.

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.

The online Registration Book can be accessed through SVA-NET.

UNDERGRADUATE DEPARTMENTAL ADVISORS

Advertising/Graphic Design; Illustration/Cartooning (1st Year)

Yolanda Powell-Davis, Tel: 212.592.2542 Fax: 212.592.2545

E-mail: ypowell@sva.edu

Advertising/Graphic Design; Illustration/Cartooning (2nd Year)

Sakinah Sanders, Tel: 212.592.2122 Fax: 212.592.2413

E-mail: smsanders@sva.edu

Advertising/Graphic Design; Illustration/Cartooning (3rd Year)

Alida Beck-LaRocca, Tel: 212.592.2123 Fax: 212.592.2413

E-mail: abecklarocca@sva.edu

Advertising/Graphic Design; Illustration/Cartooning (4th Year)

Patricia Koch, Tel: 212.592.2121 Fax: 212.592.2413

E-mail: pkoch@sva.edu

Animation

Paul Marigliano, Tel: 212.592.2694 Fax: 212.592.2688

E-mail: pmarigliano@sva.edu

Computer Art

Phyllistine Travis, Tel: 212.592.2522 Fax: 212.592.2506

E-mail: ptravis@sva.edu

Film and Video (2nd and 3rd Year)

Chris F. Ferrara, Tel: 212.592.2276 Fax: 212.592.2115

E-mail: cfferrara@sva.edu

Film and Video (1st and 4th Year)

Elvera Loretta Vilson, Tel: 212.592.2191 Fax: 212.592.2115

E-mail: evilson@sva.edu

Fine Arts

Dora Riomayor, Tel: 212.592.2543 Fax: 212.592.2545

E-mail: driomayor@sva.edu

Interior Design

Michael Sweeney, Tel: 212.592.2585 Fax: 212.592.2573

E-mail: msweeney@sva.edu

Photography (1st and 2nd Year)

Angela Kaniecki, Tel: 212.592.2331 Fax: 212.592.2336

E-mail: akaniecki@sva.edu

Photography (3rd and 4th Year)

Thomas S. Cho, Tel: 212.592.2307 Fax: 212.592.2336

E-mail: tscho@sva.edu

GRADUATE DEPARTMENTAL ADVISORS

Art Criticism and Writing

Melissa Healy, Tel: 212.592.2408 Fax: 212.989.3516

E-mail: mhealy2@sva.edu

Art Education

Sylvia Parker, Tel: 212.592.2448 Fax: 646.336.7702

E-mail: sparker@sva.edu

Art Therapy

Aaron Cockle, Tel: 212.592.2610 Fax: 917.606.0461

E-mail: acockle@sva.edu

Computer Art

Russet Lederman, Tel: 212.592.2531 Fax: 212.592.2509

E-mail: russet@mfaca.sva.edu

Design

Esther Ro-Schofield, Tel: 212.592.2600 Fax: 212.592.2627

E-mail: eroschofield@sva.edu

Fine Arts

JP Forrest, Tel: 212.592.2501 Fax: 212.592.2503

E-mail: jforrest@sva.edu

Illustration as Visual Essay

Kim Ablondi, Tel: 212.592.2210 Fax: 212.366.1675

E-mail: kabloni@sva.edu

Photography, Video and Related Media

Kari Grimsby, Tel: 212.592.2361 Fax: 212.592.2366

E-mail: kgrimsby@sva.edu

General Information

PREPARING YOUR COURSE SCHEDULE

Summer 2006 / 2007 Semesters

Using the worksheet in the back of this book, construct your summer semester schedules from the courses you select. After you have selected your course(s), complete the summer 2006 and/or summer 2007 course selection form(s) in the back of this book. Be sure to list the course number and section letter. The completed course selection form(s) should be presented when you register.

Fall 2006 / Spring 2007 Semesters

Using the worksheet in the back of this book, construct your fall and spring semester schedules from the courses you select. Choose your courses carefully. It is a good idea to have some alternative courses selected in case your first choices are not available.

After you have selected your courses and checked that there are no time conflicts, list the fall and spring courses on the course selection form in the back of this book. Be sure to list the course number and section letter. The completed course selection form should be presented when you register.

You will receive a preprinted registration form when you register. Please verify that the information is accurate. If any of this information is incorrect, please cross it off and print the correct information next to it.

Once you have completed registration, you will receive a copy of your preliminary schedule. Please make sure that they are correct before you leave the registration area, as you will only be able to change courses for the fall semester during the course adjustment periods.

Upper-class students will be given priority in selecting electives. Undergraduate students enrolled for the spring 2006 semester may not register for foundation-year courses until the first course adjustment period, August 10 – 11, 2006.

Undergraduate Students

Students who wish to take more than 15 credits per semester must receive approval from their departmental advisor. *Note: All credits in excess of 15 will be billed at the current per-credit rate.*

Graduate Students

Students who wish to take more than 15 credits per semester (16 for MFA Art Criticism and Writing) must receive approval from their departmental advisor. *Note: All credits in excess of 15 (in excess of 16 for MFA Art Criticism and Writing) will be billed at the current per-credit rate.*

Course Adjustment Periods

Course adjustment (drop/add) periods for the fall 2006 and spring 2007 semesters will be held Thursday and Friday, August 10 and 11; and Thursday, September 7 through Tuesday, September 19, from 9:00 am to 1:00 pm and 2:30 pm to 4:30 pm in your departmental advisor's office.

Course adjustment (drop/add) periods for the spring 2007 semester will be held Wednesday, November 29 through Friday, December 1 and Wednesday, January 10 through Monday, January 22, from 9:00 am to 1:00 pm and 2:30 pm to 4:30 pm in your departmental advisor's office.

Students are advised to keep receipts from all registrations and drop/adds and to check them thoroughly for accuracy.

SCHEDULE AND PROCEDURES FOR ALL STUDENTS

March 6 – March 24, 2006

Students select courses, meet with department heads or advisors as needed, and complete all registration forms.

March 13 through the start of classes

Registration for the summer 2006 courses (as listed in the summer 2006 section of this book).

March 27 – April 7, 2006

Registration by appointment only. Students on leave of absence will be assigned a registration time on a first-come, first-served basis. They are advised to call the Registrar's Office at 212.592.2200 and make their appointment during the following time period: Monday, March 6 through Friday, March 24.

May 1, 2006

Tuition and fees due date for the summer 2006 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$100. A late fee of \$25 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

On or before July 13, 2006

Students will receive a complete statement of tuition and fees one month prior to the fall 2006 semester due date.

August 1, 2006

Due date for fall 2006 semester tuition and fees. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$100. A late fee of \$25 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

August 10 – 11, 2006

Course adjustment period, fall 2006 and spring 2007 semesters (departmental advisor's office)

September 7 – 19, 2006

Course adjustment period, fall 2006 and spring 2007 semesters (departmental advisor's office)

November 27, 2006

Registration for first-time freshmen, spring 2007 and summer 2007, by appointment with the departmental advisor.

November 29 – December 1, 2006

Course adjustment period for spring 2007 semester (departmental advisor's office)

December 1, 2006

Due date for spring 2007 semester tuition and fees. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$100. A late fee of \$25 will be charged to all students on payment plans each month that payment is late. In addition, late payment may result in student's registration being canceled.

January 10 – 22, 2007

Course adjustment period for spring 2006 semester (departmental advisor's office)

May 1, 2007

Due date for summer 2007 semester foundation tuition and fees. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$100. A late fee of \$25 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

FINANCIAL REQUIREMENTS FOR REGISTRATION

1. Students with a prior semester balance will be required to obtain a financial clearance to register from either the Office of Student Accounts or the Office of Financial Aid.
2. All students who participated in the SVA Payment Plan during the 2005-2006 academic year will automatically be renewed. There will be a financial aid advisor at registration to assist you. Students who have not used the payment plan may opt to do so at that time.
3. Students who will be relying on financial aid assistance to pay their tuition should contact the Office of Financial Aid as soon as possible.
4. Financial aid recipients of any kind, other than scholarship recipients, will be required to have filed their FAFSA no later than March 1.

FEES EFFECTIVE FOR THE SUMMER 2006 SEMESTER

Tuition for summer 2006 courses (as listed in the summer 2006 section of this book) will be charged \$620 per credit, unless otherwise indicated in the course information. Students who register for these courses will not be charged the departmental fee. *Note: Students enrolled in a full-time 2006 summer foundation program will be charged tuition and fees as outlined in the 2005-2006 Undergraduate and Graduate Registration Book.*

FEES EFFECTIVE FOR THE 2006-2007 ACADEMIC YEAR

Tuition

Tuition for the 2006-2007 academic year will include the former registration fee charge of \$500.00 per semester.

\$11,040 per semester Undergraduate Division (12 to 15 credits)

\$12,260 per semester Graduate Division (12 to 15 credits*), with the exception of Design program. The tuition fee for the MFA Design program is \$13,730 per semester (12 to 15 credits).

* *Note: MFA Art Criticism and Writing majors may take up to 16 credits at the base tuition rate.*

Registration Fee

\$00.00. No registration fee will be assessed for the 2006-2007 academic year. This fee has been incorporated into tuition charges to cover such expenses as transcript requests, degree application, student activities fee, library, and buildings and grounds.

Undergraduate Departmental Fees

Advertising: Foundation	\$150	per semester
Advertising: Sophomore, Junior, Senior	\$700	per semester
Animation	\$850	per semester
Cartooning: Foundation	\$150	per semester
Cartooning: Sophomore, Junior, Senior	\$200	per semester
Computer Art	\$1,200	per semester
ESL/Studio Program	\$600	per semester
Film	\$1,200	per semester
Fine Arts: Foundation	\$150	per semester
Fine Arts: Sophomore, Junior, Senior	\$500	per semester
Graphic Design: Foundation	\$150	per semester
Graphic Design: Sophomore, Junior, Senior	\$700	per semester
Illustration: Foundation	\$150	per semester
Illustration: Sophomore, Junior, Senior	\$200	per semester
Interior Design	\$1,100	per semester
Photography	\$1,100	per semester
Screenwriting: Sophomore, Junior, Senior	\$700	per semester
Video	\$1,200	per semester

Graduate Departmental Fees

Art Criticism and Writing	\$250	per semester
Art Education	\$250	per semester
Art Therapy	\$250	per semester
Computer Art	\$1,200	per semester
Design	\$300	per semester
Illustration as Visual Essay	\$250	per semester
Photography, Video and Related Media	\$1,200	per semester

Housing Charges: Fall 2006/Spring 2007

George Washington Large Single	\$4,900	per semester
George Washington Small Single	\$4,350	per semester
George Washington Double	\$4,050	per semester
Gramercy	\$4,900	per semester
Gramercy Studio	\$5,400	per semester
The New Residence	\$5,400	per semester

Housing Charges: Summer 2006

George Washington Large Single	\$1,100	per month
George Washington Small Single	\$1,050	per month
George Washington Double	\$1,000	per month
Gramercy	\$1,250	per month
The New Residence	\$1,250	per month
All summer housing on a weekly basis	\$400	per week

Housing Deposit

Students who wish to apply for any of the SVA residencies are required to submit an \$800 housing deposit (\$300 nonrefundable placement fee and \$500 security deposit).

Late-Registration Fee

Currently enrolled students who do not adhere to the registration schedule and register during a late-registration period will be charged a \$100 late-registration fee. Students withheld from registration by the College will not be charged this fee, except for students withheld for nonpayment of a prior balance or for an immunization hold.

Late Course Adjustment Fee

There will be no fee charged for any course adjustment during the course adjustment periods. However, students who for any reason need to add a course to their schedule after the close of the course adjustment period will be charged a \$50 late course adjustment fee. In addition, they must have secured written approval from their instructor and from their departmental advisor in order to add courses after the second week of the semester. Students wishing to drop courses may do so through the eighth week of the semester (for 15-week courses). The student must secure written approval from her/his advisor in order to drop a course after the second week of the semester.

Course and Equipment Fees

Please see the major-department sections for individual course and equipment fees. Individual course and equipment fees will be fully refunded during the drop/add periods. Individual course and equipment fees are nonrefundable after the drop/add periods.

Health Insurance Fee

\$460 per semester

Payment Plan Fee

\$200 per semester

Per-Credit Charge: Undergraduate Division

Students registered for fewer than 12 credits or more than 15 credits per semester will be billed at the rate of \$740 per credit for Undergraduate Division courses. Tuition for more than 15 credits is fully refundable during the drop/add period. After the drop/add periods, refunds for extra credit tuition charges will be prorated based on the institutional refund policy.

Per-Credit Charge: Graduate Division

Students registered for fewer than 12 credits or more than 15 credits per semester (16 credits per semester for the MFA Art Criticism and Writing program) will be billed at the rate of \$820 per credit (\$915 for MFA Design) for Graduate Division courses. Tuition for more than 15 credits (more than 16 credits for the MFA Art Criticism and Writing) is fully refundable during the drop/add period. After the drop/add periods, refunds for extra credit tuition charges will be prorated based on the institutional refund policy. *Note: Graduate students may audit one undergraduate or one continuing education course each semester, to a maximum of two courses per academic year (fall, spring or summer) without additional tuition charge. Courses must be audited during a two-year period and cannot exceed four courses in total (two courses for MAT Art Education students). All applicable course fees will be charged. Courses open to auditing are subject to availability.*

Summer 2006 Access Fees

BFA Computer Art Lab Access	May 30 – July 28	\$500
BFA Digital Imaging Center Access	May 30 – July 28	\$300
BFA Photography Darkroom Access	May 30 – July 28	\$400
BFA Photography Digital Lab Access	May 30 – July 28	\$480
BFA/MFA Printshop Access	May 30 – July 28	\$175
MFA Computer Art Lab Access (first session)	May 22 – June 30	\$550
MFA Computer Art Lab Access (second session)	July 5 – August 11	\$550
MFA Photography Lab Access	May 30 – July 28	\$550

PLEASE NOTE

1. The School of Visual Arts reserves the right to make course changes when necessary and to withdraw a course for valid reasons, including inadequate enrollment. In any case where such an action by the College makes it necessary for you to adjust your schedule, you will not be charged any fee for the course adjustment.
2. It is each student's responsibility to meet all registration deadlines. In the event of a grave emergency, your departmental advisor must be notified so that special arrangements can be made.
3. Students are advised to keep receipts from all registrations and drop/adds and to check them thoroughly for accuracy before leaving the registration or drop/add area.
4. Be sure to keep your current address on file with the College. Inform the Registrar's Office of all address changes as soon as possible.

ANNUAL SECURITY REPORT

The Student Right-to-Know and Campus Security Act was signed in November 1990. The act requires higher-education institutions that participate in Title IV student assistance programs to provide information on campus crime statistics to current and prospective students.

Incidents: Since August 1, 1991, a database has been maintained in the Office of Institutional Research concerning the occurrence on campus of the incidents listed below. This report covers activity for the period January 1, 2002 through December 31, 2004.

	Jan-Dec '02	Jan-Dec '03	Jan-Dec '04
Aggravated assault	0	1	0
Arson	0	0	0
Burglary (theft)	9	6	8
Motor vehicle theft	0	0	0
Murder	0	0	0
Negligent manslaughter	0	0	0
Robbery	0	0	0
Sexual assault	0	0	0

Arrests: Since August 1, 1991, a database has been maintained in the Office of Institutional Research concerning the number of arrests for the following crimes occurring on campus. This report covers activity for the period January 1, 2002 through December 31, 2004.

	Jan-Dec '02	Jan-Dec '03	Jan-Dec '04
Drug abuse violations	2	0	0
Liquor law violations	0	0	0
Weapons possessions	0	0	0

These statistics are published and distributed annually to all current students and employees, and to any applicant for enrollment or employment, upon request.

Academic Calendar

Summer 2006 – Summer 2007

MAY 2006

Monday, May 1	Due date for summer 2006 semester tuition
Monday, May 1	Financial aid deadline for submitting 2005-06 TAP application
Monday, May 1	Due date for all spring 2006 grades
Monday, May 1	Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2005 semester
Tuesday, May 2	Check-out SVA residence halls for nongraduating students
Saturday, May 6	Summer 2006 semester begins
Monday, May 8	Summer 2006 second-semester summer foundation program begins
Wednesday, May 10	Commencement, class of 2006
Wednesday, May 10	Check-out SVA residence halls for graduating students
Monday, May 29	Memorial Day, College closed

JUNE 2006

Monday, June 5	Summer 2006 continuing education program begins
Friday, June 30	Financial aid deadline for submitting 2005-06 FAFSA application

JULY 2006

Monday and Tuesday, July 3 – 4	Independence Day, College closed
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AUGUST 2006

Tuesday, August 1	Due date for fall 2006 semester tuition
Tuesday, August 1	Fall 2006 continuing education program registration begins
Wednesday, August 2	Summer 2006 second-semester foundation program ends
Thursday and Friday, August 10, 11	Course adjustment period fall 2006 and spring 2007 semesters (departmental advisors' offices)
Friday, August 18	Check-out SVA residence halls for summer 2006 semester students
Saturday, August 19	Summer session ends
Sunday, August 27	Check-in SVA residence halls for new students
Monday through Friday, August 28 – September 1	Orientation for new students
Thursday, August 31	Check-in SVA residence halls for returning students

SEPTEMBER 2006

Monday, September 4	Labor Day, College closed
Tuesday, September 5	Undergraduate and graduate classes begin
Thursday through Tuesday, September 7 – 19	Course adjustment period fall 2006 and spring 2007 semesters (departmental advisors' offices)
Wednesday, September 13	Fall 2006 continuing education program begins
Friday and Saturday, September 22, 23	Rosh Hashanah, no continuing education classes

OCTOBER 2006

- Monday, October 2 Administrative withdrawal for students without financial clearance for fall 2006 semester
- Monday, October 2 Yom Kippur, no continuing education classes
- Monday, October 9 Columbus Day, no continuing education classes
- Monday, October 30 Last day to officially withdraw from fall 2006 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)

NOVEMBER 2006

- Wednesday through Sunday, November 22 – 26 No continuing education classes
- Thursday through Sunday, November 23 – 26 Thanksgiving recess, College closed
- Monday, November 27 Registration for spring 2007 and summer 2007 semesters (by appointment with departmental advisors)
- Wednesday through Friday, November 29 – December 1 Course adjustment period (departmental advisors' offices)

DECEMBER 2006

- Friday, December 1 Due date for spring 2007 semester tuition
- Friday, December 1 Deadline for international students completing degree studies fall 2006 semester to submit OPT application to the International Student Office
- Friday, December 1 Financial aid deadline for submitting all loan applications for students registered for fall 2006 semester only
- Monday, December 4 Winter/spring 2007 continuing education program registration begins
- Tuesday, December 19 Thursday undergraduate and graduate classes end
- Wednesday, December 20 Undergraduate and graduate classes end; last day of Friday undergraduate and graduate classes; last day Registrar's Office will accept grade changes for spring 2006 and summer 2006 semesters
- Wednesday, December 20 Check-out SVA residence halls for nonreturning students
- Wednesday, December 20 Due date for all fall 2006 semester grades
- Thursday through Monday, December 21 – January 1 Staff holiday, College closed

JANUARY 2007

- Wednesday, January 3 Late registration for spring 2007 and second-semester foundation summer 2007 program (by appointment with departmental advisors)
- Wednesday, January 3 Check-in SVA residence halls for new students
- Thursday and Friday, January 4, 5 Orientation for new students
- Monday, January 8 Undergraduate and graduate classes begin
- Wednesday through Monday, January 10 – 22 Course adjustment period spring 2007 semester (departmental advisors' offices)
- Friday, January 12 Optimal financial aid deadline for submitting FAFSA forms for early decision for fall 2007
- Monday, January 15 Martin Luther King, Jr. Day, College closed
- Monday, January 22 Winter/Spring 2007 continuing education program begins

FEBRUARY 2007

- Thursday, February 1 Optimal filing deadline for new students to submit FAFSA forms to central processor for 2007-2008 financial aid
- Thursday, February 1 Admissions completion deadline for first-time freshman applicants to the Silas H. Rhodes Scholarship program for fall 2007
- Friday, February 2 Administrative withdrawal for students without financial clearance for spring 2007 semester
- Wednesday through Friday, February 28 – March 2 Residence hall room selection for returning students

MARCH 2007

Thursday, March 1	Optimal financial aid date for returning students to submit 2007-2008 FAFSA application
Thursday, March 1	Admissions completion deadline for transfer applicants to the Silas H. Rhodes Scholarship program for fall 2007
Monday, March 5	Last day to officially withdraw from spring 2007 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)
Monday through Sunday, March 5 – 11	Spring break, no classes
Friday, March 9	Staff holiday, College closed
Monday through Friday, March 26 – April 6	Registration for all currently enrolled undergraduate and graduate students for 2007-2008 academic year (by appointment only)

APRIL 2007

Monday and Tuesday, April 2, 3	Passover, no continuing education classes
Friday, April 6	Deadline for international students completing degree studies spring 2007 semester to submit OPT application to the International Student Office
Monday, April 9	Summer 2007 continuing education program registration begins
Monday, April 16	Financial aid deadline for submitting all loan applications for fall/spring or spring only students
Monday, April 30	Due date for all spring 2007 semester grades
Monday, April 30	Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2006 semester

MAY 2007

Tuesday, May 1	Due date for summer 2007 semester tuition
Tuesday, May 1	Financial aid deadline for submitting 2006-2007 TAP application
Tuesday, May 1	Check-out SVA residence halls for nongraduating students
Saturday, May 5	Summer 2007 semester begins
Monday, May 7	Summer 2007 second-semester foundation program begins
Friday, May 11	Tentative date for commencement, class of 2007
Friday, May 11	Check-out SVA residence halls for graduating students
Monday, May 28	Memorial Day, College closed

JUNE 2007

Monday, June 4	Summer 2007 continuing education program begins
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JULY 2007

Monday, July 2	Financial aid deadline for submitting 2006-2007 FASFA application
Tuesday and Wednesday, July 3, 4	No continuing education classes
Wednesday, July 4	Independence Day, College closed
Monday, July 30	Summer 2007 second-semester foundation program ends

AUGUST 2007

Wednesday, August 1	Due date for fall 2007 semester tuition
Friday, August 17	Check-out SVA residence halls for summer 2007 semester students
Saturday, August 18	Summer session ends

Annual Notification of the Family Educational Rights and Privacy Act

Known by its acronym, FERPA, this important legislation guarantees to you certain rights regarding your education records—information such as your academic transcripts, financial aid records and student accounts records.

Here are your FERPA rights:

- The right to inspect and review your educational records. You may submit a written request to the registrar that specifies the record(s) you wish to see. SVA will make arrangements for access and notify you of where to go and when to inspect your records within a reasonable time.
- The right to request the amendment of your education records to ensure that they are accurate and not in violation of your privacy or rights. To do this, simply write the SVA office responsible for the record, make clear which part you want changed, and specify what you feel is inaccurate or misleading. If SVA decides not to amend the record, the College will notify you of its decision and advise you of your right to a hearing.
- The right to file a complaint with the U.S. Department of Education concerning alleged failures of the School of Visual Arts to comply with the requirements of FERPA. The name and address of the FERPA office is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue SW
Washington, DC 20202-4605

- The right to agree to disclosures of personally identifiable information contained in educational records (information that would make identity easily traceable—e.g., your Social Security number), except to the extent that FERPA authorizes disclosure without consent.

An example of disclosure without consent would be the opening of your records to College officials with legitimate educational interests. A “College official” is a person employed by the School of Visual Arts in an administrative, supervisory, academic/research/support staff position (including law enforcement unit personnel and health staff); a person or company with whom SVA has contracted (such as an attorney, auditor or collection agent); a person serving on the board of directors; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another College official in performing his or her duties. A College official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.

DIRECTORY INFORMATION

Directory information includes your name, address, telephone number, e-mail address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, degree(s) conferred (including dates).

Your rights regarding these records include the right to prevent disclosure of directory information.

The College will honor a request to withhold these items of information but cannot assume responsibility to contact a student for subsequent permission to release the information. Regardless of the effect, the College assumes no liability for honoring instructions that such information be withheld.

DISCLOSURE POLICY

The School of Visual Arts will disclose information from a student’s education records only with the written consent of the student, except:

- To school officials who have a legitimate educational interest in the records. School officials may not release any information to a third party without the written consent of the student, except as specified below.

Letters of recommendation, which are made from the recommender’s personal observation or knowledge, do not require a written release from the student who is the subject of the recommendation. However, if the student wishes the recommender to include personally identifiable information from a student’s education record (such as grades, GPA, etc.), the student must provide the school official with a signed release. The signed release is to be placed in the student’s file, which holds the education record.

- To officials of another school, upon request, in which a student seeks or intends to enroll. The School of Visual Arts will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.

- To certain officials of the U.S. Department of Education, the comptroller general of the United States, the attorney general of the United States, and state and local educational authorities, in connection with certain state or federally supported education programs.

- To persons or organizations providing financial aid to students or determining financial aid decisions, on the condition that the information is necessary to: 1) determine eligibility for the aid; 2) determine the amount of the aid; 3) determine the conditions for the aid, or 4) enforce the terms and conditions of the aid.

- If required by a state law requiring disclosure that was adopted before November 19, 1974.

- To organizations conducting certain studies for or on behalf of the School of Visual Arts to develop, validate and administer predictive tests; to administer student aid programs; or to improve instruction.

- To accrediting organizations to carry out their functions.

- To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.

- To comply with a judicial order or a lawfully issued subpoena. The School of Visual Arts will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.

- To appropriate parties in a health or safety emergency.

- To a victim of an alleged crime of violence, including a non-forcible sex offense, who requests the final results of any institutional disciplinary proceeding against the alleged perpetrator of that crime with respect to that crime.

HOW TO PREVENT/CONSENT DISCLOSURE

The disclosure form, as well as all other FERPA information, is available at the Registrar's Office and on-line in SVA-NET.

The disclosure form allows you to instruct SVA to do the following:

- Prevent disclosure of directory information to members of the School of Visual Arts community except to the extent that the FERPA authorizes disclosure without consent.
- Allow disclosure of both directory information and education records to parents of nondependent students.

- To parent(s) or guardian(s) regarding the student's second or subsequent violation of any federal, state, or local law, or of any institutional policy or rule governing the use of alcohol or a controlled substance, if: 1) the student is under the age of 21 and unemancipated at the time of the disclosure; and 2) the institution has determined that the student committed a disciplinary violation with respect to that use or possession.

- To parent(s) or guardian(s) of a dependent student regarding the student's attendance and/or academic performance.

- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

A student's consent to release information from his/her education record to a third party, when required, must be submitted in writing to the custodian of the record, or to the Registrar. Such written consent must: 1) specify the records to be released; 2) state the purpose of the disclosure; 3) identify the party or class of parties to whom disclosure may be made; and 4) be signed and dated by the student. The written request may be submitted by fax but not by e-mail.

When a student authorizes the release of information, as described above, the School of Visual Arts will notify the third party that they are not permitted to disclose the information to others without additional written consent of the student.

Names of any other student(s) involved, including a victim or witness, may not be disclosed without written consent of the other student(s).

Records of deceased students. From the date of death of a student or former student, records previously available only to that student or with the student's consent may, within the first 25 years following the student's death, be released to the following:

- The personal representative of the student's estate;
- The parents or next of kin of the student; or
- Upon the closing of the student's probate estate or two years after the student's death, if no probate estate has been opened, the student's next of kin or the caretakers of the student's residuary estate under his or her last will or will equivalent.

Following the 25th anniversary of the student's death, the records of the student may be released upon good cause shown, in the sole discretion of the school administration.

Any written statement by the student before death or in the student's last will to the contrary may supersede the above rules.



FERPA Disclosure Form

IMPORTANT — PLEASE RETURN TO THE REGISTRAR’S OFFICE

Student ID # _____

Last Name _____

First Name _____

Date _____

This form serves as your instructions to SVA regarding the handling of the preceding information.

Please sign and date each line as appropriate, indicating that you have read the preceding statements to indicate your instructions to SVA.

1. DIRECTORY INFORMATION

Please consider very carefully the consequences of any decision by you to withhold directory information. If you inform the Registrar’s Office not to release directory information, any future requests for such information from non-institutional persons or organizations will be refused. The School of Visual Arts will honor your request to withhold directory information but cannot assume responsibility to contact you for subsequent permission to release it. Regardless of the effect upon you, the School of Visual Arts assumes no liability for honoring your instructions that information be withheld.

Directory information is defined by the School of Visual Arts as: student name, address, telephone number, e-mail address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, degree(s) conferred (including dates).

If you wish to change your restrictions on disclosure of directory information, a new form must be filed with the Registrar’s Office.

I request that the School of Visual Arts not release my directory information. I understand that, among other things, this means no office or faculty member can release any status information or other directory information

Student Signature _____

Please Print Name _____

Date _____

2. EDUCATIONAL RECORDS

If you are a dependent and claimed on your parent(s) or guardian(s) IRS Tax form 1040, then these records may be released to them with or without your written permission.

Are you claimed as a dependent on your parent/guardian IRS Tax form 1040? Yes No Not Sure

I consent to SVA releasing, or not, my educational records and directory information to my parents or guardians as indicated below:

Action	Check One	Parent/Guardian Name (please print)
Release to both parents/guardians	<input type="checkbox"/>	_____
Release to father only	<input type="checkbox"/>	_____
Release to mother only	<input type="checkbox"/>	_____
Release to other (specify)	<input type="checkbox"/>	_____
Do Not Release	<input type="checkbox"/>	_____

Student Signature _____

Please Print Name _____

Date _____



Summer 2006

Advertising and Graphic Design

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

GDD-2220-A

Design Procedures

Monday through Friday, May 30 – June 19 (begins Tuesday, May 30)

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: F. Floro

Using Adobe Photoshop, Adobe Illustrator and design layout programs such as InDesign, students will develop design processes that address various communication problems. With an emphasis on enhancing technical abilities, this course will explore both traditional and new media tools best suited for effective visual communication.

GDD-2230-A

Basic Typography Workshop

Monday through Friday, July 19 – August 8 (begins Wednesday, July 19)

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: K. Brainard

An intensive investigation into the use of typography as a creative visual communication tool, this course will encourage innovation and risk-taking as applied to an array of design projects. Students will work on expanding their conceptual approach to typography and discover new ways to best represent their unique vision in each assignment.

GDD-2240-A

Basic Graphic Design Workshop

Monday through Friday, June 26 – July 18

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: F. Young

Refining your conceptual thinking to develop a coherent visual vocabulary of forms is the focus of this course. In this pursuit, we will also examine various aspects of graphic communication that lead to the execution of finely honed solutions to class assignments.

ADD-3010-A

Advanced Advertising

Monday through Friday, June 5 – 23

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: J. Metzner

This is a course that will focus on breakthrough advertising for a target audience of 15- to 30-year-olds. The course will deal with advertising art direction and copywriting. You need to work hard to reject your easy, first ideas and continue to push yourself to doing something that is outrageous or even scary. My contention is that everybody needs to have some edgy work in their portfolio. Why go to the beach anyway, it's not that great. Prerequisite: Two semesters of basic advertising, or equivalent.

GDD-3010-A

Communication Graphic Design

Tuesday, Wednesday, May 30 – July 19

Instructional hours: 9:00-11:50

Optional studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: R. Mehl

With heavy emphasis on concept, this course will focus on the creative process of making original and innovative, yet traditional, print advertising. The course will also explore the many aspects of the advertising field, by learning the duties of the art director, creative director, copywriter and designer. Prerequisite: Two semesters of basic graphic design, or equivalent.

GDD-3403-A

Three-Dimensional Design and Illustration

Monday through Friday, June 5 – 23

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: K. O'Callaghan

This course will deal with design and illustration solutions to problems that involve making 3D structures. Discussions about methods and materials will include everything from fiberglass to hubcaps: whatever conveys the designer's/illustrator's ideas. There will be demonstrations of various techniques like mold-making, paper and cardboard construction and casting in plastic. Although problems will be given in class, students may bring in assignments from other courses to be completed in this one. You will produce finished pieces that may be photographed for your portfolio. Guest lecturers will include professional designers and illustrators who have successful careers based on 3D work.

GDD-3527-A

Designing with Typography

Tuesday, Wednesday, May 30 – July 19

Instructional hours: 12:00-2:50

Optional studio hours: 9:00-11:50 and 3:00-5:50

Summer semester: 3 credits

Instructor: T. Samara

This course will concern itself with the use of typography as the basic material of communication. Typography will take the place of the image, design, and illustration or photograph to convey a message. The study of proportions, character of typefaces, and the main variables of the letterform will be explored with the use of type in posters, book jackets and newspaper and magazine page layout, stressing the importance of typography in visual communication. Prerequisite: Two semesters of basic graphic design, or equivalent.

Art History

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

AHD-1010-A

Survey of World Art I

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: A. Wooster

As an introduction to the art of Western and non-Western cultures, this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. Field trips and museum visits will augment the course as appropriate.

AHD-1015-A

Survey of World Art II

Tuesday, Thursday; May 30 – July 20

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: J. Taylor Basker

Beginning with the art of the Renaissance and continuing into the modern world, this course will explore painting, sculpture and architecture in both Western and non-Western cultures. Discussions will link the ways in which concepts of art develop and change within different cultural contexts. Methods of visual analysis will be explored. Field trips and museum visits will augment this course as appropriate. *Note: There is no prerequisite for this course.*

AHD-1050-A

Introduction to Film History

Tuesday, Thursday; June 6 – July 27

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: A. Sinha

Serving as an introduction to theatrical motion pictures, we will examine its nascence along with the silent era and early sound. While American narrative film will be emphasized, examples of world cinema will also be screened. Political, cultural and aesthetic history will form a background for viewing selected films—both important works and more transitory ones—to gain an understanding of how the medium developed and its cultural impact.

AHD-2020-A

Modern Art Through Pop I

Tuesday, Thursday; May 30 – July 20

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: S. Ginsburg

This course maps the major movements and tendencies in modern art beginning with the realism of Courbet in the 19th century and continuing through pop art in the 20th century, including impressionism, postimpressionism, symbolism, Fauvism, cubism, futurism, expressionism, Dada, surrealism, abstract expressionism and pop art. The art will be discussed in terms of the individual artist's intent as well as in terms of historical events and cultural issues at the times in which they were created. Museum field trips are an important part of the course.

AHD-2025-A

Modern Art Through Pop II

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: A. Wooster

This course is a survey of art from the emergence of “modernism” through the radical transformations in established modes of art-making of the postwar period. We will begin with a consideration of impressionism as a response to the style and structure of the French Academy. A study of postimpressionism, expressionism, cubism, futurism and constructivism follows, culminating in a discussion of many artists' return to neoclassical styles in the late and post-World War I years. The second semester will examine Dada and surrealism and the growing impact of European art on the American scene, covering the development of abstract expressionism and pop art. Close attention will be paid to the social, political and economic contexts in which artistic styles and forms have materialized, grown or changed from the mid-19th century to the present.

AHD-2066-A

You Can See the Whole World Without Ever Leaving New York City

Tuesday through Thursday; June 6 – June 29

Hours: 10:00-1:45

Summer semester: 3 credits

Instructor: A. Wooster

New York City is a treasure trove of hidden temples, pyramids, ziggurats, palaces, Gothic cathedrals, Roman baths, as well as some of the best examples of modern architecture. This course will combine the history of architecture with field trips to significant buildings. Half of the class sessions will meet outdoors. By the end of the class, you will have been on an “around the world” tour without ever leaving New York City. The streets of New York will never look the same.

AHD-2070-A

International Cinema

Monday, Wednesday; June 5 – July 26

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: A. Sinha

Designed to facilitate an understanding of classic and contemporary international cinema, this course is dedicated to the study of films that have adopted a different aesthetic framework from Hollywood. We will discuss themes, ideologies, forms, the impact of history—both political and social—and the background stories of the filmmakers. Screenings will be drawn from the cinema of Mira Nair (India), Jean-Luc Godard (France), Andrei Tarkovsky (Russia), Federico Fellini (Italy), Carl Dreyer (Denmark), Luis Buñuel (Spain/Mexico) and Peter Weir (Australia), among others.

AHD-2233-A

Tribal Art: The Mythic Eye

Monday through Wednesday; June 19 – July 25

Hours: 11:00-1:50

Summer semester: 3 credits

Instructor: E. Arctander

A survey of the art created within the specific special context of traditional cultures. The art of traditional cultures will be examined in terms of formal visual and material elements and aesthetic quality within Western understanding as well as the meanings and implications of art within its own culture. Areas of investigation will include tribes of Africa, Oceania and the Native American Indian. Actual art objects will be presented as well as music and recent videos of ritual, ceremony, dance and interviews with tribal people.

AHD-2633-A**Graphic Imaging: A History**

Monday through Wednesday; June 19 – July 25

Hours: 2:00-4:50

Summer semester: 3 credits

Instructor: E. Arctander

This is a course about concepts and ideas in graphic art. Such diverse areas as medieval illumination and modern animation, drawing and photography, illustration and collage will be presented in context. Related literature and music as well as film and videos will be presented at each session.

AHD-2641-A**Surrealism and Film**

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: T. Goodeve

The terrors of World War I produced a flight from supposed “reason” to the world of dreams and fantasies. All of the visual arts—painting, sculpture, photography, and especially cinema—offered both shelter from the present and an arena for new combat. One of the freedoms offered by filmmaking is creating alternative worlds of the imagination that are not strictly realistic. This course will cover a range of works in all media, from French pioneer Georges Méliès to such modern masters as Jean Cocteau, Tim Burton and David Lynch. Historical practitioners such as Max Ernst, Salvadore Dalí and Hans Bellmer will also be investigated. The impact of surrealism, the exploration of inner life and the dream world, changed everything that came after. The debates as to its meaning and purpose continue even today.

AHD-2733-A**Expressionism in Films**

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: T. Goodeve

Expressionism, briefly defined, is art in an agitated, anxious mode that distorts the normal appearance of things by presenting them through a perturbed consciousness. It is an art of exaggeration and intense subjectivity; giving primacy to the disquieted self, it characteristically portrays the world as a disrupted, menacing place. This course will examine various manifestations of expressionism and its influence in the art of film. The first flourishing of expressionism in films took place in Weimar Germany, and we will study several notable instances: *Dr. Caligari*, Fritz Lang, Murnau. We will consider how expressionism took root when transplanted to American films: in the American work of German filmmakers, in the gangster films, the horror film, film noir, etc. We will look into the work of such expressionist-influenced filmmakers as Alfred Hitchcock, Orson Welles, Ingmar Bergman, the new Germans. We will also consider expressionism in the broader context of other art forms and of contemporary life.

AHD-3002-A**The Social History of Photography**

Monday through Thursday, June 5 – 21

Hours: 9:00-12:50

Summer semester: 3 credits

Instructor: S. Rice

This course will be a thematic survey of photography from its invention to the present day. Students will study the range and influence of photographic imagery, both “high” and “low” in photojournalism, fashion and advertising art. Classes are designed to emphasize the ways in which photographs have changed our perceptions of ourselves, our society and the world in which we live.

AHD-3003-A**The Aesthetic History of Photography**

Tuesday, Thursday; May 30 – July 20

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: M.J. Marks

This course will be a chronological survey of art photography with an emphasis on the relationship between photography and other visual art forms. Included will be a survey of the history of criticism, and of the various ways in which artists have negotiated their definition of photographic aesthetics.

HDD-3200-A**Ideas in Art**

Tuesday, Thursday; May 30 – July 20

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: M. Denton

This course is a consideration of the most recent aspects of postmodernism, from the revival of “national” styles in painting to globalism. We will examine interests (in the body, in science and in experiences between nations and cultures) that shape contemporary art. The yielding to a new internationalism that is reflective of a shifting economy and the rise of a new media will be discussed.

AHD-3566-A**Twentieth-Century Philosophy and Art**

Monday through Wednesday; May 30 – June 21 (begins Tuesday, May 30)

Hours: 2:00-5:50

Summer semester: 3 credits

Instructor: F. Gillette

This course will focus on the philosophical underpinnings of modern and post-modern accounts of culture. Beginning with the intellectual backdrop for 20th-century culture with the theorizing of Nietzsche and Freud, works by Heidegger, Foucault, Merleau-Ponty and the Frankfurt school will be addressed. Intended to link philosophy with its relationship to the art world, this course will provide a working knowledge of these two complex domains in connection with current art practices.

AHD-3992-A**Art and Popular Culture**

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: M. Denton

This course will explore the interrelationships of high and popular art in the 20th century. Through a variety of approaches, we will discuss formal and socio-political ramifications of the reciprocal relationship of popular and fine arts. We will examine the relationships of different aspects of popular production—crafts, comics, films, music, performances—and high art in the work of Kandinsky and the Blue Rider group; the Soviet avant-garde and the futurists; the Mexican muralists; the “English” independent group; pop artists; ironic postmodernists and the MTV generation. Readings will include manifestos, such as Eisenstein’s “A Montage of Popular Attractions,” Italian futurist manifestos, Clement Greenberg’s “Avant-Garde and Kitsch,” as well as various comic and humor publications.

Computer Art

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

SMD-1020-A

Foundations of Visual Computing

Monday, Wednesday; June 5 – July 26

Hours: 9:00-11:50

Summer semester: 3 credits

Instructor: D. Newcomb

This course is an introduction to the tools, terms and techniques of visual computing for artists. Students will learn the basic computer skills to operate and maintain a computer and the creative techniques used to create collages and layered images as well as the tools required to display their work on the World Wide Web. The impact of technology will be examined and discussed from contemporary and historical perspectives.

SDD-1050-A

Narrative Workshop

Tuesday, Thursday; June 1 – July 25 (begins Thursday, June 1)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: A. Levin

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Students will tell and write their own stories, polish them in class and discuss how they might bring their stories to life through illustrated storyboards.

SMD-1250-A

Digital Video Tools and Techniques

Tuesday, Thursday; June 1 – July 25 (begins Thursday, June 1)

Hours: 9:00-11:50

Summer semester: 3 credits

Instructor: A. Meyers

Students will be introduced to the essentials of video and digital video technologies, with a concentration on the basics of video production, nonlinear editing and digital postproduction. Projects will take students from still images to composited animations to final edited productions with sound.

SMD-2154-A

Motion Graphics with Adobe After Effects

Tuesday, Thursday; June 1 – July 25 (begins Thursday, June 1)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: E. Reinfeld

Using combinations of still and video images, students will learn the fundamentals of keyframing, applying effects over time, field and frame rendering, creating mattes and rotoscoping. Emphasis will be placed on editing techniques, art direction, aesthetics and the overall style of professional motion graphics productions. An introduction to blue-screen techniques, compositing and layered animated images will also be covered. Asset management and basic editing disciplines will be reinforced through assigned projects. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent.

SCD-2246-A

Computer Animation with Alias Maya

Tuesday, Thursday; June 1 – July 25 (begins Thursday, June 1)

Hours: 9:00-11:50

Summer semester: 3 credits

Instructor: C. Edwards

This course will introduce students to critical thinking in 3D and the techniques required to produce a creative project using Alias Maya. Students will be guided through basic and intermediate levels of working with Maya. Students will learn how to apply their new skills into a unique visual language with which to communicate ideas, concepts and stories. The course will begin with a series of short, pre-scripted projects that utilize many of the features in Maya. Students will learn how to put these features to practical use in creating a 3D model and animation. Prerequisite: Experience with the Windows operating system.

SDD-4080

Thesis

Tuesday, Thursday; June 1 – July 25 (begins Thursday, June 1)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: TBA

Limited to 10 students

This course will lead the student through the production process of creating a thesis project that is original and of professional quality. Weekly critiques and class discussions will allow students to progressively develop and produce their thesis projects. The creative and technical skills developed over the first three years are now applied, as students complete their thesis projects. *Note: Open to senior BFA Computer Art majors only.*

Film, Video and Animation

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

AND-1020-A

Introduction to Animation

Tuesday, Thursday; May 30 – June 27

Hours: 12:00-4:50

Summer semester: 3 credits

Instructor: C. Kugle

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Most importantly, this course will emphasize drawing skills, and the importance of one drawing in the context of many. Basic construction, line of action, perspective and looking—before touching pencil to paper—are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character mode sheets, animal anatomy and live models will be drawn in every class.

CFD-1020-A

Introduction to Production

Monday, Wednesday; June 5 – July 26

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: S. Petrosino

This course is designed to initiate students into the art of preproduction, production and editing. Using material created in storytelling classes, students will break down their projects and work on storyboards. Directing, cinematography and camera techniques will be discussed and practiced. 16mm Bolex and DV cameras will be used for in-class and outside exercises.

CFD-1040-A

Storytelling

Monday, Thursday; June 5 – July 27

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: G. Richards

An introduction to visual thinking and writing for film, this course will explore the use of images, words, and sense-of-place in the creation of characters and events that give life to a script. When reading and discussing their story assignments in class, students will discover the variety of styles and tones—using humor, action, fantasy and reality—available in communicating to an audience.

CFD-2010-A

Production Workshop

Tuesday, Thursday; May 30 – June 27

Hours: 12:00-4:50

Summer semester: 3 credits

Instructor: L. Hillier

Using 16mm and digital cameras, students will build on the techniques previously introduced to work on more complex projects. Through lectures, technical demonstrations and assignments, participants will work in production teams, each student taking responsibility for a particular task. Special lenses, stocks, filters, lights, as well as support equipment will be introduced; projects will be assigned and produced.

AND-2020-A

Introduction to Stop Motion

Monday, Thursday; June 5 – July 13

Hours: 9:00-1:50

Summer semester: 3 credits

Instructor: T. Kim

A wide range of stop-motion animation techniques, with a strong emphasis on character design, will be examined in this course. Subjects include: simple armature constructions, clay and puppet animation, replacements, beginning casting, backgrounds, rigging, and a variety of sculpture techniques and materials. Students will participate in hands-on model building and animation exercises to familiarize themselves with the possibilities and challenges of the field.

CFD-2050-A

Sound Production for Film and Video

Tuesday, Thursday; June 6 – July 27

Hours: 9:00-11:50

Summer semester: 3 credits

Instructor: S. Rogers

A comprehensive course that analyzes the role of sound techniques in film and video—music, effects, voice-overs, sync sound, etc. Instruction in the composing of sound for film will be given and students will compose sound for theoretical situations. Readings that cover the principles of sound theory and application will be assigned. Visiting specialists will give practical instruction with recording machines, microphones and all mechanical elements used by sound recordists.

AND-2070-A

Storyboarding for Animation

Monday, Thursday; June 5 – July 27

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: D. Poynter

The story is one of the most important aspects of a film. This is a course about creating storyboards for animated films. Students will learn continuity, basic story structure and character delineation. In storyboard form, plots, situations and conflicts are developed. The entire process, from rough sketches to a finished presentation, will be covered. Also included are storyboards for television spots and cartoon shorts.

AND-2110-A

Digital Compositing and Animation Production

Monday, Thursday; June 5 – July 27

Hours: 9:00-11:50

Summer semesters: 3 credits

Instructor: E. Eiser

The software programs that enable and enhance computer animation projects are the focus of this course. Students will learn to output projects using Diaquest software, the Accom Digital Disc Recorder and Beta SP. Adobe Photoshop techniques will be introduced and used to color-scan animation files, backgrounds and effects.

CFD-2140-A

Screenwriting

Tuesday through Thursday; June 6 – July 11

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: M. Miller

This course is designed to give a comprehensive and practical introduction to the art of telling a story cinematically. Through a series of writing assignments and readings, students will learn the process of developing characters and plots, as well as economic use of dialogue, story structure and creating drama. Occasional readings by professional actors will provide an opportunity for students to gain insight into their work.

Fine Arts

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

FDD-2018-A

Drawing the Figure

Tuesday, Thursday; May 30 – July 20

Hours: 9:00-2:50

Summer semester: 3 credits

Instructor: A. Van Dalen

This course will emphasize the primary facets of drawing the figure that have given it an enduring and prominent place in art. Drawing and representing the figure will lead to a better understanding of line, gesture, proportion, volume and composition. Observation, concept, character and materials will be discussed in relation to portraying the human figure. Classical traditions as well as contemporary examples of figure drawing will be explored. All drawing media are welcome, including ink and watercolor.

FPD-2102-A

Painting Workshop

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 3:00-8:50

Summer semester: 3 credits

Instructor: E. Ausby

This course is designed to further the development of students who are beginning a personalized approach to painting. Students will be encouraged and assisted in the development of that approach. Through discussion and criticism, special emphasis will be placed on what is unique to each student's work.

FPD-2227-A

Introduction to Tibetan Thangka (scroll) Painting

Tuesday, May 30 – August 1

Hours: 9:00-2:50

Summer semester: 3 credits

Instructor: P. Rinzin

In this course, students will gain an understanding of the materials and techniques involved in the creation of Tibetan thangka (scroll) paintings. Students will also gain a foundation for understanding iconometric theory, brushwork, pigment preparation and theories of interpreting Tibetan paintings. Discussions involving the plight of Tibetan artists living in diaspora will be a part of the curriculum.

FSD-2258-A

Contemporary and Classical Carving

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 12:00-5:50

Summer semester: 3 credits

Equipment fee: \$200

Instructor: B. Segal

Create lightweight, portable sculptures and site-specific public art for architecture and exhibition. We will carve industrial foam and cover it with Aqua Resin and patina overlays for indoor and outdoor use. These models could be used for fabrication in permanent materials such as aluminum, stainless steel and bronze. This course will also introduce traditional stone-carving techniques. Stone carving instruction will include the use of hand and pneumatic electric tools as well as inlay, lamination, construction and pointing (duplicating a sculpture). Students will be encouraged to locate sites where public art could be installed and to create proposals. We will discuss theory and technique, from Michelangelo and Rodin to Heizer and Burton to Murakami and Gehry. Field trips will range from visiting a site-specific public art-and-architecture installation to visiting a carving studio.

FID-2954-A

Introduction to Video Art

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 12:00-2:50

Summer semester: 3 credits

Equipment fee: \$200

Instructor: A. Morgana

This course is an introduction to the technical and aesthetic aspects of video as an art form. Students will complete several short projects exploring the use of video equipment and techniques, including concept development, storyboarding, visual composition, staging, lighting, camera work, editing, mixing sound tracks and digital effects. The creative and aesthetic issues involved in working in a time-based, expressive medium will be emphasized, through the in-class discussion of examples of contemporary video work and individual and group critiques of student projects. Students will also become familiar with some of the debates regarding video art.

FGD-2433-A

Printmaking: Silkscreen

Monday, June 5 – July 31

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$150

Instructor: G. Prande

Silkscreen, one of the most versatile and widely used methods of printmaking, will be explored through demonstrations and self-initiated projects. Painters as well as photographers will find a new way of expressing their ideas through screen printing. Images can be made using hand-drawn separations, photographic film, digital separations and photocopied images. Printing on canvas, T-shirts, wood, metal and glass, as well as large-scale works, are all possible with silkscreen. Large-scale digital output is available in the printshop. Water-based silkscreen ink is used in class allowing for soap-and-water cleanup. *Note: Printshop facilities are available outside of class hours.*

FGD-2433-B

Printmaking: Silkscreen

Tuesday, June 6 – August 1

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$150

Instructor: C. Yoder

See FGD-2433-A for course description.

FGD-2446-A

Monoprint, Woodcut, Linoleum

Wednesday, June 7 – July 26

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$150

Instructor: D. Rapone

This course will introduce the printmaking processes of woodcut, linocut, monoprint and collagraph to create various types of prints. All processes will be demonstrated and applied in self-directed projects. The relief print is the oldest method of printmaking; its directness and ease of color application makes it particularly appealing to artists of all fields. In woodcut, the non-image areas of the print are carved away and color is applied to the high surfaces of the block using rollers or brushes. Color can also be rubbed in below the surface to create depths and color mixing. Paper is then pressed against the inked surface of the block or plate to transfer the color image from the block. The monoprint is unique within printmaking because every print is different. Images are painted or drawn directly onto blank plates and then transferred to paper with a printing press, resulting in large, direct, painterly prints. The use of multiple printing, chine collé and color overlays will also be explored.

FGD-Access-A

Printmaking Workshop Access

Summer semester: no credit

Access fee: \$175

Students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. *Note: Access is available during printshop hours that do not conflict with ongoing classes.*

FDD-3033-A

Drawing Workshop

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: I. Richer

Designed in response to the needs of artists who want to create finished paintings, sculptures and prints, this course will focus on the relationship between finished projects and drawing preparation. Too often, artists start to create a piece or body of work only to find that they have not fully prepared their projects before they begin. By using drawing as an analytical tool, a great deal of the frustration in the finished media can be avoided. Students will connect future projects to past accomplishments by using drawing as a bridge to a portfolio of ideas. Both traditional and innovative media will be employed to clarify artistic direction.

FSD-3034-A

Sculpture Workshop

Tuesday, Thursday; May 30 – July 20

Hours: 12:00-5:50

Summer semester: 3 credits

Equipment fee: \$200

Instructor: K. Goodell

This course is an intensive investigation of methods, concepts and materials related to sculpture. Emphasis will be placed on the exploration of materials and ideas within figurative, abstract or conceptual contexts. While traditional materials (plaster, wood, metal) may be used, the use of alternative materials will be encouraged. The course will focus on the development of original experimental work in traditional, new and hybrid media. Clarity of ideas within the students' chosen formats will be stressed in order to further develop personal direction in their work. Instruction will be on an individual basis. *Note: Please bring a small sketchbook to the first session.*

FPD-3111-A

Painting Workshop

Tuesday, Thursday; May 30 – July 20

Hours: 12:00-5:50

Summer semester: 3 credits

Instructor: F. Brickhouse

In this course, students will define their own priorities in paint. The emphasis will be on creating a dialogue within each student's body of work while continuing to explore new artistic territory. Studio time is stressed: how best to further identify and realize one's goals, how to organize one's efforts, how to work both intellectually and physically in the studio and how to communicate one's intentions. Individual instruction will be given with the encouragement of an exchange between fellow students. We will explore various media to further inform and advance painting efforts. Students will be asked to use New York's vast cultural resources on a regular basis. The understanding of our visual culture, the evolution of our creative working process and the ability to communicate our ideas are the means toward future study. Models will be available as required.

SUMMER STUDIO RESIDENCIES

FPD-4993

Painting/Mixed Media

Summer semester: 4 credits

\$1,500 per session; \$2,800 for both sessions

Now in its third decade, this internationally renowned program offers serious artists an opportunity to work intensively in a private studio and receive individual critiques from faculty, selected for their diversity and experience.

Each participant has exclusive use of a studio (approximately 12x10'), throughout the program. Located in SVA's Chelsea building, the studios offer privacy, while supporting an environment that encourages experimentation and the development of new ideas and directions, within a community of ambitious, hard-working artists. Faculty will visit the studios Mondays through Thursdays. Exposure to the New York art world complements the on-site residency program.

Equally important to the faculty critiques are the special lectures, scheduled approximately once a week. Given by guest artists, critics and gallery directors, these talks are designed to give further insight into the realities of the working artist. Gallery tours are also included. Participants have access to the studios daily from 8:00 am to 11:00 pm. The program culminates in an open studios exhibition where participants present their work to the public.

Residency faculty and guest lecturers have included Jose Alvarez, Pedro Barbeito, Leigh Behnke, Steve DeFrank, Monroe Denton, Joe Fig, Peter Hristoff, Tobi Kahn, Tim Litzmann, Melissa Meyer, Steve Mumford, Amy Myers, Bruce Pearson, Danica Phelps and Jerry Saltz.

Note: A portfolio is required for review and acceptance to this program.

Course

Dates

FPD-4993-A June 1 – July 1

FPD-4993-E July 6 – August 5

FSD-4993-A

Sculpture, Installation and New Media Art

July 5 – August 4

Summer semester: 4 credits; \$1,500

Founded on the success of the Painting/Mixed Media residency, the Sculpture, Installation and New Media Art residency has been created with the same goals in mind—to give artists an opportunity to experiment with ideas in an environment that is conducive to creative exploration and supportive of their pursuits. This residency is intended for serious artists at intermediate and advanced levels.

Located in the heart of New York City, participants have their own studio space (approximately 12x10') in the SVA Sculpture Center, where they meet with faculty for individual critiques Monday through Thursday. Faculty members are selected for their diverse perspectives and professional experience. Sculpture Center staff technicians give demonstrations on materials and tools and are available for technical assistance.

Participants from the fine arts residency programs come together for gallery walks and lectures. Guest lecturers include artists, critics and gallery directors. The critiques and lectures complement the studio work to form an intensive program of hard work, learning and personal development. The program culminates in an open studio exhibition where participants present their work to the public.

Studio hours are Monday through Friday, 8:00 am to 10:00 pm; Saturday 10:00 am to 6:00 pm; Sunday 12:00 noon to 6:00 pm. Facilities include: wood and metal shops; ceramic, stone and video/computer studios; window and installation spaces; a fully equipped tool room. Larger projects can be developed on the expansive main floor. The program's combination of faculty, lectures, facilities and site visits make this a unique opportunity for artists interested in working in sculpture and installation.

Residency faculty and guest lecturers have included Jose Alvarez, Paul Amenta, Tara Donovan, Blaine De St. Croix, Steve DeFrank, Monroe Denton, Frank Gillette, Alois Kronschauger, Donald Lipski, Mick O'Shea and Jerry Saltz.

Note: A portfolio is required for review and acceptance to this program.

FSD-4995-A**Public Art**

May 30 – June 30

Summer semester: 4 credits; \$1,500

Founded upon the principles of the Sculpture, Installation and New Media Art Residency, the residency in public art brings together some of New York's renowned artists, architects, public art administrators and critics for an intensive interactive experience. This program offers participants an opportunity to experiment with ideas in an environment that is conducive to the creative exploration of logistical issues involved in public art pursuits.

Located in the heart of New York City, students have their own studio space (approximately 12x10') in SVA's Sculpture Center. The program is centered on a core seminar in public sculpture and installation art, and is supplemented by individual critiques with faculty, as well as lectures and walking tours. In addition, Sculpture Center staff technicians give advice and demonstrations on materials and tools, and are available for technical assistance.

The heart of this program is the interaction with experts in the field of public art. Lectures and walking tours will expose students to a variety of conceptual, personal and political considerations involved in the creation and implementation of these works. Students will be encouraged to locate potential installation sites and draft proposals for site-specific works. In addition, participants in the Public Art Residency come together with students from the fine arts residency programs for gallery walks and lectures. Guest lecturers include artists, critics and gallery directors.

Studio hours are Monday through Friday, 8:00 am to 10:00 pm; Saturday 10:00 am to 6:00 pm; Sunday 12:00 noon to 6:00 pm. Facilities include: wood and metal shops; ceramic, stone and video/computer studios; window and installation spaces; a fully-equipped tool room. Larger projects can be developed on the expansive main floor. The program's unique combination of faculty, lectures, facilities and visits to public art sites make this a unique opportunity for artists interested in creating public and site-specific artworks.

Note: A portfolio is required for review and acceptance to this program.

For further information contact Keren Moscovitch, coordinator, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

SUMMER INSTITUTE IN THE BERKSHIRES

Join members of SVA's distinguished faculty at the Darrow School in New Lebanon, NY, for exciting programs in painting, sculpture and photography.

Nestled amongst the Shaker buildings of Mount Lebanon, the newly constructed Joline Arts Center provides an ideal environment in which to create and exhibit artwork. The Arts Center, a 12,000-square-foot facility with panoramic views of the Lebanon Valley, offers spacious studios, workrooms and classrooms that support and inspire creativity. Designed to foster experimentation and new concepts in art-making, these programs offer a unique opportunity for students seeking to develop a strong body of work. Participants have 24-hour access to the studios. Gallery and museum tours, studio visits and guest lectures complement the studio work.

The Summer Institute in the Berkshires offers a challenging and stimulating environment for artists to come together to create, discuss and develop their artwork while enjoying all that makes the Berkshires a summer haven for the arts.

For further information contact Akiko Aubel, assistant director, Division of Continuing Education, at 212.592.2052; fax: 212.592.2060; e-mail: aaubel@sva.edu.

FPD-3973-A**Painting Workshop**

Monday through Friday, July 10 – 14

Hours: 9:00-1:00

Summer semester: 1 credit

Instructor: J. Shapiro

This workshop is designed to encourage and develop individual painting concerns. Students may work in any medium to focus on a subject of their choice. These subjects and their surrounding issues, both conceptual and technical, will be investigated, explored and refined through independent work and complimentary painting exercises. Students will work on two larger supports, canvas, board or paper, as well as a number of smaller studies. Drawing, collage and painting will be used as tools for investigative studies. Individual and group critiques will be included. This course is for painters working at an intermediate or advanced level.

FPD-3973-B**Figure in the Landscape**

Monday through Friday, July 17 – 21

Hours: 10:00-5:00

Summer semester: 1 credit

Model fee, \$30

Instructor: J. Parks

Using the glorious landscape and surroundings of a Shaker village as inspiration, this course invites you to pursue the theme of the figure in the landscape. As much as possible we will paint outdoors. Energetic and frequent feedback will be given throughout intense days of painting. Instruction in landscape and figure painting techniques, including very practical information on color structure, palette organization, underpainting methods, brushing and finishing will be given. Along the way, you will be introduced to the work of numerous artists and invited to consider the various ideas and concepts which supported and inspired them. Beyond merely technical considerations, however, participants will be challenged to develop their creative and imaginative faculties in order to generate a vision that is uniquely their own. The course will include a visit to the instructor's studio in Dutchess County, some informal group discussion and a great deal of fun. Models will be available.

FPD-3973-C**Painting Workshop**

Monday through Friday, July 17 – 21

Hours: 9:00-1:00

Summer semester: 1 credit

Instructor: N. Chunn

This workshop will concentrate on answering the questions: What to paint and where to get ideas? These will be explored through extensive personal instruction. Through group critiques, students will share their creative processes and ideas. Technical instruction in acrylics, oils, watercolors and other mediums will be given. Experimentation and exploration in representational and abstract painting will be emphasized. The focus is to provide each student with a comfort zone from which his or her creative voice can be realized. This workshop is open to students at all levels.

FPD-3973-D**Mixed Media on Canvas**

Monday through Friday, July 24 – 28

Hours: 9:00-1:00

Summer semester: 1 credit

Instructor: R. Juarez

In this workshop, students will create artwork on stretched canvases (16x40' or smaller), using water-based paints and mixed media. Images and materials from magazines, seed catalogs, journals and other sources will be utilized to create a series of small-scale compositions that may be completed works or studies to be applied to large-format paintings or public artworks. Instruction will be given on stretching and priming canvas, as well as collage techniques using rice paper. Students will be guided in the development of their projects, and will be encouraged to acquire an independent understanding of their artistic vision. The workshop will include a visit to the instructor's studio as well as individual and group critiques.

FSD-3973-A**Contemporary Art and Ceramics**

Monday through Friday, July 10 – 14

Hours: 10:00-5:00

Summer semester: 1 credit

Lab fee, \$30

Instructor: N. Touron

Participants will produce contemporary sculpture using an ancient and "traditional" craft. While mold-making and cast ceramics will be the primary applications, any technique appropriate to a chosen project may be used. During this intensive workshop, you will be encouraged to develop new approaches to work, as well as expanding both technical proficiency and your conceptual range.

FSD-3973-B**Figurative Workshop**

Monday through Friday, July 17 – 21

Hours: 1:00-5:00

Summer semester: 1 credit

Model fee, \$30

Instructor: S. DeFrank

The aim of this course is to provide students with the opportunity to learn how to translate what they see into the material at hand. Students will work from the model in order to develop their skills in figuration, in sculpture, and as artists. Latitude will be given to expand on the classical modes of observation and proportion. Geometric forms will be discussed, along with anatomy and proportion. Casting and modeling demonstrations will be included. This workshop is open to students at all levels. *Note: Please bring a 24" armature with pipe and stand, and four to six bricks of #2 plasteline clay to the workshop.*

FSD-3973-C**Raku Workshop**

Monday through Friday, July 24 – 28

Hours: 10:00-5:00

Summer semester: 1 credit

Lab fee, \$30

Instructor: R. Dennis

The emphasis of this workshop will be placed on forms and surfaces conducive to Raku. Instruction will be given on traditional clay-forming techniques, such as pinch pots, coil building, slab and throwing on the wheel. Demonstration of brush, stenciling, wax resist, carvings, graffiti and nontraditional decorative applications will be introduced.

FSD-3973-D**Metal Sculpture Workshop**

Monday through Friday, July 24 – 28

Hours: 9:00-1:00

Summer semester: 1 credit

Materials fee: \$30

Instructor: M. Trattner

This is an intensive workshop in nonwelding metalworking skills and applications for artists and designers seeking to make small metal sculptures, maquettes, armatures, or mixed-media projects. Instruction on soldering, wire-working techniques, sheet metal forming, pop riveting, drilling and tapping, bending, cutting, stamping and metal finishes will be covered using ferrous and nonferrous metals. Class-time will focus on hands-on work with individualized assistance by the instructor and will include demonstrations and individual critiques.

FSD-3973-E**Wood Sculpture**

Monday through Friday, July 10 – 14

Hours: 10:00-5:00

Summer semester: 1 credit

Lab fee, \$30

Instructor: A. Beverly

This workshop will focus on several techniques for creating sculptural forms in wood. Bent lamination, stack lamination and vacuum pressing will be explored. Additionally, a variety of hand and power carving tools will be demonstrated. Maquettes will be developed for individual pieces to be executed in wood. This workshop will include a visit to the instructor's studio.

FSD-3973-F**Woodworking: Shaker Oval Boxes and Inlay**

Monday through Friday, July 17 – 21

Hours: 9:00-1:00

Summer semester: 1 credit

Materials fee: \$30

Instructor: J. Bennett

The original Shaker oval boxes were made to contain food, sewing supplies, household wares and hardware. While these boxes were functional objects used in daily Shaker life, the simplicity and elegance of these boxes are what attributes their appeal as decorative, as well as functional objects today. This workshop will focus on building a set of nesting boxes. You will learn skills such as veneer making and woodbending, using both traditional hand tools and modern power tools to produce your work. Inlay and marquetry techniques will be demonstrated for students to incorporate into the designs for the box tops.

INTERNATIONAL STUDIES PROGRAM

Painting in Florence

Summer semester

Instructors: A. Gennari, R. Guarneri

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

This program is for serious painters at the advanced level who wish to spend up to three unforgettable weeks in the cradle of the Renaissance. Students will work in the studio and paint on location: in the gardens of an ancient palace, in a bustling piazza or from a quiet hilltop overlooking the city—magnificent sites that throughout history have attracted people from all over the world. The object of the course is for students to experience Florence on their own terms and to render that experience on canvas. It will include guided visits to museums and historic sites. Two well-known Florentine artists, Andrea Gennari and Riccardo Guarneri will teach the program.

Accommodations at Youth Firenze 2000, a modern hostel near the Arno River, are double occupancy, with private bathrooms. Continental breakfast at a local café is included.

While punctual class attendance is mandatory, the evenings and weekends are yours to explore the myriad offerings of this fabled city, from flea markets and boutiques to dining at a local trattoria or an elegant four-star restaurant. Students can also visit nearby towns such as Pisa, Siena and Lucca, or take a weekend excursion to Venice or Rome. The beaches of the Mediterranean are only about an hour away by train. *Note: A slide portfolio is required for review and acceptance to this program.*

Course	Dates	Credits	Tuition
IPD-3102-A	May 25 – June 10	2	\$2,600
IPD-3103-A	May 25 – June 17	3	\$3,200

For further information contact Francis Di Tommaso, in-residence coordinator, or Michelle Meier, program assistant, at 212.592.2286; fax: 646.638.2110; e-mail: fditommaso@sva.edu or mmeier@sva.edu.

Painting in Barcelona

Summer semester:

Instructors: T. Carr, C. Miquel

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

Spend up to three weeks painting in the city that inspired Pablo Picasso, Joan Miró, Antoni Tàpies, Susana Solano and Antoni Gaudí. Classes will be conducted in the spacious studios at the Escola d'Arts Plàstiques i Disseny (LLOTJA), where a distinguished faculty will help you to clarify your artistic vision and explore new directions in your work.

The program is divided into two sections, each conducted by a different faculty member, who will organize the course and critique the work. Students may work with any style, medium and subject they choose. Classes will be held Monday through Friday; weekends are yours to explore this Olympic city's Gothic and modernist quarters, Gaudí's architecture and visit its many outstanding museums. You may travel to Madrid, Bilbao or Girona for the weekend.

A walking tour of the city and visits to the Miró Foundation, the Picasso Museum and Gaudí's La Pedrera are included. The program offers you an opportunity to do serious work, combined with a European adventure filled with artistic inspiration. *Note: A slide portfolio is required for review and acceptance to this program.*

Course	Dates	Credits	Tuition
IPD-3302-A	June 23 – July 8	2	\$2,600
IPD-3303-A	June 23 – July 15	3	\$3,200

For further information contact Dora Riomayor, director of international studies, at 212.592.2543; fax: 212.592.2545; e-mail: studyabroad@sva.edu.

Humanities and Sciences

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.

The online Registration Book can be accessed through SVA-NET.

HCD-1010**Literature and Writing I**

Summer semester: 3 credits

This course will emphasize writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development.

Course #	Day	Time	Instructor	Dates
HCD-1010-A	M	6:00-9:45	J. Robinson-Appels	May 15 – August 7
HCD-1010-B	Tu, Th	9:00-12:45	G. MacKenzie	June 6 – July 18

HCD-1020**Literature and Writing II**

Summer semester: 3 credits

Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well as plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will be the focus of writing instruction.

Course #	Day	Time	Instructor	Dates
HCD-1020-A	M	6:00-9:45	F. Litvack	May 15 – August 7
HCD-1020-B	Tu, Th	9:00-12:45	F. Litvack	June 6 – July 18

HDD-2341-A**Popular Music of the World**

Tuesday, Thursday, Friday; June 6 – July 11

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: J. Blum

The worldwide availability of compact disks and cassettes has provided today's listener with easy access to many exotic forms of music. Not only have American styles like rock and blues achieved universal distribution, but we have been continually importing "sounds" from remote places: Ravi Shankar brought us Indian music in the 1950s; Sunny Ade and Fela have given us "African pop"; other ethnic music like salsa, reggae and calypso have also strongly influenced our culture in recent years. This course will look at these contemporary ethnic pop forms and see how they relate to their traditional cultural base. Via recordings, films, reading and discussion, we will see how foreign traditions differ from those of the West in technique, meaning and approach. Primary texts: Marre and Charlton, *Beats of the Heart: Popular Music of the World*; Manuel, *Popular Music of the Non-Western World*.

HHD-2111-R**World History I: Classical to Renaissance**

Monday, Wednesday; June 5 – July 26

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: G. Ouwendijk

This course is a survey of the major landmarks in world history from antiquity to the 15th century. It will focus on the significant cultural, economic, social and political developments from a global perspective. Topics will include: origins and developments of nation-states and empires; the significance and meaning

of major religions in the ancient world, from China to Africa to South America; philosophy and political thought in East and West; the significance of art and literature in the history of mankind.

HHD-2778-R

U.S. History II: 1865-Present

Monday, Wednesday; June 5 – July 12

Hours: 9:00-12:50

Summer semester: 3 credits

Instructor: H. Druks

An examination of the forces behind the social, political and economic developments of American civilization and their interrelationships will be the focus of this course. Special attention will be placed on the role of individuals such as Theodore Roosevelt; Harry S. Truman; John F. Kennedy; Richard Nixon; Dr. Martin Luther King, Jr. and Bill Clinton; and the variety of interpretations of American history. Readings will be from primary sources of the men and women who made this history. The text will be Daniel Boorstin's *The Americans*. Note: *There is no prerequisite for this course.*

HHD-3334-R

Postcolonial Africa

Tuesday, Thursday; June 6 – July 27

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: A. Wilson

Africa is said to be the cradle of human civilization. Today, it is a continent of reemerging independent nations with a complex history and a changing pattern of indigenous ways of life. This course will explore the culture and history of the African continent from the 1870s to the present, focusing on East, West and Southern Africa. Readings will include works of both European and African writers and activists. Selected videos will be screened.

HHD-3611-R

History of Religion

Monday, Wednesday; June 5 – July 26

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: G. Ouwendijk

This course surveys the major religions of the world beginning with Hinduism, Zoroastrianism, Judaism and ending with Christianity and Islam. The spiritual crisis of the 6th century BCE that gave rise to Buddhism, Confucianism and Taoism in the East will be compared to the epochs that gave rise to Christianity and Islam. While examining the similarities as well as the differences in the ultimate concepts of major Eastern and Western religions, such as moksha, nirvana, Tao and the kingdom of heaven, this course will explore the historical conditions in which the world religions evolved.

HHD-4121-R

The Genesis of Radical Islam

Monday, Wednesday; June 26 – August 16

Hours: 6:00-9:30

Summer semester: 3 credits

Instructor: B. Moazami

What cultural, political and social conditions have given rise to the emergence of Islamic radicalism and terrorism? What is the constituency of radical Islam and how different is it from Islamic terrorism? In the wake of the recent crisis, what future possibilities lie ahead for the political Islamic movements? What are the diversity of movements grouped under the umbrella of Islam? This course is designed to explore these questions by studying the birth of Islam and the pattern of its expansion and development throughout history. We will also examine the recent history of interaction and confrontation between the Middle East and the Western world. While particular attention will be paid to the "Palestinian question" and the achievements and failures of non-Islamic discourses in the formation of Islamic radicalism, the genesis of Islamic terrorism will be studied in light of the new wave of globalization and the emergence of the new world order.

HLD-2058-A

Fantasy

Tuesday through Thursday, May 30 – June 29 (begins Tuesday, May 30)

Hours: 9:00-12:15

Summer semester: 3 credits

Instructor: M. Hendricks

Shaped by our desires and fears, fantasy literature offers radical departures from consensus reality into worlds of magic, peril and delight. This course will explore the imagery, characters, themes and narrative structures of several types of fantasy fiction. We will begin by briefly examining parent genres (myth and folklore) before reading examples of modern fantasy types, including heroic, weird, surrealist, magic realism, science fiction and feminist. In addition to the fiction, we will read some critical theory to help define and locate the subgenres of this large category of fiction.

HLD-2154-R

Myth and the Cosmos

Monday through Wednesday, June 5 – July 11

Hours: 1:00-3:50

Summer semester: 3 credits

Instructor: L. Phillips

A study of some of the world's ancient religious myths of creation, the cosmos, and man's role within it, as contrasted with the universe of modern science. Among the mythologies to be considered are those of the Egyptians, Hebrews, Indians, Chinese and Greeks. Texts for the course are: Homer's *Odyssey* (E.V. Rieu translation, Penguin paperback); Plato's *Symposium* (B. Jowett translation, many editions); John Updike's *The Centaur*; and *The Epic of Gilgamesh*.

HLD-2223-A

Short Fiction

Tuesday, Thursday; May 30 – July 20

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: R. Auletta

In many respects, the short story is more like a play than a novel. Its brevity, immediacy, concentration on character and compression of plot enable it, in the hands of a master, to profoundly affect the reader. Some of the best literary work of the last century has been in the form of short stories. Writers we will study include: Leo Tolstoy, Herman Melville, Anton Chekhov, James Joyce, Franz Kafka and Ernest Hemingway.

HLD-3114-A

Gay and Lesbian Writers and Artists

Tuesday, Thursday; May 30 – July 6

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: J. Robinson-Appels

The course is primarily concerned with gay and lesbian writers of the 19th and 20th centuries in the United States and Europe. Authors to be read include Stein, Lorde, Broumas, Anzaldua, Barnes, Rich, Wittig, Whitman, Wilde, Proust, Verlaine, Rimbaud, Cavafy, O'Hara, Schuyler and Ashbery. The work of visual and performing artists will also be considered. We will try to understand why homosexuality has been somewhat veiled in the world of the visual arts. This contrasts with the literary world where unveiled narratives have defined ideas of "queerness." We will also examine the relationship between "style" and "gayness." Additional readings are from ancient Greece, as well as gay and lesbian theory such as Michel Foucault and Judith Butler. Material will be explored in a social and historical context.

HPD-3472-R**Contemporary Cultural Criticism: Where Do We Go From Here?**

Tuesday, Thursday; June 6 – July 27

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: D. Riccuito

This course explores the collision between cultures based on the worship of nature and those fixated on continuous development. We will address such questions as: What basic human needs are fulfilled by the structure of modern urban civilization? What are the philosophical assumptions that relentlessly drive technological “progress?” What are the consequences of the destruction of communal societies and the forced re-education of indigenous, earth-based peoples? What is the potential for a renewal of commitment to natural and humanistic values? Readings include selections from such authors as Henri David Thoreau, Erich Fromm, Margaret Mead, R.D. Laing, Jerry Mander and Jean Liedloff.

HPD-3524-A**Madness in Contemporary Society**

Monday, June 5 – August 14

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: L. Gamwell

This course examines how the concepts of “madness” and “mental illness” have been understood in painting, photography, film, literature, music and popular cartoons as well as by the legal, psychological and medical establishments. The course will address the following question: What do cultural and medical approaches to madness reveal about the nature of contemporary society? *Note: In addition to the 10 in-class sessions, students will be required to attend a field trip that will be scheduled at the beginning of the semester.*

HPD-3641-R**Abnormal Psychology I: Neurotic and Character Disorders**

Tuesday, June 6 – August 22

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: D. Borg

This course will introduce students to the psychological and interpersonal conflicts that underlie obsessional, hysterical, depressive and narcissistic disorders. Treatment strategies will also be explored with reference to actual case histories. Readings include selections from such clinical theorists as Sigmund Freud, Anna Freud, David Shapiro, Alice Miller, Charles Brenner, Karen Horney and Heinz Kohut.

HPD-4280-A**Marriage and the Family**

Monday, Tuesday, Thursday; June 5 – 29

Hours: 6:00-9:45

Summer semester: 3 credits

Instructor: S. Horowitz

This course will focus on the basic functions of the family as well as its cross-cultural and historical forms. Emphasis will be placed on the American family. Issues will include immigration and minority family patterns; the family and social stratification; the family and social institutions; gender and family politics; parenthood, childhood and socialization.

HSD-3016-R**Science in the Modern World**

Monday, Wednesday; June 5 – July 26

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: T. Gorrell

The triumphs of modern science have been heralded as an emancipation from the burdens of ignorance, fear, toil and disease. But have the sciences fulfilled their promise to liberate humankind? Have we truly overcome superstition and dogma, or simply replaced them with the uncertainties of a scientific “metaphysics” bristling with mysterious forces, powers, fields, waves, quarks and rays? Have we achieved the goals of knowledge and power, or have we reinvented ignorance and multiplied the dangers that surround us? In an attempt to come to grips with these questions, this course takes stock of recent scientific progress in fields such as anthropology, cosmology, ecology, subatomic physics and genetic engineering, measuring the claims of science and technology against those of the individual.

HSD-3112-R**Geology**

Wednesday, May 31 – July 26

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: M. Levandowsky

This is an introduction to the composition and history of the planet earth. We will begin with a basic discussion of mineralogy and the earth's composition, followed by a survey of the earth's history as inferred from the sedimentary record and other evidence, including the formation and development of the atmosphere and soils as well as continental plate tectonics. The role of the biosphere in formation and maintaining the physicochemical structure of the planet's surface will be examined. Field trips to the American Museum of Natural History and sites of geological interest will be included. *Note: In addition to the nine in-class sessions, students will be required to attend two field trips that will be scheduled at the beginning of the semester.*

HSD-3113-R**Botany: The World of Plants**

Thursday, June 1 – July 27

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: M. Levandowsky

In this course, we will explore the evolution, physiology and ecology of plants. There will be field trips to study wild plant communities in the area, as well as to a botanical garden. Students will be expected to go on at least two of these trips, which will be on Sunday afternoons. Students will make herbaria of plants collected during the course. The basic role of plants in the biosphere, and the uses of plants by humans will be discussed. Lectures will be supplemented by Attenborough's video, *The Private Life of Plants*, and by readings from the essays of Roger Swain and others. *Note: In addition to the nine in-class sessions, students will be required to attend two field trips that will be scheduled at the beginning of the semester.*

HSD-4026-A**Art, Science and the Spiritual**

Monday, June 5 – August 14

Hours: 1:00-4:30

Summer semester: 3 credits

Instructor: L. Gamwell

In this course, students will learn how directly, profoundly and indisputable modern science has transformed modern art, and how artists have created new forms of spiritual art for secular society. Age-old questions—What is the origin of life? What is the universe made of?—were asked anew in the modern era. Charles Darwin and Albert Einstein gave answers that precipitated abstract art by forever changing how we understand reality. The rise of science also entailed the decline of organized religion, and traditional theological questions were reformulated in secular terms. What is our place in the universe? How does a person know the world? The answers proposed by psychologists—the new doctors of the soul—have revolutionized modern society's understanding of the human psyche. Artists responded by creating metaphors for the human condition during the first secular, scientific age in human history. *Note: In addition to the 10 in-class sessions, students will be required to attend a field trip that will be scheduled at the beginning of the semester.*

INTERNATIONAL STUDIES PROGRAM

The Art, Myths and History of Ancient Greece

Summer semester

Instructors: J. Garrick, M. Voutsinos

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

This program offers you the opportunity to spend up to three incredible weeks exploring Greece. Beginning in Athens, students will visit the Acropolis, site of the Parthenon, dedicated to Athena. Then on to Delphi, the home of the mysterious oracle; to Corinth, where the apostle Paul preached; and to Olympia, the site of the Temple of Zeus and of the original Olympic Games.

The program also includes visits to Nafplion, Epidauros, Eleuses, Sparta and Mycenae. Participants enrolled in the three-week program will visit the islands of Mykonos and Delos, the birthplace of Apollo. Greek legends will come alive as you visit these historic places and explore the culture that created them. Unlike traditional tour groups, student-travelers on this trip are given extra time at each site to draw, photograph, paint or simply explore on their own.

This program is truly a marvelous way to learn about Greek art and architecture, mythology and history—on site. Prerequisite: AHD-1010, Survey of World Art I, or equivalent.

Course	Dates	Credits	Tuition
IPD-3002-A	June 1 – June 16	2	\$2,600
IPD-3003-A	June 1 – June 23	3	\$3,200

For further information contact Dora Riomayor, director of International Studies; tel: 212.592.2543; fax: 212.592.2545; e-mail: studyabroad@sva.edu.

Illustration and Cartooning

For up-to-date course information, go to WebAdvisor at:

<https://webadvisor.schoolofvisualarts.edu>.

The online Registration Book can be accessed through SVA-NET.

CID-2551-A

Cartoon Hothouse! (Basic)

Monday, June 5 – August 14

Hours: 11:00-4:50

Summer semester: 3 credits

Instructors: J. Abel, T. Hart, M. Madden

This course will be a unique opportunity for the artist interested in cartooning to intensely focus on the process of visual storytelling with three bright stars of the contemporary cartooning movement—Jessica Abel, Tom Hart, Matt Madden. Emphasis will be placed on executing strong story structures, effective drawing, inking and the graphic compositional skills necessary to make your tales come to life. The course will examine the difference between storytelling (with its roots in drama) and narrative image-making, which is a form of poetry. Each student will produce a completed comic that achieves a meaningful balance between tradition and experimentation.

ILD-2551-A

Illustration Hothouse! (Basic)

Tuesday, May 30 – August 8

Hours: 11:00-4:50

Summer semester: 3 credits

Instructors: J. Chung, T. Fasolino, F. Jetter

This course is a unique opportunity for artists to explore the potential of narrative, content-driven interpretive art—illustration. You will study with three legendary illustrators—Joo Chung, Teresa Fasolino, Frances Jetter—each with their own innovative approach to the genre. Students will develop projects that reflect their own point of view in relation to given texts. Personal attention will be paid to mastery of your chosen medium or mediums, be it paint, print, sculpture, ink or pencil. Experimentation will be encouraged, and the development of a professional portfolio will be discussed.

CID-4551-A

Cartoon Hothouse! (Advanced)

Tuesday, May 30 – August 8

Hours: 11:00-4:50

Summer semester: 3 credits

Instructors: N. Bertozzi, K. Mayerson, G. Panter

Fasten your seat belts for the cartooning ride of your life. Taught by three legends in the alternative comic world—Nick Bertozzi, Keith Mayerson, Gary Panter—this is a rare opportunity for the advanced art student to “think-tank” your pictorial narrative to new levels of experimentation. Through the research and practice of different comic forms, we will explore the infinite possibilities of how to produce meaning by the sequence of images and words. You will be encouraged to construct stories in whatever genre, style and medium you like, and critically engage in the process to achieve your own ambitious artistic goals. *Note: Limited shared studio space will be available for students who need work space. Students must submit samples of their work for review and acceptance into this class. Please contact the Illustration and Cartooning fourth-year departmental advisor for information.*

ILD-4551-A**Illustration/Imagist Painting Hothouse! (Advanced)**

Tuesday, May 30 – August 8

Hours: 11:00-4:50

Summer semester: 3 credits

Instructors: S. Brodner, S. Mellyn, D. Sandlin

Limited to 22 students

This course may be too good to miss. Students will have the unique opportunity to study with three of the most innovative and accomplished imagistic artists in New York—Steven Brodner, Sean Mellyn, David Sandlin—and have unlimited access to a beautiful shared studio space in Chelsea to create your work. The focus will be on you and your development of content-driven paintings, drawings or objects. You will be encouraged to work on a project that will become the basis of your portfolio, a series of works that will show your unique artistic perspective, reflecting your interests and displaying your skills. These skills will be specifically addressed, mastery of your chosen medium will be exercised in the studio, conceptual prowess will be addressed in the critiques, and the illustration and fine art milieu will be explored in field trips to museums and galleries. *Note: Students must submit samples of their work for review and acceptance into this class. Please contact the Illustration and Cartooning fourth-year departmental advisor for information.*

ILD-4621-A**Painting the Real World—From a Bed of Roses to the Gutter**

Wednesday, May 31 – August 2

Hours: 11:00-4:50

Summer semester: 3 credits

Instructor: G. Crane

Taught by renowned landscape painter Gregory Crane, whose work has been described by *The New York Times* as “an alchemical wedding of the mundane and the spiritual,” this course is designed to take the advanced painting student out of the pristine studio and into the real world. You will travel to various locations: from deep inside the woods of the Brooklyn Botanic Garden to the gritty warehouse rooftops of Red Hook. Mr. Crane will unlock many of the mysteries on how to depict atmospheric phenomenon and give you a greater understanding of the growth and rhythm of natural forms, and how to record them quickly and beautifully. You will learn how to compose pictures of dynamic intensity, abstracted from observation. The Crane experience in *plein air* has been treasured by many great painters and illustrators for over two decades. You will never see the world the same way again. This course will bring poetry to your images.

Interior Design

For up-to-date course information, go to WebAdvisor at:

<https://webadvisor.schoolofvisualarts.edu>.

The online Registration Book can be accessed through SVA-NET.

IDD-1010-A**Basic Building Systems**

Tuesday, Thursday; June 6 – July 27

Hours: 4:00-6:50

Summer semester: 3 credits

Instructor: J. Knoll

This course will introduce the foundation and materials and methods of interior drafting and basic building systems. The goal is to enable students to understand and complete a variety of drawing types used in the design of interior space. Topics will include: tools and materials used in drafting, surveying a space, converting survey information into a plan, plans, elevations, axonometric drawings, detail drawings. Guided by the lecture material and studio projects, students will prepare a series of drawings to enhance their understanding of how drawings are prepared and used in the development of an interior space design.

IDD-1171-A**Visual Computing for Interiors**

Monday through Wednesday, June 5 – July 11

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: B. Bobkoff

This course will focus on the basic operational skills of the computer and the development of creative techniques in 2D and 3D using Adobe Photoshop, Illustrator and InDesign. Students will start learning about the computer's operating system, how to scan images at the proper resolution and develop an archive of work. The course will cover basic graphic design principles of layout and design through hands-on exercises to create business cards, letterheads, logos, layout grids, illustrations and books.

IDD-2081-A**Designing with AutoCAD**

Monday through Wednesday, June 5 – July 11

Hours: 9:00-11:50

Summer semester: 3 credits

Instructor: C. Weiss

This course is an introduction to computer-aided design and drafting (CAD). The overall concepts and ideas explored are the same as those in a manual drafting class, even though they will be taught through AutoCAD, the industry standard software program. The concepts covered will enable students to use most CAD programs. The concepts of layout, line weights, dimensions and annotation will be explored. We will approach drawings as a visual communication tool that is both artistic and informative. The course will revolve around a semester-long project that will result in a drawing that contains the various types of plans, elevations and sections of an interior space. Three hours per week of scheduled lab time is required. A teaching assistant will be available during lab time to help students with problems they may encounter in completing assignments.

IDD-3212-A**3D Studio VIZ for Interior Design**

Monday, Wednesday; June 5 – July 26

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: E. Lam

AutoDesk 3D Studio VIZ will be used to create a virtual three-dimensional interior environment. Emphasis will be on scene setting, lighting and textures, and the importance of problem-solving within an architectural space using the tool sets available with VIZ. Students will be required to complete a preliminary walk-through and a video output of their projects. Prerequisites: A working knowledge of Adobe Photoshop and AutoCAD.

IDD-3213-A**Multimedia Digital Design for Architecture and Interiors**

Tuesday, Thursday; June 6 – July 27

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: G. Matsui

Digital media representation of an interior space with a practical and conceptual emphasis on compositing multiple renderings, masks and digital photography to produce a sequence of simulated "film stills" is the focus of this course. Each student will document, measure and photograph an existing interior and then use this information to develop a set of 2D AutoCAD drawings. These drawings will be imported into 3D Studio Max and used as an underlay to construct an accurate 3D computer model. We will then start the rendering process, and students will learn how to light the computer model and develop textures for the interior surfaces. Multiple renderings will be achieved using Adobe Photoshop. Each student will learn how to develop highly complex Photoshop files, capable of producing multiple new readings of the space. Students will design a narrative for the stills; these images will be suitable for portfolio inclusion.

IDD-4272-A**Advanced AutoCAD 3D Modeling**

Tuesday, Thursday; June 6 – July 27

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: A. Jakubowski

This course will look at ways to take an existing two-dimensional drawing and create a three-dimensional virtual model from start to finish. While we will not use any rendering packages, we will touch upon the proper ways to create models so that they can be rendered using third-party packages such as VIZ Render, 3D Studio VIZ, form•Z, AccuRender, and others.

Photography

For up-to-date course information, go to WebAdvisor at:

<https://webadvisor.schoolofvisualarts.edu>.

The online Registration Book can be accessed through SVA-NET.

PHD-2010-A**Photographic Techniques**

Monday, Wednesday; June 5 – July 12

Hours: 3:00-6:50

Summer semester: 3 credits

Instructor: S. Arthur

A course in the optics, mechanics and chemistry of photography intended to teach students the basic principles of how the photographic process works. The working of the lens, camera, meter, film and developers will be examined.

PHD-2020-A**Black-and-White Printing**

Tuesday, Thursday; May 30 – July 6

Hours: 9:00-12:50

Summer semester: 3 credits

Instructor: R. Rothman

A comprehensive workshop in professional shooting and printing methods, with an emphasis on specialized techniques by which the photographer can control the final picture to most fully reflect his/her personal vision.

PHD-2030-A**Color Printing**

Tuesday, Thursday; May 30 – July 6

Hours: 2:00-5:50

Summer semester: 3 credits

Instructor: B. Donaldson

The focus of this course is to make prints from color negatives or internegatives (Type C or Ektacolor prints). Emphasis will be on establishing a strong technical foundation in color, and also on developing a personal, aesthetic direction. A portfolio of thoughtfully executed and finely printed images will evolve from individual and group critique. Assignments, technical lectures and outside research will be included.

PHD-2040-A**Studio Photography I**

Tuesday, Thursday; May 30 – July 6

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: K. Shung

This introductory course in studio photography is for those interested in discovering the versatility of the large-format camera and the abilities of controlled studio lighting to enhance form and texture. Electronic flash and tungsten lighting, and all formats from 35mm to 4x5" cameras will be used to photograph still lifes, portraits, fashion/beauty and nudes in class. This is a hands-on studio course, with special emphasis on the large-format camera, that incorporates lectures, demonstrations and a series of assignments. *Note: 4x5" cameras, lighting equipment, meters and seamless paper backgrounds will be provided during course hours. Students must supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.*

PHD-2040-B**Studio Photography II**

Tuesday, Thursday; July 11 – August 15

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: J. Pluchino

This course is designed for advanced students who have successfully completed PHD-2040, Studio Photography I, or equivalent. Using all camera formats from 35mm to 4x5" and controlled studio lighting, students will complete a series of assignments, including still life, portrait, fashion/beauty and nudes. Students will

be encouraged to go beyond the technical and explore the aesthetic aspects of their subjects. This is a hands-on workshop class incorporating lectures, demonstrations and assignments. *Note: Please bring a notebook and samples of your work to the first session. Cameras (4x5"), lighting equipment, meters and seamless paper backgrounds will be provided during class hours. Students must supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.*

PHD-2050-A

Photography on Assignment

Monday, Wednesday; May 31 – July 10 (begins Wednesday, May 31)

Hours: 10:00-1:50

Summer semester: 3 credits

Instructor: S. Klein

This intermediate course in photographic nuts and bolts will include technical demonstrations and assignments concerning the use of meters, filters, lighting, flash and color film, among other topics. The course will also include discussions on how to get started in the photographic marketplace, with special emphasis on meeting the visual needs of clients who require promotional photographs (actors, musicians). Student work will be critiqued individually.

PHD-2060-A

Photo Critique

Monday, Wednesday; May 31 – July 24 (begins Wednesday, May 31)

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: S. Greenwald

Verbalizing an idea is not the same as making it visible. In this course, we will analyze your images and discuss your progress, as you work on a thematic project. It is important that we are clear about our intentions and be able to articulate them photographically. By the end of the semester, you will have forged a cohesive body of work and a vocabulary with which to discuss it. Please bring representative examples to the first class, as well as any concepts you may have for an extended project.

PHD-2080-A

Intermediate Digital Photography

Monday, Wednesday; June 5 – July 26

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: TBA

Students will further their knowledge of image construction, manipulation, retouching and collage techniques, using the Adobe Photoshop program and software extensions. Emphasis will be placed on an exploration of the full potential of all aspects of the application. In addition to exploring various advanced digital imaging techniques, students will be encouraged to apply these techniques to their work, and to critically examine the profound effects that new imaging technologies are having on the ways we see and make art. A variety of topics will be covered, including advanced selection techniques, channels, paths, shape-and-text tools, blending modes, filter effects, service bureaus, color management, monitor calibration and digital cameras.

PHD-3050-A

Digital Imaging and Time-Based Media

Monday, Wednesday; May 31 – July 10 (begins Wednesday, May 31)

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: TBA

This course will examine ways in which photographers can employ digital video, motion graphics and sound applications in their artwork. Emphasis will be placed on understanding the complex relationship between the static image and the dynamics of motion, sound and time. In addition to creating a time-based work of art, students will learn how to output their work into the QuickTime and DVD formats. Applications to be used: Adobe Photoshop, Final Cut Pro, iMovie, After Effects, iDVD, DVD Studio Pro, QuickTime Pro, Media Cleaner.

PHD-3103-A

Advanced Color Printing

Tuesday, Thursday; June 6 – July 27

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: A. Turyn

Students will make prints from color negatives or internegatives (Type C or Ektacolor prints). While still concentrating on the development of strong technical skills, students will pursue a personal aesthetic direction. A portfolio of thoughtfully executed and finely printed images will evolve as a result of weekly individual and group critiques. Some assignments, technical lectures and outside research are also included. Prerequisite: PHD-2030, Color Printing, or equivalent.

PHD-3163-A

Photo Bookworks

Tuesday, Thursday; June 1 – July 13 (begins Thursday, June 1)

Hours: 1:00-4:30

Summer semester: 3 credits

Instructor: E. Wallenstein

A course to explore the photographic book as both object and container, as works consisting of groups of images bound together in a completed form, edited and sequenced for maximum effect. The creation of different book structures such as scrapbook, single signature and accordion-fold will be covered. An overview of book arts will be presented. Students will make at least one book per week, using already existing photographs. A class project will be completed as well.

PHD-3207-A

Location Photography

Monday, June 5 – July 31

Hours: 12:00-6:00

Summer semester: 3 credits

Instructor: C. Patrick McBride

Providing the technical background necessary for versatility and competence in location photography is the aim of this course. The objective is to develop each student's imagination in order to find visually compelling locations, to study the space and available light, and to determine what additional light to bring to the "set." This course will be supplemented with individual portfolio projects, both exterior and interior locations, and students will explore areas of their own special interests. Prerequisite: Students should have completed at least one studio lighting course and have working knowledge of basic lighting principles and manual camera operations.

PHD-3233-A

Advanced Fashion Photography

Monday, Thursday; June 5 – July 13

Hours: 2:00-5:50

Summer semester: 3 credits

Instructor: TBA

This course is designed for students who are seriously interested in fashion. We will cover all aspects of the field: editorial, advertising, beauty and portrait. Both studio, with artificial lighting (tungsten and strobe), and location, with available light augmented by strobe, will be taught. Various camera formats, from 35mm to 4x5", will be used. Emphasis will be on the anatomy of a fashion shoot: working with models, hair and makeup people, editors, art directors, etc. Personal style will be stressed. Prerequisite: PHD-2040, Studio Photography.

INTERNATIONAL STUDIES PROGRAM

Digital Photography in Florence

Summer semester

Instructor: J. Rudnick

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

Surround yourself with the magnificent art and architecture of the birthplace of the Italian Renaissance. Photographers are invited to spend up to three inspiring weeks in School of Visual Arts' Digital Photography in Florence program.

The course will examine the artistic vision and camera control needed in image-making. Class will include daily one-on-one review of each student's photography and a weekly critique. Advice regarding equipment, shooting and lighting techniques, personal expression, aesthetics, mood and emotional content will be offered.

Daily access to digital printing facilities will be provided. Students will be directed to work on individual projects that range in scope from fine art to art for commerce and will complete a final body of work for review. This creative study will provide guidance for photographing the city of Florence, its people and the surrounding Tuscan landscape. Guided tours of museums and churches in the area will be included.

While class attendance and punctuality will be mandatory, the evenings and weekends are yours to explore the culture and traditions of this engaging metropolis, whether it's wandering through flea markets; shopping in boutiques; sampling Tuscan cuisine; or enjoying excursions to Siena, Lucca or Chianti.

Prerequisite: Two semesters of basic photography, a working knowledge of Adobe Photoshop and digital printing is required. Students will need to supply their own digital camera (4 megapixel, or higher), storage media, cables and a copy of the appropriate download software. *Note: A slide portfolio is required for review and acceptance to this program.*

Course	Dates	Credits	Tuition
IPD-3202-A	May 25 – June 10	2	\$2,600
IPD-3203-A	May 25 – June 17	3	\$3,200

For further information contact Michelle Mercurio, in-residence coordinator, at 212.592.2073; fax: 212.592.2017; e-mail: mmercurio@sva.edu.

SUMMER RESIDENCY IN PHOTOGRAPHY

PHD-4993

Photography

Summer semester: 4 credits

\$1,500 per session; \$2,800 for both sessions

This intensive residency offers participants the opportunity to work in technologically advanced facilities with a renowned faculty to bring critical rigor to the serious photographer. While working in all phases of black-and-white, color, digital processes and alternative procedures, the primary function of the program is to advance the content of individual work through one-on-one and group critiques, lectures, museum and gallery visits, and dialogue with other participants.

Critiques and lectures complement the independent work, and together these elements form an intense program encouraging creativity, learning and progress. Faculty critiques—individual and group—will be given Monday through Thursday. Special lectures given by guest artists, critics and gallery directors are scheduled approximately once a week, and are designed to give further insight into the realities of the working photographer. Gallery tours are also included.

Participants will have access to studio equipment and printing facilities, which include black-and-white and color darkrooms, digital imaging and output centers, a range of studio lighting systems, and a variety of camera sizes and formats. Facilities are available Monday through Thursday, 9:00 am to 10:00 pm; Friday and Saturday, 9:00 am to 5:00 pm. Staff technicians are available for assistance and technical support.

Faculty and guest lecturers have included Josef Astor, Marco Breuer, Ellen Brooks, Elinor Carucci, Jessica Craig-Martin, Barbara Ess, Jenny Gage, Sally Gall, Bill Jacobson, Orit Raff, Penelope Umbrico and Eric Weeks.

Note: A portfolio is required for review and acceptance to this program. A \$1,100 deposit for use of photographic equipment is required. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment.

Course #	Dates
PHD-4993-A	June 1 – June 29
PHD-4993-E	July 6 – August 3

For further information contact Keren Moscovitch, coordinator, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

SUMMER INSTITUTE IN THE BERKSHIRES

This summer, SVA's distinguished faculty will take residence at Darrow School in New Lebanon, NY. Nestled amongst the Shaker buildings of Mount Lebanon, the newly constructed 12,000-square-foot Joline Arts Center provides an ideal environment in which students can produce and exhibit their artwork. The Arts Center boasts panoramic views of the Lebanon Valley, with abundant sunlight and spacious studios, workrooms and classrooms that support and inspire creativity.

A workshop in landscape photography offer unique opportunities for intermediate and advanced students seeking to develop a strong body of work. This program is designed to foster experimentation and new concepts in art-making. The workshop will include individual and group critiques and 24-hour access to the studios. Students will participate in gallery and museum tours, studio visits and guest lectures. Housing and meal plans are available.

PHD-3973-A

Landscape Photography

Monday through Friday, July 10 – 14

Hours: 9:00-1:00

Summer semester: 1 credit

Lab fee: \$30

Instructor: S. Gall

A workshop for landscape photographers with Sally Gall, renowned for her often romantic and ethereal photographs, and author of *Water's Edge* and *Subterranea*. The workshop will be for those whose interest is not in replicating the landscape, but the landscape as an emotional site. Students will be expected to have a strong comprehension of the tradition of the landscape in the visual arts, and seek to explore their individual relationship to it. This is not a technical workshop, but will be about seeing. All formats and film types are encouraged, both analog and digital, and students should arrive with a portfolio of work for discussion.

For further information contact Akiko Aubel, assistant director, Division of Continuing Education, at 212.592.2052; fax: 212.592.2060; e-mail: aaubel@sva.edu.



Undergraduate

Department of Advertising and Graphic Design

Advertising First-Year Requirements

Freshman advertising majors must take all of the courses listed below. These courses are the foundation-year requirements and they must all be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged two different advertising foundation course programs, both composed of the foundation-year required courses. Please look over these schedules and decide which would be best for you. Since each program has a limited number of seats, your first preference may not be available.

ADD-1010 **Principles of Visual Language**

Two semesters: 3 credits each semester

This studio course will explore the fundamental principles of two-dimensional design and how these principles relate to visual communication. Through direct, hands-on participation in assignments and independent projects, students will work toward developing their own unique "visual language." Experiment with composition, visual hierarchy, typographic design, color interaction and visual narrative will be stressed. Students will explore a wide range of visual concepts, including abstraction, symmetry and asymmetry, contrast, figure/ground relationships, rhythm and harmony. Class time is used for the creation and execution of design work, along with critiques and discussions. All assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary medium will collage.

ADD-1020 **Foundations in 3D Graphic Design**

One semester: 3 credits

A study of visual perception through the use of three-dimensional media is the focus of this course. A conceptual approach toward problem solving, technical skills and utilization of various media will be emphasized.

AHD-1010 **Survey of World Art I**

One semester: 3 credits

As the first part of a two-semester introduction to the art of Western and non-Western cultures this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHD-1015 **Survey of World Art II**

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1010 for course description.

FDD-1030 **Drawing**

Two semesters: 3 credits each semester

This course is about learning to see. It will examine drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects will be assigned to study design elements as they relate to drawing in both large and small scale. Basic skills will be stressed.

Open to first-year students only.

HCD-1010 **Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020 **Literature and Writing II**

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

SMD-1020 **Foundations of Visual Computing**

One semester: 3 credits

This course is an introduction to the tools, terms and techniques of visual computing for artists. Students will learn the basic computer skills to operate and maintain a computer and the creative techniques used to create collages and layered images as well as the tools required to display their work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

Advertising Foundation 1 / FALL

	MON	TUES	WED	THURS	FRI
9					
10		ADD-1010-1A Principles of Visual Language 9:00-2:50 P. Sahre	HCD-1010-1A Literature and Writing I 9:00-11:50 S. Van Booy	AHD-1010-1A Survey of World Art I 9:00-11:50 P. Macapia	FDD-1030-1A Drawing 9:00-2:50 R. Babboni
11					
12					
1					
2				ADD-1020-1A Foundations in 3D Graphic Design 12:00-5:50 K. O'Callaghan	
3					
4					
5					
6					

Advertising Foundation 1 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10		ADD-1010-1A Principles of Visual Language 9:00-2:50 P. Sahre	HCD-1020-1A Literature and Writing II 9:00-11:50 S. Van Booy	AHD-1015-1A Survey of World Art II 9:00-11:50 P. Macapia	FDD-1030-1A Drawing 9:00-2:50 R. Babboni
11					
12					
1					
2	SMD-1020-1A Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
3					
4					
5					
6					

Advertising Foundation 2 / FALL

	MON	TUES	WED	THURS	FRI
9	SMD-1020-2A Foundations of Visual Comp. 9:00-11:50 D. Newcomb		SMD-1020-2A Foundations of Visual Comp. 9:00-11:50 D. Newcomb	AHD-1010-2A Survey of World Art I 9:00-11:50 S. Ginsburg	
10					
11					
12		FDD-1030-2A Drawing 12:00-5:50 B. Schwartz			ADD-1010-2A Principles of Visual Language 12:00-5:50 R. Mehl
1					
2					
3				HCD-1010-2A Literature and Writing I 3:00-5:50 R. Josimovich	
4					
5					
6					

Advertising Foundation 2 / SPRING

	MON	TUES	WED	THURS	FRI
9				AHD-1015-2A Survey of World Art II 9:00-11:50 S. Ginsburg	
10					
11					
12		FDD-1030-2A Drawing 12:00-5:50 B. Schwartz		ADD-1020-2A Foundations in 3D Graphic Design 12:00-5:50 K. O'Callaghan	ADD-1010-2A Principles of Visual Language 12:00-5:50 R. Mehl
1					
2					
3				HCD-1020-2A Literature and Writing II 3:00-5:50 R. Josimovich	
4					
5					
6					

Graphic Design

First-Year Requirements

Freshman graphic design majors must take all of the courses listed below. These courses are the foundation-year requirements and they must all be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged 13 different general foundation course programs (numbered 1–13), all composed of the foundation-year required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled. *Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.*

Freshmen who will begin their studies in the spring 2006 semester should refer to general foundation blocks 14 and 15.

Note: If you need to change a class, you cannot have the same instructor for FPD-1020, Painting, and FDD-1030, Drawing; or for FSD-1050, Sculpture and FDD-1030, Drawing.

AHD-1010

Survey of World Art I

One semester: 3 credits

As the first part of a two-semester introduction to the art of Western and non-Western cultures this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHD-1015

Survey of World Art II

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1010 for course description.

FDD-1030

Drawing

Two semesters: 3 credits each semester

This course is about learning to see. It will examine drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects will be assigned to study design elements as they relate to drawing in both large and small scale. Basic skills will be stressed. Open to first-year students only.

FPD-1020

Painting

Two semesters: 3 credits each semester

Students will study visual perception through painting, stressing both a practical and a theoretical understanding of color. An exploration of form and content will be undertaken with an emphasis on technical skills and individual expression. Self-expression will be encouraged—right from the start. Each project will serve as an exercise in a fundamental area of painting and as a vehicle for personal and conceptual investigation. Course content will include what's going on now, as well as historically, in the arts. Critiques will begin a dialogue that teaches a critical vocabulary.

FSD-1050

Sculpture

One semester: 3 credits

An investigation of perception as it relates to space and volume in three dimensions. Emphasis is on the exploration of diverse media and their potentialities.

HCD-1010

Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020

Literature and Writing II

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

SMD-1020

Foundations of Visual Computing

One semester: 3 credits

This course is an introduction to the tools, terms and techniques of visual computing for artists. Students will learn the basic computer skills to operate and maintain a computer and the creative techniques used to create collages and layered images as well as the tools required to display their work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

General Foundation 1 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting 9:00-2:50 L. Behnke		FDD-1030-01 Drawing 9:00-2:50 I. Richer		
12					AHD-1010-01 Survey of World Art I 12:00-2:50 R. Lorance
1		FSD-1050-01 Sculpture 12:00-5:50 J. Cohen			HCD-1010-01 Literature and Writing I 3:00-5:50 R. Auletta
2					
3					
4					
5					
6					

General Foundation 1 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting 9:00-2:50 L. Behnke		FDD-1030-01 Drawing 9:00-2:50 I. Richer		
12					AHD-1015-01 Survey of World Art II 12:00-2:50 R. Lorance
1		SMD-1020-01 Foundations of Visual Comp. 12:00-5:50 D. Newcomb			HCD-1020-01 Literature and Writing II 3:00-5:50 Instructor: TBA
2					
3					
4					
5					
6					

General Foundation 2 / FALL

	MON	TUES	WED	THURS	FRI
9				AHD-1010-02 Survey of World Art I 9:00-11:50 R. Mahoney	
10					
11	FPD-1020-02 Painting 9:00-2:50 D. Chow				
12				HCD-1010-02 Literature and Writing I 12:00-2:50 G. MacKenzie	
1			FDD-1030-02 Drawing 12:00-5:50 S. Etkin		
2					SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 K. Schaffer
3					SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 K. Schaffer
4					
5					
6					

General Foundation 2 / SPRING

	MON	TUES	WED	THURS	FRI
9				AHD-1015-02 Survey of World Art II 9:00-11:50 R. Mahoney	
10					
11	FPD-1020-02 Painting 9:00-2:50 D. Chow				
12				HCD-1020-02 Literature and Writing II 12:00-2:50 G. MacKenzie	
1			FDD-1030-02 Drawing 12:00-5:50 S. Etkin		
2					FSD-1050-02 Sculpture 3:00-5:50 J. Silverthorne
3					FSD-1050-02 Sculpture 3:00-5:50 J. Silverthorne
4					
5					
6					

General Foundation 3 / FALL

	MON	TUES	WED	THURS	FRI
9			HCD-1010-03 Literature and Writing I 9:00-11:50 G. Carey		AHD-1010-03 Survey of World Art I 9:00-11:50 C. Daigle
10					
11		FPD-1020-03 Painting 9:00-2:50 F. Roth		FSD-1050-03 Sculpture 9:00-2:50 M. Carlson	
12					
1					
2					FDD-1030-03 Drawing 12:00-5:50 A. Munizaga
3					
4					
5					
6					

General Foundation 3 / SPRING

	MON	TUES	WED	THURS	FRI
9			HCD-1020-03 Literature and Writing II 9:00-11:50 G. Carey		AHD-1015-03 Survey of World Art II 9:00-11:50 C. Daigle
10					
11		FPD-1020-03 Painting 9:00-2:50 F. Roth		SMD-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
12					
1					
2					FDD-1030-03 Drawing 12:00-5:50 A. Munizaga
3					
4					
5					
6					

General Foundation 4 / FALL

	MON	TUES	WED	THURS	FRI
9					AHD-1010-04 Survey of World Art I 9:00-11:50 P. Macapia
10		FSD-1050-04 Sculpture 9:00-11:50 J. Silverthorne			
11				FPD-1020-04 Painting 9:00-2:50 E. Ausby	
12				HCD-1010-04 Literature and Writing I 12:00-2:50 R. DiPalma	
1					FDD-1030-04 Drawing 12:00-5:50 B. Adams
2					
3					
4				FSD-1050-04 Sculpture 3:00-5:50 J. Silverthorne	
5					
6					

General Foundation 4 / SPRING

	MON	TUES	WED	THURS	FRI
9		SMD-1020-04 Foundations of Visual Comp. 9:00-11:50 K. Schaffer			AHD-1015-04 Survey of World Art II 9:00-11:50 P. Macapia
10					
11			FPD-1020-04 Painting 9:00-2:50 E. Ausby		
12					HCD-1020-04 Literature and Writing II 12:00-2:50 R. DiPalma
1					
2					FDD-1030-04 Drawing 12:00-5:50 B. Adams
3					
4			SMD-1020-04 Foundations of Visual Comp. 3:00-5:50 K. Schaffer		
5					
6					

General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1010-05 Literature and Writing I 9:00-11:50 S. Van Booy				
10					
11				FDD-1030-05 Drawing 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting 12:00-5:50 F. Brickhouse	SMD-1020-05 Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHD-1010-05 Survey of World Art I 3:00-5:50 J. Harris	
4					
5					
6					

General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-05 Literature and Writing II 9:00-11:50 S. Van Booy				
10					
11				FDD-1030-05 Drawing 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting 12:00-5:50 F. Brickhouse	FSD-1050-05 Sculpture 12:00-5:50 B. Schwartz		
3				AHD-1015-05 Survey of World Art II 3:00-5:50 J. Harris	
4					
5					
6					

General Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting 9:00-2:50 T. Kahn		SMD-1020-06 Foundations of Visual Comp. 9:00-2:50 B. Bobkoff
12		HCD-1010-06 Literature and Writing I 12:00-2:50 G. Carey			
1					
2	FDD-1030-06 Drawing 12:00-5:50 A. Wilson				
3			AHD-1010-06 Survey of World Art I 3:00-5:50 M. Denton		
4					
5					
6					

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting 9:00-2:50 T. Kahn		FSD-1050-06 Sculpture 9:00-2:50 P. Dudek
12		HCD-1020-06 Literature and Writing II 12:00-2:50 G. Carey			
1					
2	FDD-1030-06 Drawing 12:00-5:50 A. Wilson				
3			AHD-1015-06 Survey of World Art II 3:00-5:50 M. Denton		
4					
5					
6					

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1010-07 Literature and Writing I 9:00-11:50
10					
11				FPD-1020-07 Painting 9:00-2:50 N. Chunn	R. Josimovich
12					
1					
2		SMD-1020-07 Foundations of Visual Comp. 12:00-5:50 T. Fong	FDD-1030-07 Drawing 12:00-5:50 N. Karsten		
3					AHD-1010-07 Survey of World Art I 3:00-5:50 R. Sarkissian
4					
5					
6					

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07 Literature and Writing II 9:00-11:50
10					
11				FPD-1020-07 Painting 9:00-2:50 N. Chunn	R. Josimovich
12					
1					
2		FSD-1050-07 Sculpture 12:00-5:50 S. DeFrank	FDD-1030-07 Drawing 12:00-5:50 N. Karsten		
3					AHD-1015-07 Survey of World Art II 3:00-5:50 R. Sarkissian
4					
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				HCD-1010-08 Literature and Writing I 9:00-11:50 F. Litvack	
11					
12					
1					
2	SMD-1020-08 Foundations of Visual Comp. 12:00-5:50 A. Pearlman			FDD-1030-08 Drawing 12:00-5:50 A. Munizaga	FPD-1020-08 Painting 12:00-5:50 S. Joelson
3		AHD-1010-08 Survey of World Art I 3:00-5:50 A. Wooster			
4					
5					
6					

General Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				HCD-1020-08 Literature and Writing II 9:00-11:50 F. Litvack	
11					
12					
1					
2	FSD-1050-08 Sculpture 12:00-5:50 J. Perlman			FDD-1030-08 Drawing 12:00-5:50 P. Hristoff	FPD-1020-08 Painting 12:00-5:50 S. Joelson
3		AHD-1015-08 Survey of World Art II 3:00-5:50 A. Wooster			
4					
5					
6					

General Foundation 9 / FALL

	MON	TUES	WED	THURS	FRI
9					AHD-1010-09 Survey of World Art I 9:00-11:50 A. Wooster
10		HCD-1010-09 Literature and Writing I 9:00-11:50 M. Curley			
11	FDD-1030-09 Drawing 9:00-2:50 B. Larsen		FPD-1020-09 Painting 9:00-2:50 P. Heinemann	SMD-1020-09 Foundations of Visual Comp. 9:00-2:50 A. Pearlman	
12					
1					
2					
3					
4					
5					
6					

General Foundation 9 / SPRING

	MON	TUES	WED	THURS	FRI
9					AHD-1015-09 Survey of World Art II 9:00-11:50 A. Wooster
10		HCD-1020-09 Literature and Writing II 9:00-11:50 M. Curley			
11	FDD-1030-09 Drawing 9:00-2:50 B. Larsen		FPD-1020-09 Painting 9:00-2:50 P. Heinemann	FSD-1050-09 Sculpture 9:00-2:50 J. Cohen	
12					
1					
2					
3					
4					
5					
6					

General Foundation 10 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting 9:00-2:50 M. Lerner	FDD-1030-10 Drawing 9:00-2:50 P. Heinemann			FSD-1050-10 Sculpture 9:00-2:50 P. Dudek
12			HCD-1010-10 Literature and Writing I 12:00-2:50 Instructor: TBA		
1					
2					
3	AHD-1010-10 Survey of World Art I 3:00-5:50 R. Sarkissian				
4					
5					
6					

General Foundation 10 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting 9:00-2:50 M. Lerner	FDD-1030-10 Drawing 9:00-2:50 P. Heinemann			SMD-1020-10 Foundations of Visual Comp. 9:00-2:50 S. Fleischmann
12			HCD-1020-10 Literature and Writing II 12:00-2:50 R. Di Palma		
1					
2					
3	AHD-1015-10 Survey of World Art II 3:00-5:50 R. Sarkissian				
4					
5					
6					

General Foundation 11 / FALL

	MON	TUES	WED	THURS	FRI
9	FSD-1050-11 Sculpture 9:00-11:50 S. DeFrank		FSD-1050-11 Sculpture 9:00-11:50 S. DeFrank		
10					
11					
12				AHD-1010-11 Survey of World Art I 12:00-2:50 J. Angeline	FPD-1020-11 Painting 12:00-5:50 L. Behnke
1					
2	FDD-1030-11 Drawing 12:00-5:50 A. Belag			HCD-1010-11 Literature and Writing I 3:00-5:50 G. MacKenzie	
3					
4					
5					
6					

General Foundation 11 / SPRING

	MON	TUES	WED	THURS	FRI
9	SMD-1020-11 Foundations of Vis. Computing 9:00-11:50 L. Lordi		SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 L. Lordi		
10					
11					
12				AHD-1015-11 Survey of World Art II 12:00-2:50 J. Angeline	FPD-1020-11 Painting 12:00-5:50 L. Behnke
1					
2	FDD-1030-11 Drawing 12:00-5:50 A. Belag			HCD-1020-11 Literature and Writing II 3:00-5:50 G. MacKenzie	
3					
4					
5					
6					

General Foundation 12 / FALL

	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing 9:00-2:50 C. Donegan	SMD-1020-12 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	FPD-1020-12 Painting 9:00-2:50 D. Kardon
12					
1					
2					
3			HCD-1010-12 Literature and Writing I 3:00-5:50 F. Litvack	AHD-1010-12 Survey of World Art I 3:00-5:50 S. Ginsburg	
4					
5					
6					

General Foundation 12 / SPRING

	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing 9:00-2:50 C. Donegan	FPD-1020-12 Painting 9:00-2:50 D. Kardon	FSD-1050-12 Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			HCD-1020-12 Literature and Writing II 3:00-5:50 F. Litvack	AHD-1015-12 Survey of World Art II 3:00-5:50 S. Ginsburg	
4					
5					
6					

Note: General Foundation 12 courses are held on Thursday, Friday and Saturday.

Note: General Foundation 12 courses are held on Thursday, Friday and Saturday.

General Foundation 13 / FALL				
MON	TUES	WED	THURS	FRI
9	HCD-1010-13 Literature and Writing I 9:00-11:50 Instructor: TBA			
10				
11				FDD-1030-13 Drawing 9:00-2:50 J. Shane
12				
1				
2	FSD-1050-13 Sculpture 12:00-5:50 J. Perlman		FPD-1020-13 Painting 12:00-5:50 B. Komoski	AHD-1010-13 Survey of World Art I 3:00-5:50 Instructor: TBA
3				
4				
5				
6				

Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.

General Foundation 13 / SPRING				
MON	TUES	WED	THURS	FRI
9	HCD-1020-13 Literature and Writing II 9:00-11:50 Instructor: TBA			
10				
11				FDD-1030-13 Drawing 9:00-2:50 J. Shane
12				
1				
2	SMD-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong		FPD-1020-13 Painting 12:00-5:50 B. Komoski	AHD-1015-13 Survey of World Art II 3:00-5:50 Instructor: TBA
3				
4				
5				
6				

Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.

Honors Program General Foundation / FALL				
MON	TUES	WED	THURS	FRI
9	HHD-1040-HP Political Hist. Mod. World I 9:00-10:25 C. Skutsch			
10	HPD-1050-HP Makers of the Mod. Mind I 10:00-11:30 T. Huhn		HLD-1824-HP Self and the Other 10:00-11:30 M. Hendricks	
11	AHD-1040-HP Hist./Theory of 20th-Cen. Art I 10:30-11:55 I. Taube			
12				
1				
2				
3	FDD-1030-HP Drawing 12:00-5:50 J. Linhares	FSD-1050-HP Sculpture 12:00-5:50 B. Schwartz	FPD-1020-HP Painting 12:00-5:50 A. Rosenberg	
4				
5				
6				

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

Honors Program General Foundation / SPRING				
MON	TUES	WED	THURS	FRI
9	HHD-1045-HP Political Hist. Mod. World II 9:00-10:25 C. Skutsch			
10	HPD-1055-HP Makers of the Mod. Mind II 10:00-11:30 T. Huhn		HLD-1827-HP The Language of Modernism 10:00-11:30 R. Weinreich	
11	AHD-1045-HP Hist./Theory of 20th-Cen. Art II 10:30-11:55 I. Taube			
12				
1				
2				
3	FDD-1030-HP Drawing 12:00-5:50 J. Linhares	SMD-1020-HP Foundations of Visual Comp. 12:00-5:50 S. Barrett	FPD-1020-HP Painting 12:00-5:50 A. Rosenberg	
4				
5				
6				

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

General Foundation Courses for Freshmen Beginning Spring 2007

Freshmen who will begin their studies in the spring semester must register for spring 2007 and summer 2007 General Foundation 14 or spring 2007 and summer 2007 General Foundation 15. Please look over both schedules and decide which would be best for you. Since each program has a limited number of seats, we cannot guarantee that you will be registered for your first choice.

General Foundation 14 / SPRING 2007					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-14 Survey of World Art I	
10				9:00-11:50 A. Wooster	
11			FDD-1030-14 Drawing 9:00-2:50		
12			Instructor: TBA		
1				SMD-1020-14 Foundations of Visual Comp.	
2	FPD-1020-14 Painting 12:00-5:50			12:00-5:50 T. Fong	
3	Instructor: TBA		HCD-1010-14 Literature and Writing I		
4			3:00-5:50 J. Immerman		
5					
6					

General Foundation 14 / SUMMER 2007					
	5/7 - 5/25	5/21 - 6/8	6/4 - 6/22	6/18 - 7/9	7/12 - 8/2
9					
10					
11		FPD-1020-14 Painting 9:00-2:50		FSD-1050-14 Sculpture 9:00-2:50	FDD-1030-14 Drawing 9:00-2:50
12		M-F Instructor: TBA		M-F Instructor: TBA	M-F Instructor: TBA
1					
2					
3	AHD-1015-14 Survey of World Art II		HCD-1020-14 Literature and Writing II		
4	3:00-5:50 M-F A. Wooster		3:00-5:50 M-F R. Milgrom		
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 15 / SPRING 2007					
	MON	TUES	WED	THURS	FRI
9		HCD-1010-15 Literature and Writing I		AHD-1010-15 Survey of World Art I	
10		9:00-11:50 N. Friedland		9:00-11:50 R. Lorance	
11					
12					
1					
2	FDD-1030-15 Drawing 12:00-5:50			FPD-1020-15 Painting 12:00-5:50	SMD-1020-15 Foundations of Visual Comp. 12:00-5:50
3	Instructor: TBA			Instructor: TBA	B. Bobkoff
4					
5					
6					

General Foundation 15 / SUMMER 2007					
	5/7 - 5/25	5/21 - 6/8	6/4 - 6/22	6/18 - 7/9	7/12 - 8/2
9					
10					
11		FPD-1020-15 Painting 9:00-2:50		FSD-1050-15 Sculpture 9:00-2:50	FDD-1030-15 Drawing 9:00-2:50
12		M-F Instructor: TBA		M-F Instructor: TBA	M-F Instructor: TBA
1					
2					
3	AHD-1015-15 Survey of World Art II		HCD-1020-15 Literature and Writing II		
4	3:00-5:50 M-F R. Lorance		3:00-5:50 M-F N. Friedland		
5					
6					

Note: Summer foundation schedules are subject to change.

Advertising

Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual humanities and sciences distribution credit needs.

SOPHOMORE REQUIREMENT A

Two semesters (one section) from each of the following courses:

GDD-2020	Basic Graphic Design
ADD-2030	Basic Advertising
GDD-2050	Basic Typographic Design
GDD-2060	Drawing
GDD-2090	Computers in the Studio

SOPHOMORE REQUIREMENT B

one semester of:

GDD-2070	Visual Literacy
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RECOMMENDED

The following courses are recommended, but not required:

AHD-2121	History of Advertising
AHD-2127	History of Graphic Design
GDD-2163	Basic 3D Graphic Design
GDD-2176	Graphic Designer as Image Maker
GDD-2177	Originality
GDD-2179	Digital Photography for Designers

SUMMER-SEMESTER REQUIREMENT

Students entering the department as first-semester sophomores in the spring 2007 semester must register for GDD-2020-W and all of the following summer 2007 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These required courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.

Second-year advertising majors who have not successfully completed all sophomore studio requirements and/or did not pass the sophomore portfolio review will be required to take one or more of the following courses during the summer semester. These requirements must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.

GDD-2220	Design Procedures
GDD-2230	Basic Typography Workshop
GDD-2240	Basic Graphic Design Workshop

Advertising

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual humanities and sciences distribution credit needs.

JUNIOR REQUIREMENT A

Two semesters of:

ADD-3010	Advanced Advertising
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JUNIOR REQUIREMENT B

Students must choose two courses per semester from any of the following specialized areas. *Note: Students may take more than one course from any area.*

Creative Advertising

ADD-3113	Advertising Concepts
ADD-3114	Advertising and Graphic Design for Social Change
ADD-3116	The Art of the Copy
ADD-3117	Guerilla Advertising
ADD-3119	The Creative Team Concept

Digital Video

GDD-4332	Adobe After Effects and Apple Final Cut Pro
GDD-4351	Digital Video Workshop

Editorial Design

GDD-3511	Editorial Design
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Graphic Design

GDD-3010	Communication Graphic Design
GDD-4117	Web Site Design

Three-Dimensional Design for the Graphic Designer

GDD-3403	3D Design and Illustration
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Typography

GDD-3527	Designing with Typography
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SUMMER-SEMESTER REQUIREMENT

Third-year advertising majors who have not successfully completed all junior studio requirements and/or did not pass the junior portfolio review will be required to take one or more of the following courses during the summer semester. These requirements must be successfully completed in order to advance to the senior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.

ADD-3010	Advanced Advertising
GDD-3010	Communication Graphic Design
GDD-3403	Three-Dimensional Design and Illustration
GDD-3527	Designing with Typography

Advertising Fourth-Year Requirements

Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, to be eligible to graduate.

SENIOR REQUIREMENT A

One section (two semesters) of:
ADD-4010 Advertising Portfolio

SENIOR REQUIREMENT B

Students must choose one course per semester from the following:

- ADD-3113 Advertising Concepts
- ADD-3114 Advertising and Graphic Design for Social Change
- ADD-3116 The Art of the Copy
- ADD-3117 Guerilla Advertising
- ADD-3119 The Creative Team Concept
- GDD-3403 Three-Dimensional Design/Illustration
- GDD-3511 Editorial Design
- GDD-3527 Designing with Typography
- GDD-4117 Web Site Design
- GDD-4122 Broadcast Design
- GDD-4332 Adobe After Effects and Apple Final Cut Pro
- GDD-4351 Digital Video Workshop
- GDD-4362 The Music Video: A "Real-World" Workshop

Graphic Design Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual humanities and sciences distribution credit needs.

SOPHOMORE REQUIREMENT A

Two semesters (one section) from each of the following courses:

- GDD-2020 Basic Graphic Design
- GDD-2050 Basic Typographic Design
- GDD-2060 Drawing
- GDD-2090 Computers in the Studio

SOPHOMORE REQUIREMENT B

one semester of:
GDD-2070 Visual Literacy

SOPHOMORE REQUIREMENT C

Two semesters of the following course:

- ADD-2030 Basic Advertising. *Note: Students may substitute one of the following courses for ADD-2030:*
 - GDD-2163 Basic Three-Dimensional Graphic Design
 - GDD-2176 Graphic Designer as Image Maker
 - GDD-2177 Originality

RECOMMENDED

The following courses are recommended, but not required.

- AHD-2121 History of Advertising
- AHD-2127 History of Graphic Design
- GDD-2179 Digital Photography for Designers

SUMMER-SEMESTER REQUIREMENT

Students entering the department as first-semester sophomores in the spring 2007 semester must register for GDD-2020-W and all of the following summer 2007 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These required courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.

Second-year graphic design majors who have not successfully completed all sophomore studio requirements and/or did not pass the sophomore portfolio review will be required to take one or more of the following courses during the summer semester. These requirements must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.

- GDD-2220 Design Procedures
- GDD-2230 Basic Typography Workshop
- GDD-2240 Basic Graphic Design Workshop

Graphic Design

Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual humanities and sciences distribution credit needs.

JUNIOR REQUIREMENT A

Two semesters of:
GDD-3010 Communication Graphic Design

JUNIOR REQUIREMENT B

Students must choose two courses per semester from any of the following specialized areas. *Note: Students may take more than one course from any area.*

Advertising

ADD-3010 Advanced Advertising
ADD-3114 Advertising and Graphic Design for Social Change

Digital Techniques

GDD-3233 Digital Production Tools and Techniques

Digital Video

GDD-4332 Adobe After Effects and Apple Final Cut Pro
GDD-4351 Digital Video Workshop

Editorial Design

GDD-3511 Editorial Design

Graphic Design

GDD-3011 Intermediate Graphic Design
GDD-3331 Toys and Games
GDD-3341 Design and Photography
GDD-3361 Visual Communications: Beyond the Printed Page
GDD-3424 Corporate Identity
GDD-3439 Book Jacket Design and Beyond
GDD-3444 Entertainment: Concept/Design
GDD-3447 Experimental Book Art
GDD-3466 Poster Design
GDD-3472 CD Package Design
GDD-3474 Package Design
GDD-4117 Web Site Design

Graphic Design Workshop

GDD-3543 Highly Experimental Design Lab

Three-Dimensional Design for the Graphic Designer

GDD-3403 3D Design and Illustration

Typography

GDD-3527 Designing with Typography
GDD-3531 Alphabets and Typeface Design

SUMMER-SEMESTER REQUIREMENT

Third-year graphic design majors who have not successfully completed all junior studio requirements and/or did not pass the junior portfolio review will be required to take one or more of the following courses during the summer semester. These requirements must be successfully completed in order to advance to the senior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.

ADD-3010 Advanced Advertising
GDD-3010 Communication Graphic Design
GDD-3403 Three-Dimensional Design and Illustration
GDD-3527 Designing with Typography

Graphic Design

Fourth-Year Requirements

Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements to be eligible to graduate.

Fourth-year graphic design majors must choose a minimum of one section from each of the following required areas.

SENIOR REQUIREMENT A

In all sections of Requirement A, students must bring a portfolio to the first session of the fall semester in order to be officially enrolled in the course. Students who change class sections midyear must bring a portfolio to the first session of the spring term in order to be officially enrolled.

GDD-4010 Graphic Design Portfolio

SENIOR REQUIREMENT B

Students must choose one class per semester from any of the following specialized areas:

Digital Techniques

GDD-4222 Production Studio for the Graphic Designer

Digital Video

GDD-4122 Broadcast Design
GDD-4332 Adobe After Effects and Apple Final Cut Pro
GDD-4351 Digital Video Workshop
GDD-4362 The Music Video: A "Real-World" Workshop

Editorial Design

GDD-3511 Editorial Design

Graphic Design

ADD-3114 Advertising and Graphic Design for Social Change
GDD-3331 Toys and Games
GDD-3341 Design and Photography
GDD-3361 Visual Communications: Beyond the Printed Page
GDD-3424 Corporate Identity
GDD-3439 Book Jacket Design and Beyond
GDD-3444 Entertainment: Concept/Design
GDD-3447 Experimental Book Art
GDD-3466 Poster Design
GDD-3472 CD Package Design
GDD-3474 Package Design
GDD-4117 Web Site Design

Three-Dimensional Design for the Graphic Designer

GDD-3403 3D Design and Illustration

Typography

GDD-3527 Designing with Typography
GDD-3531 Alphabets and Typeface Design
GDD-4357 Senior Type Design

Advertising and Graphic Design General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

Note: Courses are listed in numerical order.

GDD-Access

Digital Imaging Center Access

Two semesters: no credit
 Fee: \$500 per semester

For students who are not advertising and graphic design majors and who want access to the Digital Imaging Center. *Note: Access is available during hours that do not conflict with ongoing classes.*

FGD-Access

Printmaking Workshop Access

One semester: no credit
 Access fee: \$175

Students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. *Note: Access is available during printshop hours that do not conflict with ongoing classes.*

Course #	Semester
FGD-Access-A	fall
FGD-Access-B	spring

GDD-2020

Basic Graphic Design

Two semesters: 2 credits each semester

This course is an introduction to the various aspects of graphic communication and will cover concepts, typography, layout and general graphic techniques. *Note: Open to advertising and graphic design majors only.*

Course #	Day	Time	Semesters	Instructor
GDD-2020-A	Tu	12:00-2:50	fall/spring	E. Hedy Schultz
GDD-2020-B	Tu	3:00-5:50	fall/spring	R. Rodrigues
GDD-2020-C	W	9:00-11:50	fall/spring	R. D'Anna
GDD-2020-D	W	9:00-11:50	fall/spring	F. Young
GDD-2020-E	W	3:00-5:50	fall/spring	F. Young
GDD-2020-F	W	3:00-5:50	fall/spring	E. Hedy Schultz
GDD-2020-G	W	3:00-5:50	fall/spring	S. Sorvino
GDD-2020-H	Th	9:00-11:50	fall/spring	M. Bouloutian
GDD-2020-J	Th	9:00-11:50	fall/spring	F. Young
GDD-2020-K	Th	12:00-2:50	fall/spring	S. Drummond
GDD-2020-L	Th	3:00-5:50	fall/spring	F. Young
GDD-2020-M	Th	6:00-8:50	fall/spring	F. Young
GDD-2020-W	Tu	12:00-2:50	spring*	S. Sorvino

* *Note: Any student entering the department as a first-semester sophomore in the spring 2007 semester must register for GDD-2020-W and all of the following summer 2007 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These required courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.*

ADD-2030

Basic Advertising

Two semesters: 3 credits each semester

A course that will teach you what good advertising is: how to take a product and give it a unique concept, and how to take that concept and creatively execute it in a rough print ad or TV commercial. *Note: Open to advertising and graphic design majors only.*

Course #	Day	Time	Instructor
ADD-2030-A	M	3:00-5:50	A. Beaver, R. Reitzfeld
ADD-2030-B	Tu	12:00-2:50	D. Arnold
ADD-2030-C	W	12:00-2:50	V. Tulley
ADD-2030-D	Th	9:00-11:50	J. Mariucci
ADD-2030-E	Th	12:00-2:50	E. Carter

GDD-2050

Basic Typographic Design

Two semesters: 2 credits each semester

An introductory course covering the fundamentals of type design as it applies to graphic communication. *Note: Open to advertising and graphic design majors only.*

Course #	Day	Time	Semesters	Instructor
GDD-2050-A	M	9:00-11:50	fall/spring	C. Henszey
GDD-2050-B	M	12:00-2:50	fall/spring	R. Mehl
GDD-2050-C	Tu	12:00-2:50	fall/spring	S. Giovanitti
GDD-2050-D	W	9:00-11:50	fall/spring	T. Samara
GDD-2050-E	W	12:00-2:50	fall/spring	S. Giovanitti
GDD-2050-F	W	12:00-2:50	fall/spring	T. Samara
GDD-2050-G	Th	9:00-11:50	fall/spring	E. Benguiat
GDD-2050-H	Th	9:00-11:50	fall/spring	D. Ricciardi
GDD-2050-J	Th	3:00-5:50	fall/spring	J. Connelly
GDD-2050-K	Th	3:00-5:50	fall/spring	R. Mehl
GDD-2050-L	F	9:00-11:50	fall/spring	O. Mezhibovskaya
GDD-2050-M	F	12:00-2:50	fall/spring	O. Mezhibovskaya
GDD-2050-W	Th	12:00-2:50	spring*	D. Ricciardi

* *Note: Any student entering the department as a first-semester sophomore in the spring 2007 semester must register for GDD-2020-W and all of the following summer 2007 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These required courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.*

GDD-2060

Drawing

Two semesters: 2 credits each semester

This course will teach all aspects of drawing, with special consideration for the needs of advertising majors.

Course #	Day	Time	Instructor
GDD-2060-A	M	9:00-11:50	J. Ruggeri
GDD-2060-B	M	12:00-2:50	A. Enard
GDD-2060-C	M	3:00-5:50	A. Enard
GDD-2060-D	Tu	12:00-2:50	J. Ruggeri
GDD-2060-E	Tu	3:00-5:50	J. Ruggeri
GDD-2060-F	W	12:00-2:50	A. Enard
GDD-2060-G	W	3:00-5:50	A. Enard
GDD-2060-H	W	3:00-5:50	J. Foote
GDD-2060-J	W	6:00-8:50	J. Martin
GDD-2060-K	Th	12:00-2:50	J. Foote

GDD-2070**Visual Literacy**

Tuesday 9:00-11:50

One semester: 3 credits

Instructor: R. Wilde

This course is run as an experimental workshop dealing with the various issues of visual communication that pertain to the graphic and advertising worlds. Weekly home assignments will be based on ideas covered in class. Slides of the work of leading graphic designers as well as slides and television commercials representing the work of top art directors will be shown and discussed. There will be guest lecturers. *Note: Open to advertising and graphic design majors only.*

Course # Semester

GDD-2070-A fall

GDD-2070-B spring

GDD-2090**Computers in the Studio**

Two semesters: no credit

This introduction to visual and graphic design on the Macintosh desktop publishing system will begin with the basics of the Macintosh operating system, and continue with software packages that include Adobe Illustrator, Adobe Photoshop, and design layout programs such as Adobe InDesign, as tools for visual creation. The second semester will combine acquired techniques to create layouts, book covers, advertisements, packaging, etc., utilizing complex combinations of computers and software. A minimum of three hours of lab time is required. Students interested in concentrating on Web site design should register for sections B, C or J. *Note: Open to advertising and graphic design majors only. Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Semester	Instructor
GDD-2090-A	M	9:00-11:50	fall/spring	A. Wahler
GDD-2090-B	M	12:00-2:50	fall/spring	R. Levy
GDD-2090-C	M	3:00-5:50	fall/spring	R. Levy
GDD-2090-D	W	9:00-11:50	fall/spring	L. Leckie
GDD-2090-E	Th	9:00-11:50	fall/spring	J. Sienkiewicz
GDD-2090-F	Th	12:00-2:50	fall/spring	TBA
GDD-2090-G	Th	6:00-8:50	fall/spring	V. Diaz
GDD-2090-H	F	9:00-11:50	fall/spring	D. Labelle
GDD-2090-J	F	12:00-2:50	fall/spring	Y. Hamano
GDD-2090-W	Sa	10:00-12:50	spring*	D. Labelle

* *Note: Any student entering the department as a first-semester sophomore in the spring 2007 semester must register for GDD-2020-W and all of the following summer 2007 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These required courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the Summer 2006 section of this book for course descriptions and contact your departmental advisor for summer 2007 course schedules.*

AHD-2121**History of Advertising**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: M. Warlick

A survey of creative trends in print and broadcast advertising, from late 19th-century French poster design to award-winning commercials of today is the focus of this course. We will examine early predecessors of brand awareness in American advertising and the creative revolution of the Bernbach era in the 1960s. Students will look at what works and what has been forgotten. The second wave of creative work produced in the 1980s and 1990s will focus on American and international advertising recognized in The One Show. Students will be required to complete several short papers.

Course# Semester

AHD-2121-A fall

AHD-2121-B spring

AHD-2127**History of Graphic Design: A Survey of Graphic Design Styles from the Late 19th Century to the Present**

One semester: 3 credits

This course will focus on the various graphic design movements: from the art nouveau movement and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined '30s; from Swiss International style of the '50s to the psychedelia of the '60s and on to the punk '70s and postmodern '80s. We will also examine the subjects, themes and relationship of the designer to the period. Using examples of the period as a focal point, the evolving design styles and their relationship to politics, commerce, social mores, technology and pop culture will be explored. From the beautiful to the ridiculous, the ephemeral aspects of design will be studied. Guest speakers will feature individuals who have created important design work of the periods discussed.

Course # Day Time Semester Instructor

AHD-2127-A Tu 9:00-11:50 fall TBA

AHD-2127-B Th 9:00-11:50 fall E. Baker

AHD-2127-C Tu 9:00-11:50 spring TBA

AHD-2127-D Th 6:00-8:50 spring E. Baker

GDD-2163-A**Basic Three-Dimensional Graphic Design**

Friday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: J. Diresta

Three-dimensional graphic design is an emerging field that has opened various job opportunities in a most experimental area. You will be taught to translate your concepts into personalized 3D objects by drawing upon inspiration from all art disciplines. The course will cover many innovative as well as traditional techniques in assemblage, papier-mâché, wood, casting, mold-making in several media, etc. The course will be augmented by guest lecturers and demonstrations of techniques and procedures.

GDD-2176**Graphic Designer as Image Maker**

Two semesters: 3 credits each semester

Instructor: S. Dana

From the cave wall to the computer screen, the desire to communicate one's unique vision has always existed. A great concept combined with the right technique, be it finger painting or Adobe Photoshop, can produce extremely powerful images. This course will focus on exploring style in graphic design through experimentation with various mediums such as collage, rubbings, image transfers, use of found objects, and many other techniques. Students will be encouraged to think and create in nonconventional ways. Projects for this course will include book covers, CD packages, editorial illustrations, food packaging and poster designs. Field trips will be included.

Course # Day Time

GDD-2176-A Tu 12:00-2:50

GDD-2176-B Tu 3:00-5:50

GDD-2177**Originality**

Two semesters: 3 credits each semester

Instructor: A. Leban

How can you make your work stand out in the midst of the thousands of visual and verbal messages that bombard the public each day? How can you make your work distinctly, unmistakably yours? By questioning and rethinking your preconceived ideas and assumptions about what makes art, what makes it "good" or "bad," and what applications are possible for your work. You will assign yourself projects that we'll critique in order to identify your uniqueness and to remove any obstacles to it. We'll consider how standards and influences affect the originality of your ideas and executions, among other issues. New ideas can only result from thinking in new ways; this is the emphasis of the course.

Course # Day Time

GDD-2177-A W 9:00-11:50

GDD-2177-B W 12:00-2:50

GDD-2177-C Th 9:00-11:50

GDD-2178-A

Textile Design

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: C. Joyce

Complete instruction in designing for studio and freelance work. Creative fabric design for the fashion apparel market (women's, men's and children's) and the home furnishing decorative market (drapery, sheets, wallpaper) will be discussed. Designs will include floral, paisley, chintz, liberty, ethnic, conversational, geometric, contemporary and coordinate patterns. Thorough instruction in layout: tossed, spaced, border, patchwork. How to find and use reference material is included. How to do repeats and color combinations. Tracing, drawing and special painting techniques such as batik, warp, bleach, woodblock and flower shading will be shown; all valuable techniques for use in other fields—illustration, graphics, interior and fashion design, etc. The use of gouache, transparent dyes, and pen-and-ink will be examined. Computer textile designing and its relation to traditional methods will be discussed. This course is geared toward developing a professional portfolio for those seeking a job in today's market.

GDD-2179

Digital Photography for Designers

Thursday 9:00-11:50

One semester: 3 credits

Instructor: W. D. Aftahi

The basics of digital photography will be covered in this course to provide a fundamental understanding of image capture. Technique will be practiced through a series of creative photographic assignments where the focus is on creative image-making. Assignments will be designed to explore a range of photographic genres including portraiture, still life and documentary.

Course #	Semester
GDD-2179-A	fall
GDD-2179-B	spring

ADD-3010

Advanced Advertising

Two semesters: 3 credits each semester

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor
ADD-3010-A	W	9:00-11:50	J. Metzner
ADD-3010-B	W	12:00-2:50	S. DeVito
ADD-3010-C	Th	3:00-5:50	J. Mariucci

ADD-3010-A

Advanced Advertising

Wednesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: J. Metzner

In the first semester of this course, students will learn how to create ground-breaking print advertising. In the second semester, we will translate those advertising ideas into television commercials, which you will learn to shoot and edit.

Note: Midyear entry is allowed with instructor's permission.

ADD-3010-B

Advanced Advertising

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: S. DeVito

With heavy emphasis on concept, this course will focus on the creative process of creating original and innovative, yet traditional, print advertising. The course will also explore the many aspects of the advertising field, by learning the duties of the art director, creative director, copywriter and designer. Prerequisite: Two semesters of ADD-2030, Basic Advertising, or equivalent. *Note: Midyear entry is allowed with instructor's permission.*

ADD-3010-C

Advanced Advertising

Thursday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: J. Mariucci

See ADD-3010-B for course description.

GDD-3010

Communication Graphic Design

Two semesters: 3 credits each semester

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor
GDD-3010-A	M	12:00-2:50	T. Samara
GDD-3010-B	M	3:00-5:50	R. Poulin
GDD-3010-C	M	6:00-8:50	H. Karlsson, J. Wilker
GDD-3010-D	Tu	9:00-11:50	J. Victore
GDD-3010-E	Tu	3:00-5:50	R. Mehl
GDD-3010-F	Tu	3:00-5:50	J. Fulbrook, R. Massand
GDD-3010-G	Tu	6:00-8:50	C. Nix
GDD-3010-H	W	3:00-5:50	T. Boychuk, J. Roddie
GDD-3010-J	W	6:00-8:50	A. Taray
GDD-3010-K	Th	12:00-2:50	A. Leban
GDD-3010-L	Th	6:00-8:50	K. Maley
GDD-3010-M	F	12:00-2:50	S. Bugbee

GDD-3010-A

Communication Graphic Design

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: T. Samara

It has been said that abstract visual form carries more information than the literal. Students in this course will investigate both traditional and digital means of manipulating image, type and meaning, with an emphasis on the relationship between literal representation and abstraction. Students explore personal approaches to image-making through a variety of media—collage, drawing, painting, photography, software—as sources for creating rich, meaningful visual experiences. The aim of the course is to develop the skills and techniques for applying such imagery to real-world projects that will incorporate symbol development, typography and information design.

GDD-3010-B

Communication Graphic Design

Monday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: R. Poulin

An exploration of various working methods by which graphic designers precisely and effectively solve communication problems will be the focus of this course. Design solutions will be executed from roughs to finished comps.

GDD-3010-C

Communication Graphic Design

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructors: H. Karlsson, J. Wilker

In this course, while exploring the integrity of design, concept, representation and execution, you will talk, present, listen, try, fail, design, think, reflect, know, guess, remember, forget, use what you know, admit what you don't, work hard, relax and much more. By the end of the course, you will know how to do less of these for some projects and more for others. And we will help you learn how to make the right decisions.

GDD-3010-D

Communication Graphic Design

Knowing Your Butt From a Hole in the Ground

Tuesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: J. Victore

Interesting and powerful graphic design does not come from trends or fashion; it comes from one person's point of view. In this course we will develop your senses of imagery and association to make them strong, sharp and flexible. We will also attempt to broaden the concept of graphic design beyond the practical aspects of typography, grids and color theory.

GDD-3010-E**Communication Graphic Design**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: R. Mehl

In the first semester, students will experiment with the design of posters and books in assigned projects. In addition, each student will complete a self-directed project of his or her own choosing. During the second semester, each student will create a visual identity for a real or hypothetical subject. Names will be invented and refined, cultural associations researched, images collected, and designs for logos and other forms of visual identity will be created. Students will define typographic design standards, palettes and image styles for their subjects. These visual identities will be applied to a variety of products, from business cards to skateboards. Students will also design and produce a *style guide* for their subject.

GDD-3010-F**Communication Graphic Design**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructors: J. Fulbrook, R. Massand

One must always ask oneself, "What is the purpose and function of design?" and, "What is the ultimate goal and responsibility of a designer?" While one cannot presume to answer these questions completely, we will explore them in this course. Emphasis will be on concept, typography and learning to navigate the waters of the "real" world—including designing work that makes us proud and the art of knowing how to defend your design solutions. Visiting professionals from MTV, book publishing, magazine design, record companies and design studios will be on hand to give you their insight into the business.

GDD-3010-G**Communication Graphic Design**

Tuesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: C. Nix

See course GDD-3010-B for course description.

GDD-3010-H**Communication Graphic Design**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructors: T. Boychuk, J. Roddie

Students will focus on discussion and conceptual design projects with a concentration on the contemporary small design studio. Taught by business partners who work together on projects ranging from broadcast, print, publishing, music and web graphics, the course will include projects from each of these genres with an emphasis on the challenges of design in an entrepreneurial environment. The principles of graphic design and conceptual problem solving are the focus; in addition, guest speakers and sessions specific to production and comping, as well as field trips to various studios and printing presses will round out the experience. Prerequisites: A working knowledge of Adobe Illustrator and Photoshop as well as Adobe InDesign or a comparable layout program. Web experience and knowledge of Adobe After Effects is a plus, but not required.

GDD-3010-J**Communication Graphic Design: Big and Bold with Detail**

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: A. Taray

Developing strong, cohesive compositions for various graphic design challenges—book jackets, poster series, invitations and other promotional materials—is the goal of this course. We will work to develop strong typographic treatments and experimental solutions for your assignments. Having fun while creating something unique will be emphasized.

GDD-3010-K**Communication Graphic Design**

Thursday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: A. Leban

We will consider graphic design as a powerful form of visual language that shapes everyone's life, capable of conveying all kinds of messages—social issues, personal views, new ideas—as well as commercial and other applications for graphic design. We'll focus on clarity, aesthetics, ethics, and new techniques for personal projects and client work.

GDD-3010-L**Communication Graphic Design**

Thursday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: K. Maley

This course aims to bridge the gap between the students' acquisition of elementary design tools and language, and the independent production of advanced projects. As such, we will focus on the reinforcement of typesetting, color and composition skills through the detailed refinement of a variety of assignments. These projects will include books, a timeline, identity systems and posters. By the end of the course, students will recognize their individual voices as graphic designers to begin the process of creating impressive, effective portfolios.

GDD-3010-M**Communication Graphic Design**

Friday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: S. Bugbee

Over the year, we will investigate what it means for a designer to act as an editor. To augment the skills needed to make purposeful, visually arresting work, there lies the need for reading and writing; the need for the designer to act as both curator and consumer of ideas in all forms. Projects will focus on self-generated, manifesto-like concepts that will be realized in a variety of mediums, including periodicals, publications, products, branding, environments, exhibits and more. Reading and writing assignments, visiting lecturers and field trips will constitute a third of the course.

GDD-3011**Intermediate Graphic Design**

Two semesters: 3 credits each semester

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor
GDD-3011-A	M	12:00-2:50	F. LaRocca
GDD-3011-B	M	12:00-2:50	M. Walsh
GDD-3011-C	M	3:00-5:50	T. Palladino
GDD-3011-D	Tu	9:00-11:50	J. Waters
GDD-3011-E	Tu	3:00-5:50	S. Sorvino
GDD-3011-F	Th	9:00-11:50	J. DeBarros
GDD-3011-G	Th	6:00-8:50	S. Chwast

GDD-3011-A**Intermediate Graphic Design**

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: F. LaRocca

This course unveils important processes of design, from concept to final execution, through a variety of print projects and in-depth critical analysis. We will research and discuss aesthetic, cultural and historical references in conjunction with each assignment. With the ultimate goal of communicating original ideas, you will learn to design for a variety of audiences (including yourself), and in various styles—to understand your own. No stone will be left unturned. Projects will include design for books, identities for cultural programs, information graphics, product design and other more unique and unusual forms of graphic expression. Regular participation in class is required.

GDD-3011-B**Intermediate Graphic Design**

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: M. Walsh

Graphic designers are the key to successful and inspired communication; often, they are the “authors” of the emotional connection made with viewers/readers. We will discuss the makeup of a great designer—being able to take risks as a “wild-eyed” dreamer, while organizing and making a project work from conception to finished product and beyond. Exploration of topics through assignments and discussions will include: graphic designers “do” everything, craftsmanship in design, influences and motivations, experimentation with materials, word and image play, becoming a “content thinker,” exploring emotions through design, the price of conceptual freedom, the intersection of fine art and graphic design, a design business management primer.

GDD-3011-C**Intermediate Graphic Design**

Monday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: T. Palladino

A comprehensive study of communication, both historical and contemporary, this course will be devoted to the integrity of thought and the value of conceptual execution. The focus will be on creating efficacious imagery while making the common uncommonly good.

GDD-3011-D**Intermediate Graphic Design**

Tuesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: J. Waters

This course will focus on perception; design; language; visual thinking, planning and communication as they relate to business, culture and society. Beginning with experimental and exploratory personal assignments, students will progress to more practical assignments, such as book covers, posters and editorial presentations, then conclude with a brand-identity program with multiple applications. Each of the assignments encourages an increasing awareness of methods for pattern seeking, pattern manipulation and pattern exchange.

GDD-3011-E**Intermediate Graphic Design**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: S. Sorvino

This course will focus on developing a working method toward learning the various elements of design necessary for producing effective design solutions. Assignments will include a variety of products ranging from poster design, book jacket design and editorial design to CDs and corporate identity.

GDD-3011-F**Intermediate Graphic Design**

Thursday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: J. DeBarros

With a strong emphasis on the use of typography as a design element, this course will investigate graphic design solutions using traditional media, and explore projects consistent with a professional design studio, including brochure design, packaging, logos, book jackets and poster design. The second semester will include challenging assignments with the expectation of developing portfolio pieces.

GDD-3011-G**Intermediate Graphic Design: Design and Illustration**

Thursday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: S. Chwast

Graphic designers gain skill in developing creative concepts that incorporate illustration. They are applied to posters and book jackets, as well as corporate, publication and advertising design. Illustrators will be able to use their image-making skills to solve design assignments requiring great ideas and effective execution. Styles of illustration and typography will be discussed.

ADD-3113-A**Advertising Concepts**

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: L. Feldman

This in-depth workshop course will concern itself with the process of how to create exciting advertising concepts by teaching how to reach consumers in a way that really moves them, by touching a nerve instead of merely giving them the facts.

ADD-3114-A**Advertising and Graphic Design for Social Change**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: A. Leban

We can create change in the world by using advertising and graphic design to present important ideas, to raise awareness, to stimulate thought. Our focus will be on communicating issues that concern you and many others—issues of global and local significance. We'll work on subjects such as pollution, justice, the importance of art in the world, voting, sexual stereotyping, etc., to create breakthrough campaigns that can make a difference; and we'll explore various means for making them public. The rapidly changing world is creating new demands and uses for advertising and graphic design, and new opportunities for what you can do with these powerful, influential forms of communication.

ADD-3116-A**The Art of Copy**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: B. Mackall

This is a copy course (and more) for art directors, writers and those lost souls in between. It will focus on gaining respect for the strength, clarity and beauty of the written word. You will learn to achieve new concepts faster and easier by learning to think strategically.

ADD-3117-A**Guerilla Advertising**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: F. Anselmo

A great print book still won't guarantee you the hot creative job. Today you need to surprise people with more than just a great print book. The goal and focus of this course will be to execute concepts in completely new ways so you won't be competing with anyone else's book. Today's best creative people want to be surprised—not just with great concepts, but also with creative media executions commonly referred to as “guerrilla advertising.” People are used to seeing TV spots and print, but those mediums can never surprise people like a medium that does not yet exist. A medium that's always changing because people are thinking in ways they never have before. Great concepts executed in unconventional ways don't lose their luster. This is not an advertising course where we put work on the wall and everyone criticizes it. Throughout the semester, students will be given a visual history of some of the most memorable guerrilla/alternate media and print concepts ever produced. The course is more about inventing than creating; print ads will still be developed and, in most cases, will present themselves in the search to find the next unexpected way of executing an idea.

ADD-3119-A**The Creative Team Concept: Two Heads Can Be Better Than One**

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructors: A. Beaver, R. Reitzfeld

Limited to 10 students

This course gives proof to the fact that $1 + 1 = 3$, by learning how to make the most of the dynamics of working together to create outstanding advertising. Students will work in pairs as art director and writer teams to make original work. Each team will share the writing and art directing responsibilities in an environment that more closely represents the working world. The course will: 1) explain techniques of working with other people in an advertising environment; 2) show how to contribute to the solution by listening; 3) prepare you for different relationships; 4) take the fear out of the creative team process; 5) introduce presentation skills. *Note: The course will be held at Beaver Reitzfeld, Inc.*

GDD-3231-A**Advanced Graphic Design Computer Workshop**

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: R. D'Anna

This course will allow students the opportunity to develop skills that they didn't realize they possessed. Based on the fact that time constraints placed on the designer by an ever-increasing hectic workplace will have little effect on the quality of designs produced, this course will teach students how to "think on their feet" and produce twice as much quality work in half the amount of time. Working with computers, students will discover how to craft multiple ideas that succeed in their communication with a specific audience. Each problem will differ in its approach depending upon the purpose and the needs of end-user. A wide range of graphic solutions will be explored and produced guaranteeing an astonishing body of graphic design works in just two semesters. *Note: Open to advertising and graphic design majors only.*

GDD-3233**Digital Production Tools and Techniques**

Friday 9:00-11:50

One semester: 3 credits

Instructor: A. Wahler

Today's graphic artist is required to have technical knowledge and production ability. This course offers complete instruction in the skills necessary to make organized, workable files. Using Adobe Illustrator and Photoshop, and design layout programs such as Adobe InDesign, we'll examine all aspects of production as they relate to print, including correct document construction, color space and color systems, separations, trapping, preflight, print production and paper considerations. Completed assignments will be sent to a service bureau for various forms of output from Linotronic output to Scitex film and matchprints. This course will combine in-class computer print production work with trips to a graphic arts production company. Students will observe work-in-progress, from scanning to final film separations. The opportunity to experiment and work with all available digital and analog print production tools will be an invaluable experience in terms of job opportunities. Prerequisites: A working knowledge of Adobe Illustrator and Adobe Photoshop. *Note: Open to junior advertising and graphic design majors only.*

Course #	Semester
GDD-3233-A	fall
GDD-3233-B	spring

GDD-3331-A**Toys and Games: From Concept to Finish**

Monday 9:00-11:50

Two semesters: 3 credits each semester

Materials fee: \$20 per semester

Instructor: A. Benkovitz

The toy industry is a trendy business where many innovative designs are introduced each year. In this course, we'll analyze successful products from different categories (games, plush, action figures, novelties), explore what great toy concepts are and how to originate them. The use of various tools and materials and how to create renderings and prototypes will be demonstrated. By taking part in brainstorming sessions, hands-on workshops and field trips to toy stores; and by testing their own designs, students will learn how to develop concepts into finished products. Manufacturing and marketing, as well as career opportunities in the toy industry will be discussed. In addition to assigned weekly projects, students will be encouraged to work on another product of their choice—limited only by their imagination. The goal is to create at least one finished product per semester, suitable for presentation to a toy company or for inclusion in a portfolio. *Note: Open advertising and graphic design majors only.*

GDD-3341**Design and Photography**

Two semesters: 3 credits each semester

Instructor: S. Sorvino

This course is an attempt to see and document designs in everyday life, utilizing digital as well as film photography. Demonstrations on the use of lighting, strobe vs. tungsten vs. natural light, and the effects of reciprocity on low-light shooting,

as well as how to light a tabletop will be covered at length. Field trips for shooting on location will also be included. Photographs will be applied to a variety of design projects, ranging from books to posters to magazines.

Course #	Day	Time
GDD-3341-A	W	12:00-2:50
GDD-3341-B	Th	9:00-11:50

GDD-3361-A**Visual Communications: Beyond the Printed Page**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: B. Brindisi

Students will learn to develop effective visual communications that go beyond the printed page. From environmental graphics and exhibitions to branding and identity to posters, packaging and publications, we will explore the design process from a multifaceted design perspective. Assignments will give students the opportunity to undertake research, as well as learn new skills and techniques that can be applied to every area of visual communications.

GDD-3403-A**Three-Dimensional Design and Illustration**

Tuesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: K. O'Callaghan

This course will deal with design and illustration solutions to problems that involve making 3D structures. Discussions about methods and materials will include everything from fiberglass to hubcaps: whatever conveys the designer/illustrator's ideas. There will be demonstrations of various techniques like mold-making, paper and cardboard construction and casting in plastic. Although problems will be given in class, students may bring in assignments from other courses to be completed in this one. You will produce finished pieces that may be photographed for your portfolio. Guest lecturers will include professional designers and illustrators who have successful careers based on 3D work.

GDD-3424**Corporate Identity**

Two semesters: 3 credits each semester

Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor
GDD-3424-A	M	3:00-5:50	J.L. Ortiz
GDD-3424-B	Tu	6:00-8:50	R. Rodrigues
GDD-3424-C	W	9:00-11:50	E. Baker
GDD-3424-D	W	6:00-8:50	A. Zeppetelli
GDD-3424-E	Th	6:00-8:50	D. Kammerzell

GDD-3424-A**Corporate Identity**

Monday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: J.L. Ortiz

Corporate identity is the visual code of an organization, its correct use essential to the success of all identity programs. Students will create or choose a client, an institution or company and then research, plan the strategy and design exploration, design refinements and implementations of the image. There will be weekly critiques and examples. By the end of the semester, each student will have completed designs and applications for stationery systems, magazine ads, a standards manual, trade show signage, a corporate facility brochure, point-of-purchase display, package or Web icon and brand identity. Students will submit preliminary sketches and prepare finished portfolio pieces. Emphasis will be placed on the core, application and control of the identification program.

GDD-3424-B**Visual Branding**

Tuesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: R. Rodrigues

This course introduces a new conceptual and strategic approach to graphic design, which uniquely complements and focuses the intuitive visual creative process. It develops the essential skills that today's professional designers need to become successful communicators for their clients. The approach is firmly

based on the necessities of both design and business. Students will develop a comprehensive, creative professional assignment history that includes: research, consultation, visual-strategy development, creative execution, personal presentation, final logo, leave-behind booklet and a rollout of the identity in several different collateral materials. The course provides a hands-on experience of discovering the dynamics of graphic design as the definitive tool of visual communication.

GDD-3424-C

Identity Design

Wednesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: E. Baker

This overview and studio course will cover the study of identity design, and the development of leading identity design programs. Researching, naming and designing an identity system will be assigned, including design explorations, presentation techniques, refinement and the application of a logo. Typographical, color standards and the design of a graphic standards manual will also be covered, as well as the application of systems—stationery, packaging, signage and collateral materials. The study of identity and logo design will focus on the works of designers and design firms such as Paul Rand, Saul Bass, Chermayeff and Geismar, Pentagram, Landor and Charles Anderson.

GDD-3424-D

Branding: Communication and Communication Design

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: A. Zeppetelli

What is a brand? We will examine the basic principles of corporate identity and develop a clear understanding of the process of creating brands. This course will concentrate on the steps designers take to create a consistent brand, such as identifying the organization's personality or essence, designing a visual identifier or logo, creating the visual elements that support the new brand, developing its visual voice through multiple applications—print collateral, Web, packaging and environmental. Students will complete projects that explore a range of issues and applications. Exercises, group critiques, research, writing and presentations will be included.

GDD-3424-E

Corporate Identity: Brand Identity

Thursday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: D. Kammerzell

Understanding the fundamentals of branding and how to create visual identities that extend past logo design will be the focus of this course. Through exposure to a variety of visual branding issues, students will be challenged to create unique ideas and solutions that meet real-world concerns. An emphasis will be placed on understanding and capturing the essence of a chosen brand (corporation, product, service, organization, personality) to ultimately develop visual identities that target all platforms on which the brand will perform (collateral, environment, online, advertising). We will begin with specific visual branding exercises and students will choose topics of approach for these exercises. Finally, students will extend these projects into a visual identity development that encompasses several branding challenges.

GDD-3439-A

Book Jacket Design and Beyond:

A Conceptual Approach to Publishing and Editorial Design

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: S. Brower

The focus of this course is to explore how to reach beyond accepted expectations and create work that surprises not only the viewer but the creator as well. How do you wed typography, imagery and concept to communicate fresh ideas, create atmosphere, convey information and create work that is lasting and memorable? Are you best serving the client by using the medium as a means of self-expression? While the main focus will be on book jackets and covers, projects will cover a broader range: interior book design, magazine cover and layout, op-ed illustration, and more.

GDD-3444-A

Entertainment: Concept/Design

Tuesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: A. Owett

This course will stress the importance of conceptual thinking for art directors and designers who are seriously considering a career in music, film, television or even advertising. It will also help prepare you for the challenges pan-media synergies present in the ever-changing entertainment industry. Students will be asked to develop concepts that work across several mediums (packaging, Web design, posters, television and print advertising, DVD design, in-store displays and more). Class time will be used to assign and critique projects as well as to discuss the expectations that today's entertainment industry places on its creatives.

GDD-3447-A

Experimental Book Art

Wednesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: C. Gianakos

In this course, students will draw upon their own creativity and vision to produce projects. The experimental and conceptual aspects of creating books will be stressed. We will explore various production ideas from the one-of-a-kind book to mass-produced books. Instruction will be given on a wide range of printing techniques—typography, binding, embossing, ink selection, paper die cutting—which will then be integrated with the projects. There will be field trips illuminating the creation and production of books. Historical information, including the Bauhaus, constructivist and De Stijl movements, which were so important in the evolution of contemporary books, will be studied. Students will be required to create several books. *Note: Open to junior and senior graphic design majors only.*

GDD-3466

Poster Design

Two semesters: 3 credits each semester

For years, poster design has been a unique way of communicating. It's also an exciting and personally expressive form of art. This workshop course will provide specific experiences that are focused on technical, historical and aesthetic issues in poster design. Emphasis will be on visual rhetoric and application of rhetorical principles within visual imagery. Students will produce creative and effective solutions utilizing type and image as a principle means of communicating. Interpretation, composition and presentation skills are stressed.

Course #	Day	Time	Instructor
GDD-3466-A	M	12:00-2:50	T. Palladino
GDD-3466-B	Th	9:00-11:50	S. Chwast
GDD-3466-C	Th	3:00-5:50	K. Maley

FGD-3468-A

Poster Design: Silkscreen

Thursday 9:00-1:50

Fall semester: 3 credits

Instructor: A. Castrucci

Materials fee: \$135

This course offers the opportunity to explore the world of poster art. The process of creating a poster—from concept through final execution—will be covered. Students will complete a minimum of three projects, each with a different focus (cultural, social, advertising), and emphasis will be placed on creating strong and memorable ideas. Projects will be researched and sketches will be presented for in-class discussion. After the approval of the concept, projects will be printed using silkscreen techniques. Silkscreen is a printing method with endless possibilities. We will experiment with printing on colored and textured papers, applying various inks and screens. How visual metaphors work successfully and how to make the work accessible and challenging will be analyzed. We will also examine the beauty and the expressive power of posters created by the masters in this field—from the Bauhaus and the great Polish tradition to the contemporary perfectionism of Japanese designers. *Note: Open to advertising and graphic design majors only.*

FGD-3471-A**Printed Matter: Book Art, Poster and Ephemeral**

Monday 9:00-1:50

Instructor: A. Castrucci

Materials fee: \$135

Focusing on the expression of image and typography as both an art and design forms, students will rethink, polish and perfect their portfolios through the art of silkscreen. Students will be encouraged to design alternative printed matter that conveys a personal aesthetic in the creation of projects such as posters, mailers, zines and book covers. We'll explore new ideas to present portfolios bound into a book format. Bookbinding demonstrations will cover various techniques such as perfect binding, saddle stitch, bolted books and Japanese binding. There will be field trips to alternative print shops and self-publishing studios.

Course #	Semester
FGD-3471-A	fall
FGD-3471-B	spring

GDD-3472-A**CD Package Design**

Monday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: L. Graffeo

If it happens in the design department of a record company it will happen in this course: From CD packages to promotional items to boxed sets. Each student will develop his or her own record label. A logo, stationery and identity for the label will be created, as well as ads, posters and CD packaging for the acts on the label. Students will be encouraged to listen to different types of music as well as explore different periods of design in the music industry.

GDD-3474-A**Package Design**

Monday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: C. Roberts

The fundamentals of designing for three-dimensional objects and how to create design solutions that extend past the singular product will be the focus of this course. Through exposure to a variety of packaging problems, students will be challenged to create unique solutions that meet real-world concerns. An emphasis will be placed on using typography and color to create sophisticated solutions that target the modern boutique consumer. We will begin with single-package solutions and students are given the three-dimensional form. These solutions will then be extended into brands that encompass several products. The course will focus on specialty food packaging, though other areas will be covered.

GDD-3511**Editorial Design**

Two semesters: 3 credits each semester

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor
GDD-3511-A	M	3:00-5:50	T. Koppel
GDD-3511-B	M	6:00-8:50	N. Torello
GDD-3511-C	M	6:00-8:50	TBA
GDD-3511-D	W	12:00-2:50	R. Best
GDD-3511-E	Th	6:30-9:10	C. Austopchuk

GDD-3511-A**Editorial Design**

Monday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: T. Koppel

Through a survey of the general principles of editorial design, this course will explore magazine and book cover design, page layout, typography, thumbnails and comps. *Note: Open to junior and senior graphic design majors only.*

GDD-3511-B**Editorial Design**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: N. Torello

Check the newsstands and you'll see dozens of glossy covers, each with its own look—good, bad, cool, corporate and everything between. In this course, you will learn the fundamentals of editorial design: meeting the needs of the writers and editors, adhering to a magazine's unique appearance, creating layouts that are both stimulating to the eye and easy to read, incorporating typography into design, creating eye-catching covers, and anything else you need to know for a career in magazine or book publishing.

GDD-3511-C**Editorial Design**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: TBA

See GDD-3511-A for course description.

GDD-3511-D**Editorial Design**

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: R. Best

This course is a survey of the general principles of editorial design. It will examine magazine design, page layout and typography, with an emphasis on story concept and experimental solutions. Students will produce an entire magazine prototype. This course will be held in the computer lab; interactive critiques are included. *Note: Open to junior and senior graphic design majors only.*

GDD-3511-E**Editorial Design**

Thursday 6:30-9:10

Two semesters: 3 credits each semester

Instructor: C. Austopchuk

The study of the component parts of an editorial package—cover, table of contents, departments and features—will be the focus of this course. Biweekly assignments will entail the redesign of these component parts of various publications, culminating, in the second semester, in the creation of a complete and original publication. *Note: Open to junior and senior graphic design majors only.*

GDD-3527**Designing with Typography**

Two semesters: 3 credits each semester

Please refer to individual course descriptions that follow. *Note: Open to junior and senior graphic design majors only.*

Course #	Day	Time	Instructor
GDD-3527-A	M	12:00-2:50	R. Poulin
GDD-3527-B	M	3:00-5:50	G. Williams
GDD-3527-C	M	6:00-8:50	K. Brainard
GDD-3527-D	Tu	6:00-8:50	T. Samara
GDD-3527-E	Tu	7:00-9:50	M. Kaye
GDD-3527-F	W	12:00-2:50	H. Condak
GDD-3527-G	W	3:00-5:50	G. Williams
GDD-3527-H	W	6:00-8:50	G. Williams
GDD-3527-J	W	6:00-8:50	M. Joyce
GDD-3527-K	Th	6:00-8:50	P. Sahre
GDD-3527-L	F	3:00-5:50	T. Samara

GDD-3527-A**Designing with Typography**

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: R. Poulin

The use of typography as the basic material of communication is the premise of this course. Typography will take the place of the image, design and illustration or photograph to convey a message. The study of proportions, character of type-faces and the main variables of the letterform will be explored with the use of type in posters, book jackets and newspaper and magazine page layout, stressing the importance of typography in visual communication. *Note: Open to junior graphic design majors only.*

GDD-3527-B**Designing with Typography**

Monday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: G. Williams

By now, you've mastered the basics of "good type": kerning, leading, serif and sans serif, classic fonts, display fonts and so on. It is time to make *any* typeface work for you. From faddish fonts to the finest faces, typography will yield to your command. This course encourages experimentation in any medium. The objective is to communicate your ideas using typography as part of your visual language. You will conceive and execute five projects worthy of, and appropriate to, your aesthetic. Mix faces, alter them, create your own—make a statement, take a stand, change the world! This is your moment in history; let your imagination run free. *Note: Open to junior and senior graphic design majors only.*

GDD-3527-C**Typographic Design**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: K. Brainard

This advanced course concerns itself with developing students' typographic skills beyond the basics of layout and hierarchy and into a deeper understanding of verbal/visual dynamics. Rigorous exploration of the grid as an organizing principle, the nuances of detail and treatment, and the interplay of word and image will provide a springboard into deconstruction, abstraction and conceptual overlay. Students will investigate expanded book structures, information design and the potential of typographic image in environmental and time-based projects. *Note: Open to junior and senior graphic design majors only.*

GDD-3527-D**Designing with Typography**

Tuesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: T. Samara

Students will explore various organizing design principles, including grid-based approaches and organic, intuitive methods of structuring typographic material to a design problem. The first semester will focus on the typographic grid and students will engage in designing a single project—clarifying the information presented, developing appropriate grid(s) and refining their articulation to arrive at a solution that is clear and rigorous in its use of grid structures. In the second semester, the same project will be approached from a conceptual perspective, investigating methods such as deconstruction, temporal and organic organization and layering. The result will be two versions of the same project that display opposing characteristics while effectively communicating the content. *Note: Open to junior and senior graphic design majors only.*

GDD-3527-E**Designing with Typography**

Tuesday 7:00-9:50

Two semesters: 3 credits each semester

Instructor: M. Kaye

Type as an essential design element will be demonstrated through assignments that emphasize the role of two-dimensional design and page composition in creating dynamic typography. Effective type design will be explored through applying the basic principles of design to type layout. We will discuss the letterform and the aesthetic considerations involved in using type effectively and appropriately. Students will produce several completed pieces by the end of the semester. *Note: Open to junior graphic design majors only.*

GDD-3527-F**Designing with Typography**

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: H. Condak

See GDD-3527-A for course description.

GDD-3527-G**Designing with Typography**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: G. Williams

See GDD-3527-B for course description.

GDD-3527-H**Designing with Typography**

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: G. Williams

See GDD-3527-B for course description.

GDD-3527-J**Designing with Typography**

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: M. Joyce

This course is based on the premise of "type as image"—how type, if used in an interesting and expressive manner, can be as powerful as a photograph or illustration. You will learn to utilize and manipulate type to create intriguing images and effective messages. Previous class projects have included the re-design of the classic GE light bulb packaging, a poster series based on Marshall McLuhan's *The Medium Is the Message*, a "Drunk with Type" announcement and a calendar for NASA. *Note: Open to junior graphic design majors only.*

GDD-3527-K**Designing with Typography**

Thursday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: P. Sahre

Through explorations of typographic messages, this course will focus on enhancing each student's sensitivity and technique in typographic design. Legibility, sequencing, unpredictability, an understanding of aesthetic composition of typographic form and meaning, and the use of the grid will be investigated. The development of a critical judgment about typography will be emphasized. *Note: Open to junior graphic design majors only.*

GDD-3527-L**Designing with Typography**

Friday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: T. Samara

See GDD-3527-D for course description.

GDD-3531-A**Alphabets and Typeface Design**

Thursday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: E. Benguiat

Typeface design (alphabet fonts) has continually been the mainstay of the graphic artist. Every aspect of how-to-do-it methods—with or without the use of computers—will be addressed, "imagination included." Students will prepare a typeface design for personal use or submission to distributors of new font designs.

GDD-3543**Highly Experimental Design Lab**

Monday 3:00-5:50

One semester: 3 credits

Instructor: L. Rosenwald

This is an in-depth experimental course in design. It will cover problem-solving in reverse and how and why to make “mistakes” on purpose. The course will also teach you how to work quickly and spontaneously while creating a visual pantry of ingredients to communicate everything, including logos, CDs, posters, books, magazines, packaging and Web sites—all of it. The point of this course is to remember why you’re here; you like to make stuff. So don’t take it so seriously.

Course # Semester

GDD-3543-A fall

GDD-3543-B spring

PHD-3806-A**Advertising, Graphic Design and Photography**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructors: TBA

The purpose of this course is to give photography, graphic design and advertising majors the opportunity to work on projects together as they would in the professional community. The course will be collaborative and assignment driven, and will be taught by instructors from each discipline. *Note: Open to senior advertising and graphic design majors, and junior and senior photography majors only.*

ADD-4010**Advertising Portfolio**

Two semesters: 3 credits each semester

This course will focus on developing a finished portfolio consisting of tools that simulate printed samples. Emphasis will be placed on creating print campaigns.

Course # Day Time Instructor

ADD-4010-A W 12:00-2:20 J. Metzner

ADD-4010-B W 6:30-9:20 S. DeVito

ADD-4010-C Th 12:00-2:20 J. Mariucci

ADD-4010-D Th 6:00-8:20 V. Tully

GDD-4010**Graphic Design Portfolio**

Two semesters: 3 credits each semester

Please refer to individual course descriptions that follow. *Note: Students must bring a portfolio to the first session for review to be officially enrolled in the class.*

Course # Day Time Instructor

GDD-4010-A M 6:00-8:50 R. Rodrigues

GDD-4010-B M 6:00-8:50 S. Rotman

GDD-4010-C M, W 6:00-8:50 P. Sahre, H. Yampolsky

GDD-4010-D Tu 9:00-11:50 C. Gianakos

GDD-4010-E Tu 12:00-2:50 J. Victore

GDD-4010-F Tu 12:00-2:50 J. Metzner

GDD-4010-G Tu 3:00-5:50 J. Metzner

GDD-4010-H Tu 3:00-5:50 G. Williams

GDD-4010-J Tu 3:00-5:50 K. O’Callaghan

GDD-4010-K Tu 6:00-8:50 P. Scher

GDD-4010-L Tu 6:00-8:50 L. Fili

GDD-4010-M Tu 6:00-8:50 P. Buchanan-Smith

GDD-4010-N W 6:00-8:50 P. Ciccotto, G. Greenwood

GDD-4010-P W 6:00-8:50 C. Austopchuk

GDD-4010-R Th 3:00-5:50 S. Drummond

GDD-4010-S Th 3:00-5:50 A. Leban

GDD-4010-T Th 7:00-9:50 M. Kaye

GDD-4010-A**Graphic Design Portfolio: Conceptual Portfolio**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: R. Rodrigues

Strong design is not decoration. It stems from a clear understanding of the assignment and creates a fresh, expertly unique solution that is communicated visually. To arrive at this solution, you have to be open to new ways of thinking, experimentation, association and play—and venture into new territory. This course sets out to challenge preconceived notions of concept and style and tries to find a new approach to each assignment in order to create a one-of-a-kind, intelligent and conceptually and visually rewarding portfolio.

GDD-4010-B**Graphic Design Portfolio: Conceptual Portfolio**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: S. Rotman

Intensive and fast-paced, this course includes many open-ended and self-initiated projects. Through your work, you will be strongly encouraged to shape and determine your subjective aesthetic or style. This course will provide the means for creating an intelligent, progressive and visually compelling portfolio. *Note: Open to senior graphic design majors only.*

GDD-4010-C**Graphic Design Portfolio**

Monday and Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: P. Sahre, H. Yampolsky

The development of a portfolio through the exploration of individual process is the goal of this course. Students will be asked to identify consistent themes of interest in their work and develop a thesis topic that will provide a framework for projects throughout the course. A document of this work will then be developed into a portfolio. Silkscreen as well as alternative means of production will be encouraged. This portfolio course will expand the definition of graphic design and will include environmental design and video.

GDD-4010-D**A Portfolio Alternative: Books and Related Material**

Tuesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: C. Gianakos

Your portfolio can benefit from the inclusion of visionary works. Achieving your creative potential is the primary goal of this course. Students will create all types of fine art and commercial books, as well as announcements, pop-ups, CD booklets, brochures, presentation kits, image identity and self-promotion materials, from concept through production. We will also examine a variety of 20th-century art movements and their influences on the contemporary art scene. The final presentation will express your work in an individual and unique way. *Note: May be taken with another portfolio course.*

GDD-4010-E**Graphic Design Portfolio: The Personal Portfolio**

Tuesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: J. Victore

When it comes time to show your portfolio, clients will need to see your grasp of typography, color, timing, craftsmanship, and a knowledge of working with photography and illustration. But that does not mean you should neglect humor, poetry, drama or sex appeal. The thrust of this course is to combine all these into a memorable and desirable portfolio. *Note: Open to senior graphic design majors only.*

GDD-4010-F**Digital Video Portfolio**

Tuesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: J. Metzner

Utilizing Apple Final Cut Pro and Adobe After Effects to create a new visual media, students will design station promos and film titles. The goal of this course is to step out of the box of traditional thinking and design by breaking the rules and codes to create a future for graphic design that moves, talks and dances to music. Prerequisites: A working knowledge of After Effects and Final Cut Pro, or instructor's permission. *Note: May be taken with another portfolio course.*

GDD-4010-G**Digital Video Portfolio**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: J. Metzner

See GDD-4010-F for course description.

GDD-4010-H**Graphic Design Portfolio**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: G. Williams

You are both creator and entrepreneur. You and your art are inseparable. This course is designed to help you gather it all together and put it in a "box." Please come prepared with inspiration, the willingness to work day and night, and a vision of who you want to be. You are a "contender." Let's make the vision real.

GDD-4010-J**Graphic Design Portfolio: Three-Dimensional Portfolio**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: K. O'Callaghan

This course will deal with the making of a three-dimensional portfolio consisting of highly finished samples from the redesign of a game board to the creation of a light fixture. Using various methods and materials, this course will allow you to produce personal yet professional work that demonstrates your talents and that can appeal to various design markets such as industrial, stage, product, packaging and toy design.

GDD-4010-K**Graphic Design Portfolio**

Tuesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: P. Scher

This course will deal with the making and completion of a graphic design portfolio consisting of highly finished work that includes editorial design, CD design, package design, book jacket design, conceptual design and various other disciplines.

GDD-4010-L**The Typographic Portfolio**

Tuesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: L. Fili

This is a course for type lovers. The history, aesthetics and nuances of type and typography will be stressed in a program that emphasizes the fast-growing discipline of food packaging and labeling, restaurant identity and menu design. We will work on real projects with real clients. Ultimately, the goal of this course is to showcase typographic expertise in a wide variety of products. *Note: This course will be held at the instructor's studio.*

GDD-4010-M**Graphic Design Portfolio**

Tuesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: P. Buchanon-Smith

The goal of this course is to develop a portfolio of original content that is of value to you and to the world we live in. Students will begin by identifying consistent themes and passions in their work. A thesis topic will be developed as the framework for the course and portfolio pieces. The thesis will be presented for critique, and audience response will be used to shape your portfolio and your confidence as a designer. Among other things, this course will involve writing, research, public presentation, guest speakers, field trips and the use of alternative media and means of production.

GDD-4010-N**Web Site Design Portfolio**

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructors: P. Ciccotto, G. Greenwood

This is an intensive Web design critique course aimed toward conceptualizing and creating diverse, advanced Web site designs that are production ready. Motion graphics and animation storyboarding for the Web will be covered. Extra technical assistance in HTML and Macromedia Flash will be available. While the course is organized to focus on design for the Web and critique of said design, Web technologies will also be covered to give students an understanding of their potential uses. Advanced and motivated students will have an opportunity to take a Web site design project from concept to completion. *Note: Open to junior and senior graphic design majors only.*

GDD-4010-P**Graphic Design Portfolio**

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: C. Austopchuk

The goal of this course is to develop a strong generalist portfolio in order to secure the job that a student is hoping to acquire. During the course of the year, weekly assignments will yield approximately 12 solid portfolio projects and may include corporate identity, magazine design, book cover and poster design, CD design, Web site design, as well as self-promotion, personal presentation and résumé design. The course is structured to let students develop an individual approach to their own design style.

GDD-4010-R**Graphic Design Portfolio**

Thursday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: S. Drummond

This course will deal with the making and completion of a graphic design portfolio consisting of highly finished work that includes editorial design, CD design, package design, book jacket design, conceptual design and other various disciplines.

GDD-4010-S**Personal Portfolio**

Thursday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: A. Leban

Your portfolio should represent you as a communicator with a distinct identity; it should reflect what you love to do so that you may increase your chances of doing what you love. You'll be encouraged to be entrepreneurial. You'll choose the subject(s) you want to explore and elaborate, and create an original presentation-quality project. What you develop could turn into a product, a service, an exhibition, a book ready for publication, a Web site or a new category that is uniquely suited to your work. *Note: May be taken with another portfolio course.*

GDD-4010-T**Graphic Design Portfolio**

Thursday 7:00-9:50

Two semesters: 3 credits each semester

Instructor: M. Kaye

See GDD-4010-B for course description.

GDD-4117**Web Site Design**

One semester: 3 credits

Creating innovative Web sites for the Internet will be the focus of this course.

Utilizing HTML for their Web designs, students will also be introduced to a variety of software programs to serve as a technical foundation. Students are expected to develop complete Web sites for their final project. *Note: This course does not teach programming. Open to junior and senior graphic design majors only.*

Course #	Day	Time	Semester	Instructor
GDD-4117-A	Tu	6:00-8:50	fall	I. Rodriguez
GDD-4117-B	W	9:00-11:50	fall	G. Greenwood
GDD-4117-C	Tu	6:00-8:50	spring	I. Rodriguez
GDD-4117-D	W	9:00-11:50	spring	G. Greenwood

GDD-4122-A**Broadcast Design**

Tuesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: C. Black

This course provides a foundation for work in broadcast design and will explore motion and the process of creating it, using basic design elements and techniques drawn from traditional design theories. Initial assignments are simple, structured, process oriented, and focus on maintaining a level of experimentation. More complex, conceptual pieces incorporating full-motion video will follow. Commercial advertising and promotion, film, video art and photography will be surveyed for reference and inspiration. An overview of special effects, compositing and video-editing software will be presented; however, the course will be intensely focused on design. *Note: Open to senior advertising and graphic design majors only.*

GDD-4222**Production Studio for the Graphic Designer**

Friday 12:00-2:50

One semester: 3 credits

Instructor: A. Wahler

Today's graphic artist is required to have technical knowledge and production ability. This course offers a unique opportunity to work on-site at A to A Graphic Services, a full-service production studio, and receive complete instruction in the skills necessary to produce and manufacture finished portfolio pieces. Using Adobe Illustrator and Photoshop, and design layout programs such as Adobe InDesign, we'll examine all aspects of production as they relate to print, including correct document construction, color space and color systems, separations, trapping, preflighting, print production and paper considerations. Assignments will be produced in the studio using various output devices, from ink-jet proofers and large-format digital printers to Scitex film. Students will be able to produce their work combining digital output, transfers, direct imaging, embossing and three-dimensional packaging construction. The opportunity to experiment and work with digital and analog print production tools will be an invaluable experience. Prerequisites: A working knowledge of Adobe Illustrator and Photoshop. *Note: Open to senior advertising and graphic design majors only.*

Course #	Day	Time	Semester
GDD-4222-A	Th	12:00-2:50	fall
GDD-4222-B	F	12:00-2:50	fall
GDD-4222-C	Th	12:00-2:50	spring
GDD-4222-D	F	12:00-2:50	spring

GDD-4332**Adobe After Effects and Apple Final Cut Pro**

Two semesters: 3 credits each semester

Motion graphics is an exploding field and designers have new opportunities to work in television, film, Web and CD-ROM design. This course will provide a foundation for working in this specialization by exploring motion and the ways in which it is created. Initial assignments are process-oriented and focus on maintaining a level of experimentation; more complex, finished pieces will be created during the second semester. The basics of special effects, compositing and video editing will be explored using Adobe After Effects and Apple Final Cut Pro. *Note: Open to junior and senior advertising and graphic design majors only.*

Course #	Day	Time	Instructor
GDD-4332-A	M	12:00-2:50	A. Cohn
GDD-4332-B	M	6:00-8:50	J. Chung
GDD-4332-C	W	12:00-2:50	O. Kleiner

GDD-4351**Digital Video Workshop**

Two semesters: 3 credits each semester

Instructors: J. Metzner, O. Kleiner

Digital video is the future of graphic design. Think of graphic design that moves in time and space, and is accompanied by a sound track. Learn Apple Final Cut Pro and Adobe After Effects, and experiment with a new form of design that allows you to include digital video that you shoot, TV that you capture, typography that you design, animation that you create—all mixed together with a sound track to form video with a graphic vision of your own. We will help students define their vision and teach the programs needed to achieve them.

Course #	Day	Time
GDD-4351-A	Th	9:00-11:50
GDD-4351-B	Th	12:00-2:50
GDD-4351-C	Th	3:00-5:50

GDD-4357**Senior Type Design**

Wednesday 3:00-5:50

One semester: 3 credits

Instructor: H. Condak

This one-semester type course is for seniors interested in further developing their individual sensibility and type design proficiency. From information to concept to the evolution of a design, type will be the source of impetus to a cohesive design solution. Central to a successful outcome of student projects, a strong sense of composition, the elements of typography, aesthetic principles and visual experimentation are rigorously pursued. *Note: Open to senior advertising and graphic design majors only.*

Course #	Semester
GDD-4357-A	fall
GDD-4357-B	spring

GDD-4362-A**The Music Video: A "Real-World" Workshop**

Wednesday 3:00-6:50

Two semesters: 3 credits each semester

Instructor: G. Elliott

The music video is one of the most expressive commercial art forms, and this is an exciting time for the genre. The tools for creating broadcast-quality videos readily available: digital video, Adobe After Effects, and Apple Final Cut Pro. This course will be project driven and students will be encouraged to dive into the media by creating original, kick-ass content on a journey to build your own show-reel. On the practical side, we will cover all areas of the production process, from treatments and storyboards, through the shooting process and finally postproduction. The importance of meeting deadlines will be emphasized. Creatively you'll have to get out there and are invited to take chances to produce something new and exciting, experimenting with various forms of live action, animation, and motion graphics. Steered by the director and head of a video production company, students will get a great glimpse into the world of video production. *Note: Open to senior advertising and graphic design majors only.*

GDD-4363-A

The Project Class

Tuesday 3:20-6:10

Two semesters: 3 credits each semester

Instructor: B. Giraldi

This is your project. This is your class. It's where you will make your film on digital tape. It's where you will work with professional people to experience an intriguing new world of artistic knowledge. The course is an exercise in making a film, but is not an exercise in itself. Thirty weeks and I will expect a four- to five-minute film from each of you. A personal, independent film made for screening purposes. In its entirety, in its integrity, in its creativity. *Note: Open to junior graphic design majors only. Registration for this course is by invitation from the department chair.*

GDD-4364-A

Urban Design

Monday 3:00-8:50

Two semesters: 3 credits each semester

Instructor: J. Victore

Run as a design studio, this course will apply graphic design to the New York City landscape. Using social and cultural themes pertinent to life in New York, we will test the power of graphic design on a one-to-one level. Formats will vary from posters to flyers and any other media available. Prerequisite: A working knowledge of the silkscreen process, or must be enrolled in a silkscreen course for the semester. *Note: Open to senior advertising and graphic design majors only. A portfolio review is required in order to be officially enrolled. Students who are not concurrently enrolled in a printmaking class must register for FGD-Access, Printmaking Workshop Access.*

GDD-4367-A

The Real World

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: C. Heller

Learn to invent your future. In life outside of school, you don't get to be successful by waiting for a good assignment. You have to create your own opportunities and there are no arbitrary boundaries between design, advertising, filmmaking or interactive media. How do you find clients and learn about what they need? How do you come up with concepts that you can deliver? In this course, students will work for real clients, developing creative ideas for their businesses, and then present them. It's part think tank, part entrepreneurship, part theater and part creative genius. We will identify companies in entertainment, technology, stock photography and film, paper manufacturing and fashion. As a group, we will discuss our insights about these industries and learn how to get help from experts that can add to our knowledge. Students will develop concepts that they believe are something their chosen company needs. Working both independently and as a group, you will test your concepts, develop a presentation and go before a client to sell your idea. You will have access to writers, marketing experts and sustainability experts as needed, and a guaranteed audience with the decision-maker for the client you have chosen. *Note: Open to senior graphic design majors only. Registration for this course is by invitation by the department chair.*

GDD-4368

Creative Leadership in the Business World

Monday 6:00-8:50

One semester: 3 credits

Instructor: D. Millman

The good news: We are now living in what *Business Week* has named a "creative economy." The bad news: Now, more than ever, design will be asked to deliver a return on investment and measured performance in the marketplace. How can you truly quantify your talent and develop strategic and competitive intelligence? How can you quantify meaningful differentiation in a world already filled with design firms, creative strategists and brand gurus? In this course, students will learn how to develop a leadership position in a world of constant innovation. Topics will

include: How to create a meaningful philosophy that can guide your design practice; how to create more persuasive, honest and effective design presentations; how to sell design services in the "real" world with more confidence and success. *Note: Open to senior advertising and graphic design majors only. This course will meet at Sterling Brands in the Empire State Building, 350 Fifth Avenue (34th Street), Suite 1714.*

<i>Course #</i>	<i>Semester</i>
GDD-4368-A	fall
GDD-4368-B	spring

GDD-4554

Yearbook

Thursday 6:00-8:50

One semester: 3 credits

Instructor: G. Williams

Students will create the concept and design of the SVA undergraduate yearbook for the class of 2007.

<i>Course #</i>	<i>Semester</i>
GDD-4554-A	fall
GDD-4554-B	spring

ADD-4999-A

Advertising Internship

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

GDD-4999-A

Graphic Design Internship

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

Department of Art History

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration book Book can be accessed through SVA-NET.

Courses listed in alphanumerical order.

AHD-1010 Survey of World Art I

One semester: 3 credits

As the first part of a two-semester introduction to the art of Western and non-Western cultures this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course. *Note: AHD-1010-A is open to all departments. All other sections of Survey of World Art I are reserved for students in their foundation year of study. Foundation-year students must register for the section of this course that corresponds with their foundation program. These students should refer to their studio department for information on foundation-year requirements.*

Course #	Day	Time	Semester	Instructor
AHD-1010-A	Tu	6:00-8:50	fall	A. Wooster
AHD-1010-1A	Th	9:00-11:50	fall	P. Macapia
AHD-1010-2A	Th	9:00-11:50	fall	S. Ginsburg
AHD-1010-01	F	12:00-2:50	fall	R. Lorance
AHD-1010-02	Th	9:00-11:50	fall	R. Mahoney
AHD-1010-03	F	9:00-11:50	fall	C. Daigle
AHD-1010-04	F	9:00-11:50	fall	P. Macapia
AHD-1010-05	Th	3:00-5:50	fall	J. Harris
AHD-1010-06	W	3:00-5:50	fall	M. Denton
AHD-1010-07	F	3:00-5:50	fall	R. Sarkissian
AHD-1010-08	Tu	3:00-5:50	fall	A. Wooster
AHD-1010-09	F	9:00-11:50	fall	A. Wooster
AHD-1010-10	M	3:00-5:50	fall	R. Sarkissian
AHD-1010-11	Th	12:00-2:50	fall	J. Angeline
AHD-1010-12	F	3:00-5:50	fall	S. Ginsburg
AHD-1010-13*	F	3:00-5:50	fall	TBA
AHD-1010-14	Th	9:00-11:50	spring	A. Wooster
AHD-1010-15	Th	9:00-11:50	spring	R. Lorance
AHD-1010-31	M	12:00-2:50	fall	E. Tiso
AHD-1010-32	M	12:00-2:50	fall	Y. Olivas
AHD-1010-33	M	9:00-11:50	fall	TBA
AHD-1010-34	M	12:00-2:50	fall	TBA

*AHD-1010-13 will not be made available until all other sections have reached capacity.

AHD-1015 Survey of World Art II

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1010 for course description. *Note: AHD-1015-A and AHD-1015-B are open to all departments. All other sections of Survey of World Art II are reserved for students in their foundation year of study. Foundation-year students must register for the section of this course that corresponds with their foundation program. These students should refer to their studio department for information on foundation-year requirements.*

Course #	Day	Time	Semester	Instructor
AHD-1015-A	Tu	6:00-8:50	fall	R. Lorance
AHD-1015-B	Tu	6:00-8:50	spring	A. Wooster
AHD-1015-1A	Th	9:00-11:50	spring	P. Macapia
AHD-1015-2A	Th	9:00-11:50	spring	S. Ginsburg
AHD-1015-01	F	12:00-2:50	spring	R. Lorance
AHD-1015-02	Th	9:00-11:50	spring	R. Mahoney
AHD-1015-03	F	9:00-11:50	spring	C. Daigle
AHD-1015-04	F	9:00-11:50	spring	P. Macapia
AHD-1015-05	Th	3:00-5:50	spring	J. Harris
AHD-1015-06	W	3:00-5:50	spring	M. Denton
AHD-1015-07	F	3:00-5:50	spring	R. Sarkissian
AHD-1015-08	Tu	3:00-5:50	spring	A. Wooster
AHD-1015-09	F	9:00-11:50	spring	A. Wooster
AHD-1015-10	M	3:00-5:50	spring	R. Sarkissian
AHD-1015-11	Th	12:00-2:50	spring	J. Angeline
AHD-1015-12	F	3:00-5:50	spring	S. Ginsburg
AHD-1015-13*	F	3:00-5:50	spring	TBA
AHD-1015-14**	M-F	3:00-5:50	summer	A. Wooster
AHD-1015-15**	M-F	3:00-5:50	summer	R. Lorance
AHD-1015-31	M	12:00-2:50	spring	E. Tiso
AHD-1015-32	M	12:00-2:50	spring	Y. Olivas
AHD-1015-33	M	9:00-11:50	spring	P. Macapia
AHD-1015-34	M	12:00-2:50	spring	TBA

*AHD-1015-13 will not be made available until all other sections have reached capacity.

**Summer semester dates for AHD-1015-14 and AHD-1015-15 are subject to change. Please refer to the general foundation programs 14 and 15 in the Advertising and Graphic Design section of this book for the tentative summer semester schedule.

AHD-1040-HP History and Theory of 20th-Century Art I

Monday 10:30-11:55

Fall semester: 1.5 credits

Instructor: I. Taube

Tracing the development of visual art from its roots in modernism, this course examines the transformation of art in the 20th century. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically. Intended to link the visual with the theoretical, this study surveys the relationship of art to its changing composition of ideas in a globalized context.

Note: This course is open only to students enrolled in the Honors Program.

AHD-1045-HP History and Theory of 20th-Century Art II

Monday 10:30-11:55

Spring semester: 1.5 credits

Instructor: I. Taube

This is the second part of a two-semester course. Please see AHD-1040 for course description. *Note: For computer art and fine arts majors, successful completion of AHD-1040 and AHD-1045 will exempt them from AHD-2020 and AHD-2025, Modern Art Through Pop I and II.*

AHD-1050**Introduction to Film History I**

Fall semester: 3 credits

Instructor: E. Stavis

Serving as an introduction to theatrical motion pictures, we will examine its nascence along with the silent era and early sound. While American narrative film will be emphasized, examples of world cinema will also be screened. Political, cultural and aesthetic history will form a background for viewing selected films—both important works and more transitory ones—to gain an understanding of how the medium developed and its cultural impact. *Note: AHD-1050-A is open to all departments. All other sections of this course are open to film majors only.*

Foundation-year students must register for the section of AHD-1050 that corresponds with their film foundation program. These students should refer to the Film, Video and Animation Department section of this book for information on foundation-year requirements.

Course #	Day	Time
AHD-1050-A	Th	3:00-5:50
AHD-1050-41	Th	3:00-5:50
AHD-1050-42	M	3:00-5:50
AHD-1050-43	Th	3:00-5:50
AHD-1050-44	M	3:00-5:50
AHD-1050-45	M	3:00-5:50
AHD-1050-46	M	3:00-5:50
AHD-1050-47	Th	3:00-5:50

AHD-1055**Introduction to Film History II**

Spring semester: 3 credits

Instructor: E. Stavis

A continuation of AHD-1050, Introduction to Film History I, this course will examine the history of motion pictures from the ascendancy of the studio system, the effects of World War II on the film industry and the subsequent collapse and re-emergence of prominent studios. The era of independent filmmaking will also be addressed. While American narrative film will be emphasized examples of world cinema will also be screened, as well as examples from various film genres, including documentary, animation and experimental work. *Note:*

AHD-1055-A is open to all departments. All other sections of this course are open to film majors only. Foundation-year students must register for the section of AHD-1055 that corresponds with their film foundation program. These students should refer to the Film, Video and Animation Department section of this book for information on foundation-year requirements.

Course #	Day	Time
AHD-1055-A	Th	3:00-5:50
AHD-1055-41	Th	3:00-5:50
AHD-1055-42	M	3:00-5:50
AHD-1055-43	Th	3:00-5:50
AHD-1055-44	M	3:00-5:50
AHD-1055-45	M	3:00-5:50
AHD-1055-46	M	3:00-5:50
AHD-1055-47	Th	3:00-5:50

AHD-1060**History of Photography I**

Fall semester: 3 credits

An introduction to the history of photography, this course will begin with a discussion of the invention of photography and continue through the work of the present day. Major photographers and trends in photography will be covered in detail.

Note: Open to photography majors only. Foundation-year students must register for the section of AHD-1060 that corresponds with their photography foundation program. These students should refer to the Photography Department section of this book for information on foundation-year requirements. Non-photography majors should refer to AHD-3002, The Social History of Photography.

Course #	Day	Time	Instructor
AHD-1060-61	Tu	12:00-2:50	P. Kloehn
AHD-1060-62	W	9:00-11:50	P. Kloehn
AHD-1060-63	Tu	9:00-11:50	P. Mauro
AHD-1060-64	Tu	3:00-5:50	M.J. Marks
AHD-1060-65	M	12:00-2:50	M.J. Marks
AHD-1060-66	Tu	9:00-11:50	M. Stafford
AHD-1060-67	Tu	9:00-11:50	K. Oehlich

AHD-1065**History of Photography II**

Spring semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1060 for course description. *Note: Open to photography majors only. Foundation-year students must register for the section of AHD-1065 that corresponds with their photography foundation program. These students should refer to the Photography Department section of this book for information on foundation-year requirements. Non-photography majors should refer to AHD-3003, The Aesthetic History of Photography.*

Course #	Day	Time	Instructor
AHD-1065-61	Tu	12:00-2:50	P. Kloehn
AHD-1065-62	W	9:00-11:50	P. Kloehn
AHD-1065-63	Tu	9:00-11:50	P. Mauro
AHD-1065-64	Tu	3:00-5:50	M.J. Marks
AHD-1065-65	M	12:00-2:50	M.J. Marks
AHD-1065-66	Tu	9:00-11:50	M. Stafford
AHD-1065-67	Tu	9:00-11:50	K. Oehlich

AHD-1080**History of Animation: Traditional to Digital**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: H. Beckerman

This course explores milestones in animation, from pioneers like Walt Disney, Norman McLaren and Lotte Reiniger, to present-day digital innovators. Along the way we'll consider a range of techniques, including line-and-cel, glass painting, stop motion, clay animation, morphs and 3D characters. We'll also see how—and why—animation deserves to be seen as perhaps the most complex art form.

Note: AHD-1080-A is open to all departments. All other sections of this course are open to film majors only. Foundation-year students must register for the section of AHD-1080 that corresponds with their film foundation program. These students should refer to the Film, Video and Animation Department section of this book for information on foundation-year requirements.

Course #

AHD-1080-A
AHD-1080-51
AHD-1080-52
AHD-1080-53

AHD-1085**History of Animation II: Traditional to Digital**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: H. Beckerman

This is the second part of a two-semester required course. Please see AHD-1080 for course description. *Note: AHD-1085-A is open to all departments. All other sections of this course are open to film majors only. Foundation-year students must register for the section of AHD-1085 that corresponds with their film foundation program. These students should refer to the Film, Video and Animation Department section of this book for information on foundation-year requirements.*

Course #

AHD-1085-A
AHD-1085-51
AHD-1085-52
AHD-1085-53

AHD-2003-A**The Splendors of European Animation**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: I. Margolina

There is more to animation than Mickey Mouse, Bugs Bunny or Bart Simpson. In this course, we will explore the glory of European animation through screenings of rare interviews with some of Europe's best animators. Learn how Ladislav Starewitch created his puppets, how Lotte Reiniger produced the first animated feature in 1926, and why European animation blossomed after World War II.

We will examine how Bordo Dovnikovic, Yuri Norstein and Piotr Dumala, among others, created their stunning films as we view animated works from 1900 to the present from Great Britain, the Czech Republic, Denmark, France, Italy, Romania, Russia, Sweden and Yugoslavia. We will also examine techniques developed by European Oscar winners and discuss their influence on American animation.

AHD-2010-HP

Visual Perspectives of the Premodernist World

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: P. Macapia

The history of art serves as a visual record of the history of ideas. This course will trace the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Focus will be placed on the rise of civilizations in the Greco-Roman world as well as their roots in non-Western cultures such as those in Asia and Africa. Class discussions, slide presentations and museum visits are a part of this course. Topics include art and ritual, idealism and beauty, iconoclasm, the grotesque and theories of God. *Note: This course is open only to second-year students enrolled in the Honors Program. At the completion of the second-year Honors Program, students will receive three art history credits. Successful completion of AHD-2010 will exempt students from AHD-1010 and AHD-1015, Survey of World Art I and II.*

AHD-2020-A

Modern Art Through Pop I

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: R. Lorance

This course maps the major movements and tendencies in modern art beginning with the realism of Courbet in the 19th century and continuing through pop art in the 20th century, including impressionism, postimpressionism, symbolism, Fauvism, cubism, futurism, expressionism, surrealism, abstract expressionism and pop art. The art will be discussed in terms of the individual artist's intent as well as in terms of historical events and cultural issues at the times in which they were created. Museum field trips are an important part of the course.

AHD-2020-B

Modern Art Through Pop I

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Avgikos

This course is a survey of art from the emergence of "modernism" through the radical transformations in established modes of art-making of the postwar period. We will begin with a consideration of impressionism as a response to the style and structure of the French Academy. A study of postimpressionism, expressionism, cubism, futurism and constructivism follows, culminating in a discussion of many artists' return to neoclassical styles in the post-World War I years. The second semester will examine Dada and surrealism and the growing impact of European art on the American scene, covering the development of abstract expressionism and pop art. Close attention will be paid to the social, political and economic contexts in which artistic styles and forms have materialized, grown or changed from the mid-19th century to the present.

AHD-2020-C

Modern Art Through Pop I

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: TBA

This course is designed as an examination of the major work, figures and critical issues in the period from approximately 1860 through the 1960s. It will begin with a discussion of the issues of modernity and modernism and proceed chronologically from Manet and the impressionists through the cubists in the first semester, continuing from the Dadaists and surrealists through pop art in the spring. The narrative of this survey will frequently be slowed to focus attention on a particular artist's practice or on concepts such as "primitivism" or the avant-garde. We will draw on a variety of critical methodologies (feminism, formalism, etc.) to analyze works of art in their sociopolitical contexts and art institutional frameworks (museums, galleries, art magazines, textbooks, film).

AHD-2020-D

Modern Art Through Pop I

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Wooster

This is the first part of a two-semester survey which maps the major modern art movements, beginning with realism and impressionism and continuing through the innovations of cubism and futurism. Students will explore the pictorial, social, political and historical aspects of modernist movements by analyzing and comparing specific paintings and sculptures. Modern masters to be studied include Courbet, Manet, Monet, Cassatt, Munch, Rodin, Matisse, Picasso and Braque.

AHD-2020-E

Modern Art Through Pop I

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: T. O'Connor

This course surveys the major artists and artistic movements from the mid-19th century to the present. Cultural production is considered in relation to historical events and social, political and economic issues. Although the framework of the course is chronological, the focus is thematic; we will examine the meaning of such concepts as modernism, the avant-garde, formalism, aestheticism and postmodernism.

AHD-2020-F

Modern Art Through Pop I

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: P. Macapia

This course traces the evolution of modernism and modernist art from Manet and impressionism through major art movements of the 20th century, including cubism, futurism, constructivism, Dada, expressionism, the Bauhaus, surrealism, abstract expressionism and pop art. The work will be discussed in terms of the individual artist's intent as well as in terms of the historical events and cultural issues of the times in which they were created. Field trips to museums and galleries will be included.

AHD-2020-G

Modern Art Through Pop I

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: M. Martegani

Tracing the development of modern and contemporary art from the 19th through the 20th centuries, this survey examines and interprets visual images. Beginning with the rise of photography and its impact on painting and sculpture, the visual practices, procedures and iconography of the realists, romantics, impressionists, postimpressionists, symbolists, Fauves, cubists and futurists will be studied. How do the theories affecting the rise of modern art and the artist impact contemporary practice? How does aesthetic practice represent the philosophy of its time? What social and cultural concerns shape the history of art? The second semester commences with German expressionism, moves through the Russian avant-garde, De Stijl, Dada and surrealism, the Bauhaus, European and American art between the world wars, abstract expressionism and pop. The course continues to underscore the transformation of art from the representational to the abstract, to the theoretical and conceptual in the 20th century.

AHD-2020-H**Modern Art Through Pop I**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: D. Goldberg

The first semester begins with a focus on the pivotal figure of Manet, followed by the emergence of the impressionist aesthetic, considered in the works of Monet, Renoir, Pissarro, Degas and Rodin. An examination of postimpressionism (Seurat and neoimpressionist followers, Cezanne, Gauguin and the symbolists, and Van Gogh) will lead us to the rise of expressionism, explored in Germany and France with a special focus on the Fauves and Die Brücke; then, a close study of the creation of cubism by Picasso and Braque, and Italian futurism. The evolution of abstract art is also traced with emphasis on Kandinsky, Mondrian and Malevich. The second semester begins with an examination of Dada and surrealism. American art since 1945 will also be studied, focusing on abstract expressionism and pop art.

AHD-2020-J**Modern Art Through Pop I**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: I. Taube

This course maps the major movements and tendencies in modern art beginning with the realism of Courbet in the 19th century and continuing through pop art in the 20th century, including impressionism, postimpressionism, symbolism, Fauvism, cubism, futurism, expressionism, Dada, surrealism, abstract expressionism and pop art. The art will be discussed in terms of the individual artist's intent as well as in terms of historical events and cultural issues at the times in which they were created. Museum field trips are an important part of the course.

AHD-2020-K**Modern Art Through Pop I**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Denton

This course is concerned with those styles and schools that have dominated 20th-century art. Attention will be paid to the cultural and political context in which that art appeared, how it was received and the range of its influence. The art activity of the moment will be woven through a survey of the major stylistic trends (impressionism, surrealism, abstract expressionism, pop). Emphasis will be placed on the development and application of critical criteria.

AHD-2020-L**Modern Art Through Pop I**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: A. Wooster

See AHD-2020-D for course description.

AHD-2025**Modern Art Through Pop II**

One semester: 3 credits

This is the second part of a two-semester required course. Please see the corresponding section of AHD-2020, Modern Art Through Pop I, for course description.

Course #	Day	Time	Semester	Instructor
AHD-2025-A	M	9:00-11:50	spring	R. Lorance
AHD-2025-B	M	12:00-2:50	spring	J. Avgikos
AHD-2025-C	M	12:00-2:50	spring	TBA
AHD-2025-D	M	6:00-8:50	spring	S. Ginsburg
AHD-2025-E	Tu	12:00-2:50	spring	T. O'Connor
AHD-2025-F	Tu	12:00-2:50	spring	P. Macapia
AHD-2025-G	W	9:00-11:50	spring	M. Martegani
AHD-2025-H	Th	12:00-2:50	spring	D. Goldberg
AHD-2025-J	Th	3:00-5:50	spring	I. Taube
AHD-2025-K	F	12:00-2:50	spring	M. Denton
AHD-2025-L	M	6:00-8:50	fall	S. Ginsburg

AHD-2068-B**The Language of Film**

Wednesday 3:00-5:50

Fall semester: 3 credits

Fee: \$50 per semester

Instructor: A. Sinha

Structured as an introduction to the basic terms and concepts of cinematic language, this course will explore the vocabulary, grammar, sign and syntax of film through screenings, lectures and discussion. Feature-length narratives as well as animated, experimental and documentary shorts will be addressed, with an emphasis on examining the function of the film as a formal construct—the basic principles of film form. We will also pay particular attention to the techniques of the film medium along with the questions of types and genres of films. The course is analytical but with a thoroughly pragmatic bent: to map the extraordinary diversity of contemporary cinematic practice in relation to editing, sound, cinematography, framing, genre, auteur and narration. *Note: This course is cross-listed with AHD-2068-A.*

AHD-2070**International Cinema**

One semester: 3 credits

Fee: \$50 per semester

Designed to facilitate an understanding of classic and contemporary international cinema, this course is dedicated to the study of films that have adopted a different aesthetic framework from Hollywood. We will discuss themes, ideologies, forms, the impact of history—both political and social—and the background stories of the filmmakers. Screenings will be drawn from the cinema of Mira Nair (India), Jean-Luc Godard (France), Andrei Tarkovsky (Russia), Federico Fellini (Italy), Carl Dreyer (Denmark), Luis Buñuel (Spain/Mexico) and Peter Weir (Australia), among others. *Note: The course sections below are cross-listed with AHD-2070, sections A through C.*

Course #	Day	Time	Semester	Instructor
AHD-2070-D	M	9:00-11:50	fall	R. Frumkes
AHD-2070-E	M	9:00-11:50	spring	R. Frumkes
AHD-2070-F	W	3:00-5:50	spring	A. Sinha

AHD-2121**History of Advertising**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: M. Warlick

A survey of creative trends in print and broadcast advertising, from late 19th-century French poster design to award-winning commercials of today is the focus of this course. We will examine early predecessors of brand awareness in American advertising and the creative revolution of the Bernbach era in the 1960s. Students will look at what works and what has been forgotten. The second wave of creative work produced in the 1980s and 1990s will focus on American and international advertising recognized in The One Show. Students will be required to complete several short papers.

Course#	Semester
AHD-2121-A	fall
AHD-2121-B	spring

AHD-2127**History of Graphic Design: A Survey of Graphic Design Styles from the Late 19th Century to the Present**

One semester: 3 credits

This course will focus on the various graphic design movements: from the art nouveau movement and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined '30s; from Swiss International style of the '50s to the psychedelia of the '60s and on to the punk '70s and postmodern '80s. We will also examine the subjects, themes and relationship of the designer to the period. Using examples of the period as a focal point, the evolving design styles and their relationship to politics, commerce, social mores, technology and pop culture will be explored. From the beautiful to the ridiculous, the ephemeral aspects of design will be studied. Guest speakers will feature individuals who have created important design work of the periods discussed.

Course #	Day	Time	Semester	Instructor
AHD-2127-A	Tu	9:00-11:50	fall	TBA
AHD-2127-B	Th	9:00-11:50	fall	E. Baker
AHD-2127-C	Tu	9:00-11:50	spring	TBA
AHD-2127-D	Th	6:00-8:50	spring	E. Baker

AHD-2129**History of Typography**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: P. Shaw

The history of typography traces the development and use of Western letterforms from inspirational Roman capitals through the invention of type to the present. Typefaces will be examined as products of culture and technology as well as examples of changes in aesthetic ideas of form. Typography will be explored from its roots in manuscript practice to its evolution in books, advertising, posters and ephemera. There will be an emphasis on how typography functions as visual language.

Course #	Semester
AHD-2129-A	fall
AHD-2129-B	spring

AHD-2188-A**History of Drawing**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: P. Werner

This course covers the history of drawing from the Renaissance to our day; from the time when "drawing" first became a clearly defined genre, to the present as the line between the arts is vanishing, or at least changing beyond recognition. We will spotlight the aspects of the history of drawing most relevant to contemporary artists and art historians: history of techniques, problems of connoisseurship, evolution of theory and systems of representation. Well-known artists will be used as examples (Michelangelo, Turner, Ingres, Matisse, Hockney). Also scientific, architectural, constructivist drawings and graffiti will be explored. Concepts like "calligraphic," "linear" and "spontaneity" will be analyzed in historical context, as much to understand where we are going as where we have been.

AHD-2194-A**Performance Then and Now**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: K. Oehlrich

Beginning with the modernist movements in Zurich, Berlin, Cologne and Paris, this course will then go on to focus on performance art of the 1960s and '70s. Using examples from performance, film, written text and photography, we will discuss how the body was used as a reactionary figure with which to circumvent the status quo. For instance, we will trace the influence of World War I photography (and its portrayal of stereotypical military figures) on Dada photomontage artists like Hannah Höch and Raul Hausmann (who literally cut-up and disfigured the human body). We will also examine the work of the surrealists and the various ways that artists such as André Breton, Salvador Dalí, Claude Cahun and Jean Cocteau manipulated and presented the human body in their variant mediums. Psychoanalytic, feminist and postmodern "body theory" will be resourced in order to understand the historical precedents for contemporary performance art.

AHD-2213-A**Film Noir**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Stavits

This course is an examination of one of the most enduring pictorial and narrative styles of American sound films. Named by French film critics in the 1950s, its roots are found in American and German silent films. Influenced, too, by the French poetic realism of the '30s, film noir reached its zenith in the postwar America of the '40s and '50s. Films like *Body Heat*, *Blade Runner* and *Blue Velvet* pay homage to the noir style. An understanding of American film is not possible without a grounding in this mysterious, sinister, graphically vigorous movie style.

AHD-2226-A**American Art: The Rise of Pop Culture**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: D. Goldberg

Beginning in the 1920s through Neo-Dada of the 1950s, this course will examine the rise of American pop art and its focus on consumer culture. Discussions will include an exploration of pop art's European antecedents; the movement's zenith in the 1960s with artists such as Warhol, Lichtenstein and Oldenburg; pop manifestations in Europe; commodity art of the 1980s and pop art's lasting influence.

AHD-2233**Tribal Art: The Mythic Eye**

One semester: 3 credits

Instructor: E. Arctander

A survey of the art created within the specific special context of traditional cultures. The art of traditional cultures will be examined in terms of formal visual and material elements and aesthetic quality within Western understanding as well as the meanings and implications of art within its own culture. Areas of investigation will include tribes of Africa, Oceania and the Native American Indian. Actual art objects will be presented as well as music and recent videos of ritual, ceremony, dance and interviews with tribal people.

Course #	Day	Time	Semester
AHD-2233-A	M	12:00-2:50	fall
AHD-2233-B	Th	6:00-8:50	spring

AHD-2254-A**The Arts of Ancient Egypt and the Near East**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: T. Kawami

This course will survey the art of the peoples who inhabited the great cultural centers of Egypt, Mesopotamia and Iran from their earliest appearances in the fifth millennium BCE to the conquest by the Greeks under Alexander the Great in the fourth century BCE. We will focus on the stylistic and iconographic developments of the cultures and civilizations that flourished in the area and will emphasize the continuity across the millennia of artistic imagery, forms and techniques.

AHD-2258-A**The Silk Road and Islamic Art**

Monday: 12:00-2:50

Spring semester: 3 credits

Instructor: J. Lundquist

This course combines the thousand-year history of the art and cultural exchange that constitutes the Silk Road, including a focus on Islamic art and architecture. We will examine the interchange that produced Buddhist, Christian, Manichaean, Iranian, Sogdian and Islamic art along the 7,000 mile stretch of commercial routes that connected China with the West, across Central Asia. The major developments in Islamic art and architecture, especially the great Islamic dynasties of the Middle East and Central Asia, will also be presented.

AHD-2261-A**Latin American Art**

Monday: 12:00-2:50

Fall semester: 3 credits

Instructor: C. Stellweg

What is Latin American Art? We will begin by introducing the concepts and ideas that have come to be known as art from Latin America. Since the 15th century European encounter with the Americas, vast indigenous cultural models and canons were radically altered, transformed and revolutionized. Covering the most prominent pre-Columbian and Colonial artistic and cultural models, we will overview various currents of modernism that developed in Latin America, in particular those that evolved from 1900 to 1945. Emphasis will be placed on the artistic production of certain countries, such as Mexico, Brazil, Argentina, Cuba, and Uruguay. Discussions will focus on how artists both contributed and responded to emerging trends of nationalism and indigenism while forging distinctive vanguard movements that contributed to international modernism.

Other issues to be discussed include: the effects of colonialism and modernization on Latin America's visual arts, the creation of national artistic styles, the relation of art and artists from Latin America to European and American cultural centers, the interaction of high art and popular culture and the relationship between Euro-American and local formal styles.

AHD-2266-A**African Art**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: N. Becker

This course relates the African influence on contemporary art forms and cultures of North and South American and the Caribbean, to familiarize students with the concept of cross-cultural experience. We will trace the African influence from its origins in transatlantic trade and the plantation system. Looking at weavings, textiles, flags, quilts, writings, religious artifacts, sculpture and other art forms, we will make direct comparisons between the function of pattern, iconography, symbolism, magic and ideographic writings. Emphasis will be placed on cultural transformation and its historical, economic and political contexts.

AHD-2277-A**Chinese, Japanese and Korean Art**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: E. Cheng

This course will concentrate on major epochs of Chinese and Japanese art, from their beginnings to modern trends of the 20th century. The arts of Korea and other Asian countries will be touched on where relevant. Course activities include a museum trip and participation in a Japanese tea ceremony.

AHD-2299-A**The Art and Symbols of India and the Himalayas**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: J. Cummins

This course examines the art of India and its extension into the Himalayas and beyond. Indian art, religion and philosophy pursued an underlying beauty; through word, image and movement, this beauty was transmitted and concentrated. We will consider the imaginative sources of Indian art and its application to current art.

AHD-2511-A**The Renaissance in Italy**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Edwards

This course will examine the distinctive character of the Renaissance in Italy beginning with the 14th century. We will concentrate on the three great centers: Florence, Rome and Venice, studying the works of artists from Giotto to Michelangelo. Topics to be discussed are the influence of antiquity, the emergence of the artist as a man of culture and genius, and the link between the artist and the sociopolitical setting in which he worked.

AHD-2544-A**Mannerism**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: B. Rosenberg

We will begin with a discussion of Mannerism as a concept of wide-ranging implications for the history of 16th- and 20th-century art. Artists to be discussed include Michelangelo, Raphael, Leonardo, Titian, Del Sarto, Romano, Bronzino, Fiorentino, Pontormo, Parmigianino, Tintoretto and El Greco, as well as contemporary artists, photographers and filmmakers. Topics will include the controversy behind the term "Mannerism," the characteristics and analysis of various works of art, the social and political influences of the age, the sexual politics of the time period, and the relationship of Mannerism to modern and contemporary art. We will take several museum trips and view recent films.

AHD-2566-A**Baroque Art**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: P. Werner

Baroque art will be approached from three angles. The first focuses on the major European artists who flourished between 1600 and 1660: Caravaggio, Rubens, Bernini, Velázquez, Rembrandt, Poussin, Borromini. The second considers the baroque as a cultural and social phenomenon, and finds a consistent outlook in art from 1600 to the time of the French Revolution, in 1789. Finally, the baroque can be seen an international movement—perhaps the first global cultural movement. In this view the arts and industries of China, Japan, Morocco, Persia, Brazil, Mexico and North America have their place, with artists like Shitao, Honami Koetsu and Aleijadinho. We will begin with the first approach and expand to cover the second and third. Several field trips are included, mostly to The Metropolitan Museum of Art.

AHD-2633**Graphic Imaging: A History**

One semester: 3 credits

Instructor: E. Arctander

This is a course about concepts and ideas in graphic art. Such diverse areas as medieval illumination and modern animation, drawing and photography, illustration and collage will be presented in context. Related literature and music as well as film and videos will be presented at each class.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
AHD-2633-A	M	3:00-5:50	fall
AHD-2633-B	M	12:00-2:50	spring
AHD-2633-C	M	3:00-5:50	spring

AHD-2711-A**Art and Music: A Comparative Analysis**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Beckley

The parallel development of visual and acoustic expression will be studied through the use of slides, recordings and videos. This development will be presented beginning with the Renaissance, through detailed analysis of key movements in the relationships between music and the visual arts. Selected scenarios of various periods and the motivations of the artists and composers will be presented along with contemporary references to painters, sculptors, performance artists and dancers. In addition, we will look at the growing noncommercial production of highly personalized music that is disseminated via the Internet. Finally, using exercises that analyze and alter current musical habits, students will consider the impact of music on their own artwork.

AHD-2722-A**History of Comedy in Films**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: E. Stavis

This course seeks to identify and define the fundamentals of comedy in film history through an in-depth study of the comedians, directors and films that make up the body of this genre. The course will establish the two basic forms of comedy—physical and situational—and, by extension, their subsets in spoof, slapstick, satire and the one-liner, from Chaplin to Woody Allen. The utilization of comedy as a method of commentary on and a release from geopolitical, social and cultural factors in the 20th century will provide the context and overview against which films as chronologically diverse as *City Lights*, *Dr. Strangelove* and *Annie Hall* are examined. Special attention will be given to those contemporary artists stretching the boundaries of and redefining traditional comedy (in SoHo's performance art scene, Chicago's Second City, *Monty Python* and *Saturday Night Live*) and their contribution through avant-garde theater techniques and improvisation to current film comedies.

AHD-2733-A**Expressionism in Films**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: T. Goodeve

Expressionism, briefly defined, is art in an agitated, anxious mode that distorts the normal appearance of things by presenting them through a perturbed consciousness. It is an art of exaggeration and intense subjectivity; giving primacy to the disquieted self, it characteristically portrays the world as a disrupted, menacing place. This course will examine various manifestations of expressionism and its influence in the art of film. The first flourishing of expressionism in films took place in Weimar Germany, and we will study several notable instances: *Dr. Caligari*, Fritz Lang, Murnau. We will consider how expressionism took root when transplanted to American films: in the American work of German filmmakers, in the gangster films, the horror film, film noir, etc. We will look into the work of such expressionist-influenced filmmakers as Alfred Hitchcock, Orson Welles, Ingmar Bergman, and the new Germans. We will also consider expressionism in the broader context of other art forms and of contemporary life.

AHD-2741-A**War and Religion in Art and Film**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: Z. Amar

Using documentary and feature film productions, journalistic photographs as well as examples in painting and sculpture, this course will examine the cultures of war in relationship to the monotheistic religions of Judaism, Christianity and Islam throughout the world. The representation of war and religion will be explored through the ideologies of blood, violence, vengeance and grace.

AHD-2808-A**Who's Looking (The Function of Women in Film)**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Taubin

Film both reflects and generates ways in which women are seen and function in our culture. The development of feminist film criticism and theory has given women a perspective from which to challenge the male-dominated film industry. Women are fighting back as critics, scholars and filmmakers. This course examines, from a feminist position, films by such masters as Jean-Luc Godard, Alfred Hitchcock and Martin Scorsese and also takes a look at some current box-office biggies. Critical readings by Laura Mulvey, Meaghan Morris and Angela Carter will ground discussions of such issues as the relationship of aesthetics and politics, and the construction of gendered positions both on the screen and in the audience.

AHD-2811-A**Women Make Movies**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Taubin

During the 1970s, the feminist movement gave rise to a powerful wave of women filmmakers; they emerged on a worldwide scale, primarily in the independent sector. During the '80s, the number of women directors increased, and one or two even penetrated that patriarchal monolith—the Hollywood film industry. We will examine the past 30 years of women's filmmaking and also take a look at some of its antecedents. We will screen films by Chantal Akerman, Jane Campion, Julie Dash, Susan Seidelman, and others.

AHD-2817-A**Comic Criticism**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Singesen

This course explores the history of comics as the gradual development of a set of narrative conventions, a particular iconography and a number of recurring themes, fantasies and preoccupations. Starting with a consideration of the different modes of storytelling that comic artists employ, we will discuss the relationships between comics and other genres of entertainment, such as cinema, vaudeville and magic lantern shows. Other topics will include: the difference between national comic traditions (American, European, Japanese); specific types of comic heroes, including the funny animal (what's so funny about him?); the superhero (what makes him super?); the boy-wonder (will he ever grow up?); the femme fatale (why can't we resist her?); and the emergence of the graphic novel. This course focuses on the detailed analysis of the work of artists such as Herriman, Spiegelman, Trondheim, Herge, Segar, Clowes, Doucet, MacCay and Katchor.

AHD-2831-A**Introduction to Visual Culture**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: R. Leslie

Tired of hearing about art versus design versus advertising versus the comic book? This course is designed to explore the issues of what constitutes culture; who said so, why, and what we can learn from and change about it. Our "society of the spectacle" engages case studies from sports, the mall, Madonna, James Bond, drag balls, Disneyland, Spike Lee, television, comic books and, yes, the fine arts, for their role in the construction of cultural values. Subtopics range from contemporary myth, the hero and heroine, the use of stereotypes and icons, attitudes toward gender and ethnicity and their consequences for the meaning and understanding of "culture." Critical approaches are introduced to explore how cultural norms are established and to develop your own position in the current debates. Readings are from the German Frankfurt and British Birmingham schools of social thought, film and visual theory, studies in popular culture, feminism and cultural theory.

AHD-2842-A**Understanding Kitsch**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Wilson

Although the etymology of the term is debatable, "kitsch" is generally understood to refer to the questionable aesthetic of mass-produced items created to appeal to crass, unrefined tastes. Since its emergence in the mid-1800s, artists have borrowed from and been inspired by this aesthetic; by the twentieth century, kitsch and high culture seemed at times to be so intertwined as to be indistinguishable. Championed by some as the "democratization" of taste and decried by others as catering to the lowest common denominator, kitsch embraces notions eschewed by arbiters of high culture, such as sentimentality, melodrama and cuteness. This course will discuss the culture and environment that gave birth to kitsch and its continued development. We will use kitsch as a vehicle for examining concepts that may shed light on how we view fine art objects, including an introduction to political, historical and psychoanalytical models of interpreting art; the origins of suburbia; and the difference between kitsch and propaganda. All of these topics are considered as we try to get to the root of the question: What makes fine art "art" and kitsch "kitsch"?

AHD-2847-A**What Is Conceptual Art?**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Morgan

Conceptual art is a term that is frequently bandied about as if everyone knows what it is. The assumption of the course will be that the premises of conceptual art have been largely misunderstood. While emphasis is given to the "idea" in works of art, we will undertake an investigation into the language of how the idea is transcribed into art. The course will show the development of the phenomenon, beginning with Marcel Duchamp and will trace its evolution from the late 1960s through to the present. Artists discussed will include Lawrence Weiner, Bruce Nauman, Robert Barry, John Baldessari, Adrian Piper, Joseph Kosuth, Haim Steinbach, Sherrie Levine, Joseph Nechvatal and Maurizio Bolognini.

AHD-2862-A**Architecture and the Visual Arts**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Lorance

From the ancients to the present day, painters, sculptors and architects have worked side-by-side creating permanent environments that serve and symbolize mankind. In recent years, however, the boundaries among these media have begun to collapse, inspiring new approaches to art and architectural form. This course will trace the roots of contemporary practice, focusing on the historical links and reciprocities found in the classical tradition, European modernism and postmodernism. Artists and architects to be studied include: Michelangelo, Gaudí, Le Corbusier, El Lissitzky, Mondrian, Matta-Clark, Graham and Gehry. We will also consider the history of the museum, its design and its impact on the visual arts.

AHD-3002**The Social History of Photography**

Fall semester: 3 credits

This course will be a thematic survey of photography from its invention to the present day. Students will study the range and influence of photographic imagery, both "high" and "low" in photojournalism, fashion and advertising art. Classes are designed to emphasize the ways in which photographs have changed our perceptions of ourselves, our society and the world in which we live.

Course #	Day	Time	
AHD-3002-A	W	6:00-8:50	P. Mauro
AHD-3002-B	Th	12:00-2:50	TBA

AHD-3003**The Aesthetic History of Photography**

Spring semester: 3 credits

This course will be a chronological survey of art photography with an emphasis on the relationship between photography and other visual art forms. Included will be a survey of the history of criticism, and of the various ways in which artists have negotiated their definition of photographic aesthetics.

Course #	Day	Time	
AHD-3003-A	W	6:00-8:50	I. Taube
AHD-3003-B	Th	12:00-2:50	S. Rice

AHD-3060**Masters of Light**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: T. Goodeve

Light is more than an aesthetic choice. It is also the electric bulb, x-rays, the beginning of the world (Genesis), photography, the big bang, cinema, Einstein's Theory of Relativity, photonics; it is the most important tool we currently use in medicine, communications, engineering and art. This course begins with the history of the physics and science of light and shadow. What exactly is light and when did we define it? What are the differences between artificial and natural light and how did the invention of artificial light change the nature of art and culture? In the second part of the course, each student will give a presentation on a master of light—painter, photographer, filmmaker or light artist.

Course #	Semester
AHD-3060-A	fall
AHD-3060-B	spring

AHD-3067-A**American Maverick Filmmakers**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: V. LoBrutto

This course will study American masters of filmmaking who, during the second half of the 20th century, worked outside the established aesthetic and narrative conventions of mainstream Hollywood production methods. We will examine the innovative forms of cinematic grammar and storytelling of such filmmakers as Robert Altman, John Cassavetes, Stanley Kubrick, Sam Peckinpah, Martin Scorsese and Oliver Stone. Through lecture, discussion and exploration of stylistic and thematic issues, their work will be analyzed for filmic and expressive properties. Topics will include the directional process, utilization of cinematography, editing, sound, production design and collaboration with actors and screenwriters. Films to be studied include: *McCabe and Mrs. Miller*, *Nashville*, *Paths of Glory*, *2001: A Space Odyssey*, *The Shining*, *The Wild Bunch*, *Straw Dogs*, *Faces*, *A Woman Under the Influence*, *Killing of the Chinese Bookie*, *Mean Streets*, *Taxi Driver*, *Goodfellas*, *Born on the Fourth of July* and *JFK*.

AHD-3121-A**The Future of Jackson Pollock**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: M. Denton

A considered look at the contradictions between the public myth and the art of Jackson Pollock, one of the premier American artists of the 20th century, whose larger-than-life persona has come to define the tortured creative figure—witness the recent award-winning Hollywood movie. Through slides and film screenings and museum visits, Pollock's torment will be seen not as singular and private, but public and historical, as he projected his life into his era of passion and conflict. Through the study of Pollock in the context of his time—the Great Depression and World War II—a new figure will emerge: one devoted to the public issues of the 1930s and 1940s, such as mass culture, mass man, the struggle for renewed cultural personality, and the dualism of human nature and action. In this course, Pollock will newly be seen as someone who internalized the conflicts of history as his own, yet emerged triumphant—before he drove off the road.

AHD-3140-HP**Memory and History in Film**

Wednesday 6:20-9:50

Fall semester: 3 credits

Instructor: A. Sinha

A range of issues will be addressed in this course, all intended to explore the relationship between history and memory in the films of Alain Resnais, Chris Marker, Andrei Tarkovsky and Alexander Kluge. How do the modernist and post-modernist discourses of memory and history take shape in these filmmakers' works? Questions crucial to the understanding of how cinema (re)works the ideas of history and memory through representation will be raised. What is the nature of this relationship? How do individual and social memories intersect? We will attempt to answer these and other questions as we trace the trajectories of two forces—memory and history—always at odds with each other in the films of these directors. *Note: This course is open to all students. Third-year students enrolled in the Honors Program are required to take AHD-3140-HP, Memory and History in Film, or AHD-3145-HP, Issues in Contemporary Art Globalism—New Patterns of Practice, Shifting Grounds of Discourse.*

AHD-3145-HP**Issues in Contemporary Art****Globalism—New Patterns of Practice, Shifting Grounds of Discourse**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Avgikos

We will focus our attention this semester on the impact/influence of globalism on visual culture and contemporary art. On one hand, we will frame the idea of “globalism” by rifling through the bones of history, including post-World War II distribution networks and post-Colonial legacies that begin to manifest in art in the ‘60s and ‘70s. On the other hand, we will investigate various exhibition formats, artists, audiences, narratives, circumstances and more (emphasis on ‘80s to the present), all of which contributed to the thrilling complexity of “worldwide visual culture” and the “global communication continuum.” As Guy Davenport stated, “Art is the attention we pay to the wholeness of the world.” This idea will be our first talking point. *Note: This course is open to all students. Third-year students enrolled in the Honors Program are required to take AHD-3140-HP, Memory and History in Film, or AHD-3145-HP, Issues in Contemporary Art Globalism—New Patterns of Practice, Shifting Grounds of Discourse.*

AHD-3404-A**History of the Independent Avant-Garde Film**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Taubin

Artists have been fascinated by the images of Hollywood film and the possibility of making films in the context of the aesthetics, issues and economics of the art world (rather than those of the film industry). We will examine the history of what we refer to as “avant-garde film” from its beginnings in futurism, constructivism and surrealism (in Europe and the former Soviet Union) through its reemergence in American abstract expressionism to its present context in postmodernism. Among the filmmakers studied will be Buñuel, Man Ray, Dulac, Vertov, Deren, Brakhage, Snow, Landow, Godard, Akerman, Mulvey/Wollen, Jarmusch, Duras. There will be weekly in-class screenings; keeping a film journal is required.

AHD-3899-A**The Development of Video Art**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Taubin

A viewing and lecture series devoted to tracing the development of video art. Through economics, issues and aesthetics, independent video is tied more closely to the art world than to the industry (television). We will examine this relationship as well as the relationship between video and film (in terms of production, exhibition, medium specificity, use value). Videomakers to be studied include Acconci, Serra, Jonas, Hearn, Paik, Viola, Bowes, Klier, Feingold, Godard, Wegman and Nares. There will be weekly in-class screenings; keeping a video journal is required.

AHD-3909-A**Surrealism**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: P. Mauro

This course will examine the social, artistic and political background out of which (and often against which) the surrealist movement began in the 1920s in Paris and surrealism’s particular relationships to the modernist art movements that preceded it, particularly its immediate ancestor, Dada. The course will survey the various sources of surrealist inspiration and ideas in the areas of literature, psychology, art and philosophy. It will cover surrealist drawing and painting, sculpture, photography and film as well as surrealism’s invention and cultivation of multimedia techniques, games and exercises that aimed to free image, object, language and experience from the constraints of traditional form and practice. We will explore surrealism’s many paradoxes, including its highly problematic relationship to Woman (as fantastic object of its unrelenting passion) and women (as real members and associates of the movement), and its ambivalent position regarding popular culture.

AHD-3914-A**The Archeology of Surrealism: 1863-1924**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Goodeve

This course will end, not begin, with André Breton’s 1924 *Surrealist Manifesto*. Our goal is to understand the birth of modernity (mostly in France) via the works and personas of Charles Baudelaire, Arthur Rimbaud, Alfred Jarry, Sigmund Freud, Arthur Cravan, Jacques Vache, Marcel Duchamp, Man Ray, Collette, Mina Loy, Max Ernst, Baroness Elsa von Freytag and Salvador Dalí. Our examination of surrealism proper will emphasize the work of Georges Bataille and Louis Aragon. Extensive reading will be required.

AHD-3921-A**Under the Influence: Altered States**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: A. Wilson

Experiences of spontaneous visions and altered perceptions are not rare in art history, nor in the histories of music and writing. Countless artists have had experiences that go beyond those which are granted by the ordinary five senses. Some (e.g., the surrealists) have experimented with drugs specifically to bring about these visions; others are haunted by illness which can cause hallucinations or a sense of otherworldliness. They create art as a way to cope with such symptoms. Recently, events like “Burning Man” have drawn hundreds of people together to commune with one another, take drugs and experience a state outside of ordinary existence. These rituals seem at once to be a throwback to a more primitive era as well as a quest for contemporary answers to age-old questions. What does this resurgence of interest in the visionary realm mean? What kind of inspiration can be gained from going beyond the physical world? What about the dangers of toying with altered states of consciousness? What will the effects of these experiences be on the creation of art?

AHD-3942-A**The Nature of the Beast: The Animal-Human-Machine Debate in Contemporary Art and Culture**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Goodeve

The blurring (as opposed to the maintaining) of boundaries between animal, human and machine will be the focus of this course. Contemporary artists such as Josef Beuys, Stelarc, William Wegman, Eduardo Kac, Sam Easterson, Sue Coe, Mark Dion and Patricia Piccinni will be featured, as will the writings of Charles Darwin, Margaret Atwood, Donna Haraway, Temple Grandin and Jeffrey Masson.

AHD-3966-A**Re-Presenting Women**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: B. Rosenberg

The image of women in art history is filled with challenges. From Titian’s *Venus of Urbino* to Manet’s *Olympia*, women’s images in art have been sassy, sexualized and stereotyped. This course will scrutinize the way women are represented in art history and the way women have represented themselves and the world around them from Renaissance times to contemporary society. Major thematic units will be emphasized, including: the use of irony, appropriation, sacred spaces and stereotypes. Artists to be discussed include Lee Bontecue, Judy Chicago, Artemesia Gentileschi, Mary Kelly, Shirin Neshat, Carolee Schneemann, Adrian Piper and Gillian Wearing. Through visits to museums and galleries, viewing films/performances in class and viewing Internet works online, we will explore all aspects of re-presenting women. Prerequisites: AHD-1010, Survey of World Art I, and AHD-1015, Survey of World Art II, or equivalent.

AHD-3976-A**Art and Activism**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: K. Gookin

Art and Activism addresses the cultural responses to social crises in the 20th century. Focusing on the international movements in art since the 1960s, artists to be discussed include Joseph Beuys, Guerrilla Art Action Group, Group Material and the public art projects of Gran Fury, the Guerrilla Girls and Act Up. Topics covered range from artists' involvement in the antiwar protests against Vietnam, Artists Call Against U.S. Intervention in Central America and the civil rights movement, as well as artistic responses to the AIDS crisis, domestic violence, etc. The course covers the historical background behind these nonconventional art practices in lectures, and through student research. The semester culminates in the development of a final project that will take the form of an activist work (i.e., an exhibition, event, artwork) to be designed by the class. Guest speakers will be featured.

AHD-3977-A**Mapping the Postmodern**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Decter

The course will investigate different notions and practices of postmodernism as this term has been employed by philosophers, theorists, critics, artists, sociologists, writers and art historians to indicate that a significant shift and transformation in art, culture and society has occurred during the past 30 years. We will explore the nature of these transformations and focus upon the question of the central distinctions between modernism and postmodernism. Are such distinctions valid? Is the modern era waning? What is the postmodern experience? These and other questions will be addressed through readings in cultural theory, criticism, philosophy and literature. The writings of Fredric Jameson, Jean-Francois Lyotard, Andreas Huyssen, Hal Foster, Craig Owens, Kate Linker, Jean Baudrillard, Michele Wallace and James Clifford will be covered.

AHD-3981-A**Art, Propaganda and Politics**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Cone

All aspects of the visual arts can be used for propaganda purposes: posters, of course, but also painting, sculpture, the decorative arts, photography, architecture, film. This course will explore how dictators like Adolf Hitler, Benito Mussolini and Henri Philippe Pétain conveyed their ideological messages to the masses through these different mediums. It will also show that while the aestheticizing of politics by fascist regimes has given political art a bad name, the infiltration of art by politics can also be a means of resistance to political, racial or gender-based oppression when used by individuals. In addition, contemporary examples of art and activism will also be examined.

AHD-3982-A**The Culture Club**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: L. Yablonsky

Limited to 15 students

For this workshop in art criticism, students will explore the ways in which arts journalism operates in our culture. How does the press influence the public's perception of art? How does it impact an artist's career? What are the different attitudes expressed by such journals and newspapers as *Artforum*, *October*, *The New York Times*, *Time Out New York*, *The New Yorker*, *Film Quarterly*, among others? What responsibilities do artists and critics share? How do you pitch a story idea? Identify the issues? Students will develop their critical faculties by attending performances and events in theater, dance, film and visual art; writing reviews; reading and occasionally visiting with, current critics, such as Robert Hughes, Louis Menand, Peter Schjeldahl, Ben Brantley and Michiko Kakutani; and researching historic contributions to the field from such writers as John Ruskin, Clement Greenberg, James Agee, Dorothy Parker and John Berger.

AHD-3986-A**Fantastic Modernism: Cinema as Art**

Fall semester: 3 credits

Tuesday 6:00-8:50

Instructor: T. Goodeve

This course is about film as a medium of the fantastic, the complex and the elusive; it is not an applied aesthetics course for filmmakers. We will begin with the work of Georges Méliès and end with the work of the Brothers Quay. In between, we will discuss signature films in avant-garde, modernist and New-Wave cinema, including films by Jean Vigo, Jean-Luc Godard, Alain Resnais, Michelangelo Antonioni, Maya Deren, Luchino Visconti, Roman Polanski and Agnes Varda. Assignments will include seeing films in New York City theatres.

AHD-3989-A**Art and the Beat Generation**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: R. Morgan

One of the fascinating periods in recent American culture was the period of the 1950s, when members of the abstract expressionist and neo-Dada art community (Pollock, de Kooning, Guston, Berman, Conner, Mitchell) worked in relative proximity with writers of the "beat generation" (Kerouac, Ginsberg, Corso, the Cassadys, Ferlinghetti). The premise of this course is to examine the structural relationship of the visual and literary arts by exploring how language and imagery signify cultural ideas during the '50s and '60s.

AHD-3992-A**Art and Popular Culture**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: M. Denton

This course will explore the interrelationships of high and popular art in the 20th century. Through a variety of approaches, we will discuss formal and socio-political ramifications of the reciprocal relationship of popular and fine arts. We will examine the relationships of different aspects of popular production—crafts, comics, films, music, performances—and high art in the work of Kandinsky and the Blue Rider group; the Soviet avant-garde and the futurists; the Mexican muralists; the "English" independent group; pop artists; ironic postmodernists and the MTV generation. Readings will include manifestos, such as Eisenstein's "A Montage of Popular Attractions," Italian futurist manifestos, Clement Greenberg's "Avant-Garde and Kitsch," as well as various comic and humor publications.

AHD-3997-A**Intersections of Art, Science and Technology**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: S. Anker

From atomic theory to the decipherment of the human genome, science has spilled out of the laboratory and into our lives. When we add to this mix the invention of the Internet and its global perspectives in cyberspace, a revolution is upon us. As scientists engage in molecular makeovers, plastic surgery and nanotechnology, the corporeal body has become a topic of public and aesthetic discourse in itself. This course will examine the ways in which artists are addressing genetic engineering, new anatomical models, reproductive technology, and cloning as part of the emergent "sci-art" movement taking place in the United States and abroad. Other topics will include genetically modified food, the commodification of bio-matter and lab residencies for visual artists. In addition, new imaging and 3D digital technologies will be conceptually explored. Field trips and visiting speakers complement the course material.

AHD-3999-A**Art Creates Communities: Project in Chelsea**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Martegani

The effects of gentrification on disadvantaged communities and how artists may contribute to bridging cultural and social gaps will be researched and explored through on-site projects. The first part of the course will seek to define public art, study the interconnection of art and community, and address such questions as: Can artists truly collaborate with communities? Who are “the public”? Can art contribute to society, affect it, perhaps better it? Our case study is located in Chelsea, a neighborhood radically transformed by recent economic initiatives, including the influx of high-end art galleries; it is now a diverse area—home to condominiums as well as local public housing developments. Two artists will be invited to work with a group of children from the local Clinton Middle School, engaging them in different ways according to their own interests, artistic language and sensibility, and creating true works of art. Projects will encompass a variety of media. Artists who participated in the past include Tim Rollins, Gary Simmons, Anna Gaskell, Michael Joo, Elmgreen and Dragset, Luca Buvoli, Slater Bradley, Saya Woolfalk and Hope Ginsburg. Students will also work in a group on their own art project with the children. At the end, they will help install their collaborative projects in an exhibition at the middle school.

AHD-4140-A**Senior Seminar**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Avgikos

Unlike the historical avant-garde that situated itself outside of mass culture, today's emerging avant-garde art seems to anticipate ways of working from within and in relation to mass culture. Art is steadily moving out from the “white cube” to participate in a global continuum that's hosted by satellite TV and cable, the Internet, all forms of wireless communication and international biennials. The fractious history of art and mass culture has grown exponentially within the past two decades in direct proportion to the invention of new imaging technologies and the development of global economies. This course proposes to examine the scant, but rich, history of relations between art and mass culture, and to chart the rise of media-related art. We will immerse ourselves in screenings of contemporary video/multimedia work of the past two decades and seek out as many pertinent exhibitions as we can throughout the semester. We will also read interviews with artists and curators, as well as texts on media theory, globalism and the like. *Note: Senior fine arts majors have priority registration for this course.*

AHD-4140-B**Senior Seminar**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Kuspit

The seminar will examine theoretical issues in art through a critical discussion of various current exhibitions. Different texts will be used to provide a sensitizing framework for discussion. Students will be expected to make a class presentation about a particular artist or movement. *Note: Senior fine arts majors have priority registration for this course.*

AHD-4140-C**Senior Seminar**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Kotik

In the 1960s, installation art became a prominent tool for many artists to convey their ideas about the changing structure of society, the art market and, above all, art itself. The temporal and site-specific aspects of installation work corresponded well to the flux of artists' ideas. The practice of creating installations or environments has roots in history that can be traced back as far as the Counter-Reformation. This course will review the history of this medium, concentrating above all on the renewed interest in installations in the 1980s and emphasizing current work of both well- and lesser-known installation artists. Lectures, museum trips and gallery visits will be included. *Note: Senior fine arts majors have priority registration for this course.*

AHD-4140-D**Senior Seminar**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Denton

The art world today is marked by a renewed appreciation of the content of art — what it “says” as much as the way it says it. The insistence on content rebuffs the progressive formal purification of the modernist narrative that insisted on the supremacy of “art” itself. Subsequent developments revealed this narrative to be part of the utopian dream which postmodernism rejected out of the force of world events. The seminar discussions will consider the “content” of art—relative to its form; to political, social, philosophical and spiritual pressures from the world in which it is made and circulates. Students will view exhibitions, critique them in class and write brief reviews on the basis of these concerns. *Note: Senior fine arts majors have priority registration for this course.*

AHD-4140-E**Senior Seminar**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Kuspit

See AHD-4140-B for course description.

pThe following series, HDD-3200, Ideas in Art, carries humanities and sciences credits.

HDD-3200-A**Ideas in Art**

Monday 6:00-8:50

Fall semester: 3 humanities and sciences credits

Instructor: T. Huhn

Imitation, beauty and the sublime: How do these ideas about art and aesthetic experience shape our sense of what is possible in society? This course will consider the sources of contemporary understanding of the preceding terms by investigating their origins in the philosophical writings of the 18th and 19th centuries. We will seek to understand the continuities and discontinuities between the original and current meanings of a term like “the sublime.” What were Edmund Burke or Immanuel Kant attempting to explain about art and society by composing theories on beauty and the sublime? How different is today's idea of imitation from 200 years ago? More broadly, we will try to follow how Friedrich Nietzsche's ideas about the role of art in society gave rise to one of the most significant modern conceptions of the value and limits of culture.

HDD-3200-B**Ideas in Art**

Wednesday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Cone

In this course we will investigate the situation of art since pop, its philosophical presuppositions, its exclusions and its historical context. Beginning primarily with American art of the 1960s, this course will take into account the richness of artistic sensibilities that have emerged in the U.S. and in other parts of the world in recent years. A gallery visit will be included.

HDD-3200-C**Ideas in Art**

Thursday 6:00-8:50

Fall semester: 3 humanities and sciences credits

Instructor: R. Hullot-Kentor

Artists need ideas. Desperate to find them, some artists have even done strange and extreme things to themselves. Aside from the experiments they have inflicted on themselves, many artists have succeeded in developing their ideas in some of the most articulate writings of the 20th century. A selection of writings by Barnett Newman, Francis Bacon, Frank Stella, Mark Rothko, Clyfford Still, and others will be read in conjunction with student reflections about what art ought to be.

HDD-3200-D**Ideas in Art**

Monday 6:00-8:50

Spring semester: 3 humanities and sciences credits

Instructor: T. Huhn

See HDD-3200-A for course description.

HDD-3200-E**Ideas in Art**

Thursday 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: R. Morgan

As the title for the course suggests, “ideas” are an intrinsic aspect of art and the aesthetic process. The focus will be given to ideas, both as intentional ingredients within works of art and as critical responses given to various works by artists, critics, art historians and theorists—primarily through an examination of the art and writing of the past four decades.

HDD-3200-F**Ideas in Art**

Friday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: J. Decter

Does every break with tradition lead to a “redefinition” or reinvention of art? Yes and no. This is one of the issues that will be explored, as we look at the important transformations that have occurred in American and European visual arts from the mid-1950s through the contemporary period. How do we recognize what art is today? Do we find art where and when we want to find it? Can anything be named “art”? Here are some of the course themes, in order of presentation: into and out of abstract expressionism; prepop, pop art, postpop; minimalism; art and the everyday; the conceptual drive; modernism into postmodernism (and back again?); the return of visual pleasure; art and politics (or art as politics?); the multicultural era (issues of representation?); the revenge of sub/youth culture and popular culture.

Department of Computer Art

First-Year Requirements

First-year computer art majors must take all the courses listed below. These courses are the foundation-year requirements and they must all be successfully completed by the end of your first year at the College, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged four different computer art foundation course programs (numbered 1–4), each composed of the foundation-year required courses. Please look over these schedules and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled.

AHD-1010 **Survey of World Art I**

One semester: 3 credits

As the first part of a two-semester introduction to the art of Western and non-Western cultures this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHD-1015 **Survey of World Art II**

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1010 for course description.

AND-1030 **Introduction to Animation**

One semester: 3 credits

This course will cover basic concepts such as storyboard, layout, exposure sheets, extremes and timing. Students will also learn in-betweening, squash-and-stretch, weight, overlapping action, hook-ups, arcs, walk cycles and head turns. Most importantly, the course will emphasize drawing skills, and the importance of one drawing in the context of many. Basic construction, line of action, perspective and looking—before touching pencil to paper—are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character model sheets, animal anatomy and live models will be drawn in class.

FDD-1030 **Drawing**

Two semesters: 3 credits each semester

This course is about learning to see. It will examine drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects will be assigned to study design elements as they relate to drawing in both large and small scale. Basic skills will be stressed. Open to first-year students only.

HCD-1010 **Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020 **Literature and Writing II**

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA.*

Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

SDD-1050 **Narrative Workshop**

One semester: 3 credits

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Students will tell and write their own stories, polish them in class and discuss how they might bring their stories to life through illustrated storyboards.

SMD-1200 **Introduction to Imaging Tools and Techniques**

One semester: 3 credits

Two-dimensional image capture and creation is the focus of this introductory course. From simple image manipulation photographs to creating complex collages of layered images, students will use raster, vector and page-layout programs to create and present their original images. Students will explore the use of digital cameras, flatbed and film scanners and learn to prepare their images for a variety of output options. We will also cover basic visual computing skills, including file-naming conventions, color management and color modes.

SMD-1250 **Introduction to Digital Video Tools and Techniques**

One semester: 3 credits

Students will be introduced to the essentials of video and digital video technologies, with a concentration on the basics of video production, nonlinear editing and digital postproduction. Projects will take students from still images to composited animations to final edited productions with sound.

Computer Art Foundation 1 / FALL

	MON	TUES	WED	THURS	FRI
9		SMD-1200-31 Imaging Tools/ Techniques		HCD-1010-31 Literature and Writing I	
10		9:00-11:50 S. Barrett		9:00-11:50 J. Immerman	
11			FDD-1030-31 Drawing		
12	AHD-1010-31 Survey of World Art I		9:00-2:50 B. Larsen		
1	12:00-2:50 E. Tiso				
2					
3					AND-1030-31 Introduction to Animation
4					2:00-6:50 I. Verbitsky
5					
6					
7					

Computer Art Foundation 1 / SPRING

	MON	TUES	WED	THURS	FRI
9				HCD-1020-31 Literature and Writing II	
10				9:00-11:50 J. Immerman	
11			FDD-1030-31 Drawing		
12	AHD-1015-31 Survey of World Art II		9:00-2:50 B. Larsen		
1	12:00-2:50 E. Tiso				
2					
3	SMD-1250-31 Digital Video Tools/Techniq.				SDD-1050-31 Narrative Workshop
4	3:00-5:50 Instructor: TBA				3:00-5:50 A. Levin
5					
6					
7					

Computer Art Foundation 2 / FALL

	MON	TUES	WED	THURS	FRI
9	HCD-1010-32 Literature and Writing I	SDD-1050-32 Narrative Workshop			
10	9:00-11:50 F. Litvack	9:00-11:50 T. Schreiber			
11			FDD-1030-32 Drawing		
12	AHD-1010-32 Survey of World Art I	SMD-1200-32 Imaging Tools/ Techniques	9:00-2:50 J. Shane		
1	12:00-2:50 Y. Olivas	12:00-2:50 K. Eismann			
2					
3					
4					
5					
6					

Computer Art Foundation 2 / SPRING

	MON	TUES	WED	THURS	FRI
9	HCD-1020-32 Literature and Writing II				
10	9:00-11:50 F. Litvack			AND-1030-32 Introduction to Animation	
11			FDD-1030-32 Drawing	9:00-1:50 D. Duga	
12	AHD-1015-32 Survey of World Art II		9:00-2:50 J. Shane		SMD-1250-32 Digital Video Tools/Techniq.
1	12:00-2:50 Y. Olivas				12:00-2:50 A. Meyers
2					
3					
4					
5					
6					

Computer Art Foundation 3 / FALL

	MON	TUES	WED	THURS	FRI
9	AHD-1010-33 Survey of World Art I				
10	9:00-11:50 Instructor: TBA				
11		FDD-1030-33 Drawing			
12		9:00-2:50 M Lerner		HCD-1010-33 Literature and Writing I	
1			SMD-1200-33 Imaging Tools/ Techniques	12:00-2:50 G. Carey	
2			12:00-2:50 K. Schaffer		
3				SDD-1050-33 Narrative Workshop	
4				3:00-5:50 A. Levin	
5					
6					
7					

Computer Art Foundation 3 / SPRING

	MON	TUES	WED	THURS	FRI
9	AHD-1015-33 Survey of World Art II				
10	9:00-11:50 P. Macapia				
11		FDD-1030-33 Drawing			
12		9:00-2:50 M Lerner		HCD-1020-33 Literature and Writing II	
1				12:00-2:50 G. Carey	
2					
3				SMD-1250-33 Digital Video Tools/Techniq.	AND-1030-33 Introduction to Animation
4				3:00-5:50 J. Thelia	2:00-6:50 I. Verbitsky
5					
6					
7					

Computer Art Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				SMD-1200-34 Imaging Tools/ Techniques 9:00-11:50 S. Barrett	
11			FDD-1030-34 Drawing 9:00-2:50 S. Grodesky		AND-1030-34 Introduction to Animation 9:00-1:50 M. Nuemann
12	AHD-1010-34 Survey of World Art I 12:00-2:50 Instructor: TBA				
1					
2					
3				HCD-1010-34 Literature and Writing I 3:00-5:50 A. Armstrong	
4					
5					
6					
7					

Note: Computer Art Foundation 4 will not be made available until all other computer art foundation schedules have reached capacity.

Computer Art Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1250-34 Digital Video Tools/Techniq. 9:00-11:50 A. Meyers				
10					
11			FDD-1030-34 Drawing 9:00-2:50 S. Grodesky		
12	AHD-1015-34 Survey of World Art II 12:00-2:50 Instructor: TBA				SDD-1050-34 Narrative Workshop 12:00-2:50 A. Levin
1					
2					
3					
4					HCD-1020-34 Literature and Writing II 3:00-5:50 A. Armstrong
5					
6					
7					

Note: Computer Art Foundation 4 will not be made available until all other computer art foundation schedules have reached capacity.

Honors Program Computer Art / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP Political Hist. Mod. World I 9:00-10:25 C. Skutsch				
10		HPD-1050-HP Makers of the Mod. Mind I 10:00-11:30 T. Huhn		HLD-1824-HP Self and the Other 10:00-11:30 M. Hendricks	
11	AHD-1040-HP Hist./Theory of 20th-Cen. Art I 10:30-11:55 I. Taube				
12					
1			SMD-1200-33 Imaging Tools/ Techniques 12:00-2:50 K. Schaffer		
2					
3		FDD-1030-HP Drawing 12:00-5:50 J. Linhares			
4				SDD-1050-33 Narrative Workshop 3:00-5:50 A. Levin	
5					
6					
7					

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

Honors Program Computer Art / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP Political Hist. Mod. World II 9:00-10:25 C. Skutsch				
10		HPD-1055-HP Makers of the Mod. Mind II 10:00-11:30 T. Huhn		HLD-1827-HP The Language of Modernism 10:00-11:30 R. Weinreich	
11	AHD-1045-HP Hist./Theory of 20th-Cen. Art II 10:30-11:55 I. Taube				
12					
1					
2					
3		FDD-1030-HP Drawing 12:00-5:50 J. Linhares			
4				SMD-1250-33 Digital Video Tools/Techniq. 3:00-5:50 J. Thelia	AND-1030-33 Introduction to Animation 2:00-6:50 I. Verbitsky
5					
6					
7					

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

Computer Art Second-Year Requirements

The required course load is 15 credits each semester, including at least 3 humanities and sciences credits per semester. All students should see their advisor about individual humanities and sciences distribution credit needs.

Students who wish to enter the department or change their major should contact their advisor. All changes of this kind require a transcript and portfolio review by the Computer Art Department chair. Courses must include any missing requirements from the foundation year, or the first semester of the second year that were not waived by equivalent course work and portfolio review. Since many requirements may not be entered midyear or taken out of sequence, some additional time in school may be required.

Second-year computer art majors are required to complete:

REQUIREMENT A

Two semesters of:

SCD-2146 Computer Animation I: 3D Modeling and Animation
SMD-2157 Visual Effects and Broadcast Design I: Motion Graphics

REQUIREMENT B

One semester of:

AHD-2020 Modern Art Through Pop I
AHD-2025 Modern Art Through Pop II
SCD-2110 MEL Scripting and Basic C++ Programming
SDD-2090 Professional Practices

REQUIREMENT C

One 3-credit studio elective that is not offered through the Computer Art Department. Please refer to individual departmental listings for elective courses open to all students.

Computer Art Third-Year Requirements

The required course load for third-year students is 15 credits each semester, including at least 3 humanities and sciences credits per semester. All students should continue to see their advisor about humanities and sciences distribution requirement needs.

Third-year computer art majors are required to complete:

REQUIREMENT A

One of the following two groups:

SCD-3146 Computer Animation II: Intermediate 3D Modeling and Animation
SCD-3568 Thesis Preproduction: Computer Animation
or
SMD-3157 Visual Effects and Broadcast Design II: Intermediate Motion Graphics and Digital Effects
SMD-3566 Thesis Preproduction: Visual Effects and Broadcast Design

REQUIREMENT B

One semester of:

SMD-3110 Sound and Vision: Producing a Sound Track
SMD-3120 Thesis Research

REQUIREMENT C

One 3-credit studio elective from any undergraduate department, including the Computer Art Department. Please refer to individual departmental listings for elective courses open to all students.

Computer Art Fourth-Year Requirements

The recommended course load is 15 credits each semester. Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, within the fourth year to be eligible to graduate.

Fourth-year computer art majors are required to complete:

REQUIREMENT A

Two semesters of:

SDD-4080 Thesis

REQUIREMENT B

Choose one of the following production skills courses. The one you choose must be in the same discipline as your thesis class, otherwise permission from the department chair is required.

One of the following two-semester courses:

SCD-4011 Production Skills: Computer Animation
SMD-4022 Production Skills: Visual Effects and Broadcast Design

REQUIREMENT C

One semester of:

SDD-4030 The Business of Being an Artist
SDD-4090 Thesis Special Topics

REQUIREMENT D

One 3-credit studio elective from any undergraduate department, including the Computer Art Department. Please refer to individual departmental listings for elective courses open to all students.

Computer Art General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

Computer art majors may register for courses in the Film, Video and Animation Department with the proper prerequisites and permission from both department chairs, space permitting. Students will not be charged any course fee associated with these classes. Please refer to the film, video and animation section in this book.

Note: Courses are listed in numerical order.

SDD-2090-A

Professional Practices

Spring semester: no credit

Wednesday 3:00-5:50

Instructor: J. McIntosh

This class time is reserved for discussion of topics relating to the use of computer-generated images in the entertainment, video and game industries. Students will explore the many aesthetic and career options they face as they begin to formulate their educational goals and career paths.

SDD-2107-A

Techniques for Visual Thinking

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Cudlitz

This is a course that will expand each student's understanding of drawing to encompass the skills and vocabulary of diverse visualization methods. Students will learn techniques used in a variety of design and media disciplines to facilitate both individual and collaborative creative processes. Each student will be required to complete 12 specific group and individual visualization tasks and assignments in a standard sketchbook/journal format. The course will explore techniques for time-based linear media as well as nonlinear concepts and processes. Class participation is required and is an essential aspect of this course. Students should have basic drawing skills.

SCD-2110

MEL Scripting and Basic C++ Programming

One semester: 3 credits

This course will introduce the basic skills required to work effectively from one operating system to another and will include networking issues, backing-up projects and unique I/O procedures. Students will also learn the basic C++ programming and scripting skills that are required to work effectively in computer animation, and with the Maya Embedded Language specifically.

Course #	Day	Time	Semester	Instructor
SCD-2110-A	W	6:30-9:20	fall	A. Oliker
SCD-2110-B	F	12:00-2:50	fall	S. Dickinson
SCD-2110-C	W	6:30-9:20	spring	A. Oliker
SCD-2110-D	F	9:00-11:50	spring	S. Dickinson
SCD-2110-E	F	12:00-2:50	spring	S. Dickinson

SDD-2114

Life Drawing for Computer Animators

Tuesday 9:00-11:50

One semester: 3 credits

Instructor: J. Ruggeri

Gesture, movement and character expression are important considerations for the computer animator. This drawing course will explore various facets of human expression, such as emotions and physical mannerisms. Using models, students will learn to "catch" a moment in time through quick poses, as well as work out individual subtleties through longer poses. Field trips will be part of the challenge of learning to draw people in crowds and in motion.

Course #	Semester
SDD-2114-A	fall
SDD-2114-B	spring

SMD-2134-A

Humorous Illustration for Computer Artists

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Levin

This course is designed for students who aspire to work as professional illustrators, choosing humor as their medium of expression. Students will learn how to create and execute humorous content using Adobe Photoshop and Illustrator. The course will cover choreography of visual and subjective matter, the narrative, working with subtext and adhering to concept. Computer techniques, personal style, as well as the structure and use of humor in the development of dynamic work will also be covered. Professional-level assignments will be given in such areas as political and gag cartooning, magazine illustration, children's books, advertising, and others. There will be heavy individual critiquing and guest lectures by top working professionals. *Note: This course is cross-listed with SMD-2134-B.*

SCD-2146

Computer Animation I: 3D Modeling and Animation

Two semesters: 3 credits each semester

Each section limited to 17 students

Professional practices will be stressed in creating preliminary sketches, concepts and designs. Students will learn how to employ geometrical primitives, extruding and lathing as well as de-forming objects and working with mesh objects. 3D animation is explored by analyzing motion, understanding the devices of anticipation, reaction, overlapping motion, and squash-and-stretch, to add clarity and strength to sequences. Students will create storyboards and motion tests, and develop concepts as integrated with basic animation techniques of keyframe interpolation, model, light and camera animation.

Course #	Day	Time	Instructor
SCD-2146-A	Tu	3:00-5:50	M. Neumann
SCD-2146-B	Th	12:00-2:50	D. Halbstein
SCD-2146-C	Th	12:00-2:50	TBA
SCD-2146-D	Th	3:00-5:50	D. Halbstein
SCD-2146-E	Sa	10:00-12:50	V. Fina

SMD-2157

Visual Effects and Broadcast Design I: Motion Graphics

Two semesters: 3 credits each semester

Each section limited to 17 students

Using combinations of still and video images, students will learn the fundamentals of keyframing, applying effects over time, field and frame rendering, creating mattes and rotoscoping. Emphasis will be placed on editing techniques, art direction, aesthetics and the overall style of professional motion graphic production. An introduction to blue-screen techniques, compositing and layering animated images will also be covered. Asset management and basic editing disciplines will be reinforced through assigned projects.

Course #	Day	Time	Instructor
SMD-2157-A	Tu	9:00-11:50	A. Meyers
SMD-2157-B	W	9:00-11:50	E. Reinfeld
SMD-2157-C	Th	9:00-11:50	A. Renya
SMD-2157-D	Th	12:00-2:50	E. Reinfeld
SMD-2157-E	F	12:00-2:50	A. Renya

SMD-2243-A**Photoshop: Beyond the Foundations**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: C. McCormack

People often say they know how to use Adobe Photoshop, but do they really know its most important features and how to harness its power? Each class session will concentrate on one isolated aspect of Photoshop. By the end of the semester, every student will be a Photoshop power user. Issues to be focused on include levels, curves, actions, layer styles, filters, extract, alpha channels and liquefy, among others. In one semester, this course will cover the Photoshop universe.

Note: This course is cross-listed with SMD-2243-B.

SMD-2244-A**Flashtooning Animation with Macromedia Flash**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Pearlman

How to use Macromedia Flash for cartoon-style animation for the eventual display on the Web will be the focus of this course. Discussions include proper scanning, optimization of images and animation techniques, such as keyframing and how to use them in Flash. Students will also learn how to use light and color in a cartooning environment. Students should have some experience with inking their own line art. *Note: This course is cross-listed with SMD-2244-B.*

SMD-3110**Sound and Vision: Producing a Sound Track**

Fall semester: 3 credits

Instructor: C. Holley

Students will gain an understanding of the basic principles of audio capture, enhancement and production by focusing on the methods used in creating a professional sound track. Examples of award-winning videos and animations will be analyzed scene by scene. Students will compose a sound track for an existing project or their thesis production. This will include writing or locating appropriate music, gathering and recording sound effects, and mixing the final track.

Course #	Day	Time
SMD-3110-A	M	12:00-2:50
SMD-3110-B	M	3:00-5:50
SMD-3110-C	Tu	12:00-2:50
SMD-3110-D	Tu	3:00-5:50

SMD-3120**Thesis Research**

Fall semester: 3 credits

In addition to advanced story and character development, timing and narrative structure will be taught through a series of written exercises and reading assignments. Students will tell and write their own stories and have them critiqued in classroom discussions. Students will develop scripts and draw storyboards using traditional and computer-assisted methods. Students must register for the corresponding section of their thesis preproduction discipline.

Course #	Day	Time	Discipline	Instructor
SMD-3120-A	Tu	12:00-2:50	computer animation	S. Cudlitz
SMD-3120-B	Tu	12:00-2:50	computer animation	B. Gallagher
SMD-3120-C	W	3:00-5:50	computer animation	J. Lerer
SMD-3120-D	M	3:00-5:50	visual effects/ broadcast design	J. Ignaszewski
SMD-3120-E	Th	3:00-5:50	visual effects/ broadcast design	M. Tanaka

SCD-3146**Computer Animation II: Intermediate 3D Modeling and Animation**

Two semesters: 3 credits

Each section limited to 17 students

This course will stress professional techniques and work flow methodology to maximize students' realization of their working drawings. Students will develop highly accurate timing to achieve their individual style of animation. Editorial decisions involving narrative, character and scene design will be an integral part of this course. Topics will include: planning and executing complex models, testing how well they perform in production, skeletal rigging, constraints and scripted expressions. The course will also cover animation strategies, advanced keyframe editing and motion tests; shaders, textures, lights and camera moves.

Course #	Day	Time	Instructor
SCD-3146-A	Tu	6:30-9:20	S. Mann
SCD-3146-B	W	6:30-9:20	V. Fina
SCD-3146-C	Sa	11:00-1:50	D. Williams

SMD-3157**Visual Effects and Broadcast Design II: Intermediate Motion Graphics and Digital Effects**

Two semesters: 3 credits

Each section limited to 17 students

This course will explore the design requirements for professional-quality broadcast graphics and title design for feature films and multimedia projects. Students will capture and use original footage to create a title sequence that includes an audio sound track, still images and typographic elements. Asset management, aspect ratios, resolutions, interpolation algorithms, color depth, color timing and image stabilization techniques will be addressed. Students will learn to work with lighting, grain matching, perspective control and camera moves to create the illusion of photorealism in the final composite.

Course #	Day	Time	Instructor
SMD-3157-A	Tu	3:00-5:50	TBA
SMD-3157-B	Tu	6:30-9:20	M. Steinberg

SMD-3162-A**Interactive Media I: Interactive Design and Programming**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: TBA

Students will explore a variety of concepts and processes for using programming to enhance any screen-based project. Working with Macromedia Flash and basic ActionScript programming, students will create working prototypes of interactive design and animations. *Note: This course is cross-listed with SMD-3162-B.*

SMD-3163-A**Interactive Media II: Intermediate Interactive Design and Programming**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: TBA

Students will learn advanced concepts and the processes of programming within the Macromedia Flash ActionScript environment. Working with OOP (Object-Oriented Programming), students will create reusable components and application of external languages like XML to make interactive screen-based projects more efficient and elegant. Prerequisite: SMD-3162, Interactive Media I: Interactive Design and Programming. *Note: This course is cross-listed with SMD-3163-B.*

SMD-3221-A**Advanced Adobe Photoshop Techniques**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: K. Eismann

This course will explore the most advanced creative and production techniques of Adobe Photoshop, including image layer management, shapes and vector masking as well as integrated Web tools. Students will identify their professional and creative goals as they develop a portfolio of images. They will learn to design images for maximum results, whether the images are created for photographic printing, offset reproduction or the Web. The entire imaging process will be examined and explained, along with the most effective shortcuts that will speed the production process. Prerequisite: SMD-2243, Photoshop: Beyond the Foundations, or equivalent. *Note: This course is cross-listed with SMD-3221-B.*

SCD-3228-A**3D Modeling and Animation with Maya I**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: E. Eiser

Alias Maya is widely used in the 3D animation industry and is highly regarded for its modeling, animation and special effects capabilities. Starting with storyboards, students will then learn modeling, cameras, lighting, surfaces, motion scripting and rendering. Several examples of high-end 3D animation will be demonstrated and analyzed. *Note: This course is not intended for students who are pursuing a thesis project in computer animation. Students registered in SCD-3146, Computer Animation II: Intermediate 3D Modeling and Animation, may not enroll in this course.*

SCD-3229-A**3D Modeling and Animation with Maya II**

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: E. Eiser

Alias Maya is an industry leader in 3D content creation used by computer graphics professionals in the film, broadcast, industrial design and game development industries. This course will further explore Maya's more advanced tools and capabilities through in-class exercises and assigned projects. Topics will include character design, animation, skeletal rigging, dynamics, particles and shading. Prerequisite: SCD-3228, 3D Modeling and Animation with Maya I, or equivalent. *Note: This course is not intended for students who are pursuing a thesis project in computer animation. Students registered in SCD-3146, Computer Animation II: Intermediate 3D Modeling and Animation, may not enroll in this course.*

SMD-3231-A**Digital Photography for Computer Artists**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: K. Eismann

This intensive hands-on course will introduce you to the fundamental concepts of classic photography, including: determining proper exposure, lighting, lens choices, image composition, black-and-white and color photography. In addition, the course will delve into the most important aspects of digital photography, such as: which file formats are best, camera management, and advanced digital dark-room techniques with Adobe Photoshop. The course will cover fundamental studio lighting techniques as well as provide a thorough understanding of digital camera types. Students will come away with a working knowledge of photographic exposure techniques to compensate for a variety of lighting situations and an understanding of camera optics and their impact on image composition. Students must provide or have access to their own digital camera. *Note: This course is cross-listed with SMD-3231-B.*

SMD-3246-A**Lighting for Film and Video**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: L. Hillier

This course is an introduction to the concepts and techniques behind successful lighting for film and video. Students will learn the fundamentals of three-point lighting, white balancing and color temperature, and explore various lighting scenarios. Special attention will be paid to the different lighting needs of new digital video formats, and will include hands-on lighting assignments in the field and discussion of the results in class.

SMD-3257-A**Adobe After Effects Techniques**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: A. Meyers

Adobe After Effects is a powerful compositing and animation tool for creating video special effects, 2D and 3D animation, and broadcast graphics. Using keyframes, we will cover how to animate masks and filters over time, to create

precise motion paths using bezier curves and to achieve complex layered compositions. *Note: This course is not intended for students who are pursuing a thesis project in visual effects and broadcast design. Students registered for SMD-3157, Visual Effects and Broadcast Design II: Intermediate Motion Graphics and Digital Effects, may not enroll in this course.*

SMD-3258-A**Advanced Adobe After Effects**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Meyers

After Effects is now an integral design tool in video production and motion graphics studios. After Effects is an extremely precise tool that allows the artist to control each element of design and digital effects with a degree of subtlety that was once only available on extremely expensive computer workstations. Through class exercises and examples, students will learn to explore and discover the technical aspects of this program and incorporate these aspects into their own animated designs and motion graphic projects. Prerequisite: SMD-3257, Adobe After Effects Techniques. *Note: This course is not intended for students who are pursuing a thesis project in visual effects and broadcast design.*

SCD-3341**Digital Matte Painting**

Thursday 9:00-11:50

One semester: 3 credits

Instructor: D. Mattingly

Digital matte painting (DMP) is a field that has been around since the early days of still and moving images. Initially created as paintings on large pieces of glass, the digital revolution has extended the form to levels previously unimagined. In the current climate of heavy visual-effects productions in film, broadcast, the Web and video games, the skills necessary to perform quickly and with emotion have become all the more crucial. The beauty of working in digital matte painting is that it employs traditional art skills blended with cutting-edge technology. This course will introduce students to the history of the medium, the philosophy of "style" (photorealistic, non-photorealistic) and the practical applications used to execute a shot. *Note: This course is cross-listed with SCD-3341-B and SCD-3341-D.*

Course #	Semester
SCD-3341-A	fall
SCD-3341-C	spring

SCD-3408-A**Video Game Design I**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Reyna

This course is an exploration of the design and production of computer games. After brief introductions to level design, texture creation and character development, students will create a modification of an existing game. Weekly sessions will be made up of short background lectures and practical exercises. A playable game level will be created with an emphasis on available tools and shared spaces.

SCD-3411-A**Video Game Design II**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Reyna

A continuation of SCD-3408, Video Game Design I, this course will cover textures and lighting in greater depth. Terrain creation, scripting and special effects will also be investigated. Weekly sessions will follow a format of demonstrations and practical exercises. A playable game level and short in-game cinematic will represent the scope of the final project. Prerequisite: SCD-3408, Video Game Design I, or equivalent.

SMD-3449-A**Introduction to Macromedia Flash Animation**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: O. Haddock

Macromedia Flash is the standard for creating interactive vector graphics and animation on the Web. Students will explore the foundation assets and techniques used within Flash and build several small projects as a basis to create a large portfolio of vector-based interactive animations. *Note: This course is cross-listed with SMD-3449-B.*

SMD-3452-A**Advanced Macromedia Flash Animation**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: O. Haddock

Flash continues to add more advanced levels of interactivity and controls for animation. Students will explore these functions using different methods with if/else statements, for loops, arrays and functions. The content created will help students produce dynamic reusable code to build a foundation of skills they can continue to develop upon in future projects. Prerequisite: SMD-3449, Introduction to Macromedia Flash Animation, or equivalent. *Note: This course is cross-listed with SMD-3452-B.*

SCD-3461**Previsualization for Film**

Monday 12:00-2:50

One semester: 3 credits

Instructor: J. Ignaszewski

Previsualization is quickly becoming a staple for cutting-edge feature filmmaking, especially when expensive and complex effects are involved. This course will look at the evolution of this practice, from the earliest applications of the storyboard to the modern utilization of digital toolsets. Other topics will include time, cost, and studio utilization. Students will break down a script, conduct physical scene surveys and create a 3D scene reconstruction that allows for lens selection and offers lighting plans.

Course #	Semester
SCD-3461-A	fall
SCD-3461-B	spring

SMD-3558**Dynamic Abstraction—Writing Art-Making Machines**

Tuesday 3:00-5:50

One semester: 3 Credits

Instructor: J. Davis

Fundamentally, art and design have been taught as the very static process of executing style and method and arriving at an end result. In this course, students will learn to write programs that generate compositions and animations. With this method, the end result is never static. Students will learn how to use Macromedia Flash and ActionScript to build these art-making programs that can be used multiple times for various projects.

Course #	Semester
SMD-3558-A	fall
SMD-3558-B	spring

SMD-3566**Thesis Preproduction: Visual Effects and Broadcast Design**

Spring semester: 3 credits

The professional production workflows of digital and practical visual effects will be discussed and examined, along with the integration of computer graphic images and live-action footage. While continuing with concept development, students will begin production of their thesis projects, including design, previsualization, casting of actors and directing.

Course #	Day	Time	Instructor
SMD-3566-A	M	3:00-5:50	J. Ignaszewski
SMD-3566-B	M	6:30-9:20	TBA

SCD-3568**Thesis Preproduction: Computer Animation**

Spring semester: 3 credits

This course stresses the professional aspects of previsualization and detailed character sketches in developing and planning an animated short. Students will continue concept development and begin production of their senior thesis projects. Students are required to finalize 3D models and environments and create a full-length previsualization for their thesis projects.

Course #	Day	Time	Instructor
SCD-3568-A	M	6:30-9:20	TBA
SCD-3568-B	Tu	12:00-2:50	B. Gallagher
SCD-3568-C	W	3:00-5:50	J. Lerer

SCD-3703**Figure Sculpting for the Computer Animator**

Friday 12:00-2:50

One semester: 3 credits

Instructor: J. Feligno

In this course, students will study the human form and its application to a 3D character model. Students will learn how to build an armature and how to sculpt a clay figure. Specific attention will be spent on the anatomy, human proportions and body mechanics. Students will then take the principles learned in creating the clay figure and apply them to a new or pre-existing 3D model.

Course #	Semester
SCD-3703-A	fall
SCD-3703-B	spring

SCD-3711**Traditional Animation Techniques with Maya**

One semester: 3 credits

Instructor: R. Victor

This course is devoted to the techniques of traditional animating using a 3D program. Students will be given a working character model and rig for use during the class, and will be responsible for creating content and motion. Students will animate using both Pose to Pose and Straight Ahead animation techniques, borrowed from both traditional cel and stop-motion animation. We will discuss how to take an animation from storyboard to finished animation, incorporating the principles of anticipation, follow-through, arcs, overlapping animation, secondary animation and staging into each animated assignment. Students will utilize the methods of squash-and-stretch, moving holds and exaggeration to define weight and timing. They will also use dialogue as a blueprint for timing lip-synch and corresponding body motion. Emphasis will also be placed on the importance of acting and storytelling to properly choose key poses. Paper and pencil will be used as a precursor to any animation completed on the computer.

Course #	Day	Time	Semester
SCD-3711-A	W	9:00-11:50	fall
SCD-3711-B	W	3:00-5:50	spring

SCD-3721**Advanced Modeling and Rigging**

Saturday 3:00-5:50

One semester: 3 credits

This course will focus on advanced skills in specialized areas of computer animation. Students will refine their modeling and rigging skills to create lifelike characters, props and environments. We will delve further into all aspects of Maya's modeling tools from NURBS to polygons to subdivision surfaces. Students will also learn how to improve their character setup skills in order to create characters that move realistically and naturally.

Course #	Semester	Instructor
SCD-3721-A	fall	D. Williams
SCD-3721-B	spring	A. Cheparev

SCD-3731-A**Advanced Compositing, Tracking and Match Move Techniques**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Ennis

The ability to integrate composited images into a seamless transparent moving image is the core of contemporary visual effects. Students will create shadows and the illusion of depth of field and limited focus range. They will learn about correct color space, bit depth and film formats, advanced keying, matte edges, importing and exporting track data with Maya, advanced color correcting, blur and grain warp and morph.

SCD-3741-A**Lighting Aesthetics**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Halbstein

The aesthetics of effective lighting for film, video and still imagery will be addressed in this course. Students will use the program of their preference (Maya, Combustion, After Effects, etc., or a combination of software) to produce still and moving images that focus on lighting design as it pertains to mood, visual communication and narrative. While not a technical course, guest lecturers will address some technical issues throughout the semester. Field trips to film screenings, museums and galleries will complement the course material. Projects will be based on understanding, critiquing and digitally replicating lighting styles and effects used by painters, filmmakers and lighting designers from various disciplines.

SCD-3771-A**Advanced MEL Scripting and Programming**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: S. Dickinson

Learn how to become a power MEL scripter. Basic programming for MEL as well as the basic structure and architecture of Maya will be covered in this course. Go outside the box and learn how to create scripts for all aspects of Maya, including dynamics, rigging, rendering, modeling and animation. We will explore existing scripts and students will learn how to create and manipulate their own innovative scripts that can optimize workflow and create new animations that were not possible with plain Maya tools.

SCD-3821-A**Creature Creation**

Saturday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Williams

Create highly detailed fantasy creatures through this intensive course that will demonstrate professional-level techniques and tools and discuss ideologies to create believable, three-dimensional fantasy art. Assignments will include student interpretations of a classic horror figure (Frankenstein, mummy, wolf man, vampire, etc.) and a hybrid human/animal. Lectures and demonstrations of modeling and rigging as it relates to the fantasy art fare (trolls, goblins, witches, wizards, ogres, dragons) will be included. The course will focus primarily on modeling and texture using Maya, Photoshop, and ZBrush. Prerequisite: SCD-3721, Advanced Modeling and Rigging, or equivalent. *Note: All students must receive instructor permission to enroll. Contact the BFA Computer Art Department to register for this course.*

SMD-3832-A**Advanced Compositing Pipeline**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Thélia

This course will focus on the visual effects pipeline as it applies to both visual effects and broadcast design, and computer animation projects. Students will learn new techniques in color correction, effects editing, and compositing for 2D and 3D animation (RPF support). Other topics will include 3D tracking, HDR imaging and advanced project management. Class projects will produce demo reels for visual effects shots. Prerequisites: A solid foundation in Adobe After Effects, Adobe Photoshop and at least one 3D application.

SCD-4011**Production Skills: Computer Animation**

Two semesters: 3 credits each semester

Each section limited to 12 students

Seniors will continue to perfect thesis concepts and techniques, while exploring advanced topics that will be incorporated into final projects. Scene lighting and animated lighting are crucial design elements of animation projects. This course will analyze lighting and camera concepts and techniques used in film, video and computer animation and show the student how to begin constructing a library of camera effects. Prerequisite: SCD-3146, Computer Animation II: Intermediate 3D Modeling and Animation, and SCD-3568, Thesis Preproduction: Computer Animation, or equivalent. Students must register for the corresponding section of their thesis discipline.

Course #	Day	Time	Instructor
SCD-4011-A	M	12:00-2:50	D. Halbstein
SCD-4011-B	Tu	6:30-9:20	M. Neumann
SCD-4011-C	Th	6:30-9:20	V. Fina

SMD-4022**Production Skills: Visual Effects and Broadcast Design**

Two semesters: 3 credits each semester

Each section limited to 12 students

Instructor: E. Reinfeld

Seniors will continue to perfect thesis concepts and techniques, while exploring advanced topics in visual effects and broadcast design that will be incorporated into thesis projects. The course will cover digital retouching and rig removal techniques as well as motion tracking and compositing 3D into live-action footage. These tools will challenge students to work with cross-platform applications and high-end compositing tools. Prerequisites: SMD-3157, Visual Effects and Broadcast Design II: Intermediate Motion Graphics and Digital Effects, and SMD-3566, Thesis Preproduction: Visual Effects and Broadcast Design, or equivalent. Students must register for the corresponding section of their thesis discipline.

Course #	Day	Time
SMD-4022-A	W	12:00-2:50
SMD-4022-B	Th	3:00-5:50

SCD-4026**Professional Compositing Techniques**

Monday 12:00-2:50

One semester: 3 credits

Instructor: M. Ennis

The creative responsibilities of a professional compositor require knowledge of both 2D and 3D applications. Computer graphics-controlled lighting and effects capabilities are increasingly offered in high-end compositing tools. This course will survey the compositing tools available today, as well as the skills that are required to be a compositor for film and video projects.

Course #	Semester
SCD-4026-A	fall
SCD-4026-B	spring

SDD-4030**The Business of Being an Artist**

Fall semester: 3 credits

Computer artists work in creative environments with short deadlines and ever-changing needs, and the number of artists required to complete a project fluctuates constantly. Many artists work as project hires, while others are full-time staff members. Working as a freelance artist can be extremely rewarding, if one is careful to protect one's own interests. Students will learn the essentials of résumé preparation as well as interviewing skills required for employment in a dynamic and competitive industry. Issues of financial planning, health insurance and investments will be discussed in reference to freelance and salaried employment opportunities. Developing a basic business plan, negotiating contracts and keeping financial records will be among the course assignments.

Course #	Day	Time	Instructor
SDD-4030-A	M	6:30-9:20	J. Boll
SDD-4030-B	Tu	12:00-2:50	M. Tanaka
SDD-4030-C	Th	12:00-2:50	A. Klein

SMD-4041-A**Advanced Sound Design and Mixing**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Holley

The focus of this course will be advanced sound design, placement and mixing techniques. These techniques will then be applied to each student's thesis project. Through lectures, student presentations and in-class assignments, students will be provided with work critiques to assist them in constructing a soundscape for their theses.

SCD-4043**Dynamics and Particles Systems**

Saturday 1:00-3:50

One semester: 3 credits

Instructor: V. Fina

This course will demonstrate how to seamlessly integrate 2D and 3D using Maya's visual effects tools. Students will learn how to re-create real-life forces of nature such as rain, fire and smoke. They will also learn how to produce natural-looking motion and collisions caused by gravity, wind and friction. Topics will include dynamics (e.g. rigid body, soft body), particles, emitters and fields.

<i>Course #</i>	<i>Semester</i>
SCD-4043-A	fall
SCD-4043-B	spring

SCD-4048**Lighting and Rendering**

Monday 3:00-5:50

One semester: 3 credits

Instructor: D. Halbstein

The focus of this course will be lighting and rendering issues that might be encountered during production. A technical and aesthetic overview of lighting workflow—lighting for studio, presentation, cinema and special effects—will be addressed, as well as tonal evaluation of images, color temperature and color theory. Technical issues will include: shadows, soft shadow control, light types, lighting setup and control, custom light-control interface design; raytracing, Mental Ray versus Maya renderer, Caustics, Final Gathering, Global Illumination. Rendering issues will include advanced shaders and shading networks, Maya/Mental Ray shaders, rendering in layers, batch rendering, command line rendering, render scripts; camera, lens, shutter attributes, camera animation and cinematography. Students will also examine a variety of outside resources, such as classical painting, photography and both current and classic films.

<i>Course #</i>	<i>Semester</i>
SCD-4048-A	fall
SCD-4048-B	spring

SCD-4052-A**Advanced Postproduction Techniques**

Monday 6:30-9:20

Spring semester: 3 credits

Instructor: TBA

Students will examine their thesis projects and concentrate on enhancing their final productions by reediting sequences, animation timing, camera animations, color corrections, compositing issues and title design sequences. Thesis projects must be nearly complete before students can enroll in this course.

SDD-4080**Thesis**

Two semesters: 3 credits each semester

Instructors: Thesis Committee

Each section limited to 10 students

This course will lead the student through the production process of creating a thesis project that is original and of professional quality. Weekly critiques and class discussions will allow students to progressively develop and produce their thesis projects. The creative and technical skills developed over the first three years are now applied, as students complete their thesis projects. Students must register for the corresponding section of their production skills discipline.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Discipline</i>
SDD-4080-A	Tu	3:00-5:50	computer animation
SDD-4080-B	W	12:00-2:50	computer animation
SDD-4080-C	W	12:00-2:50	computer animation
SDD-4080-D	M	3:00-5:50	visual effects/broadcast design
SDD-4080-E	Th	6:30-9:20	visual effects/broadcast design

SDD-4090-A**Thesis Special Topics**

Wednesday 3:00-5:50

Fall semester: no credit

Instructor: J. McIntosh

This class time is reserved for discussion of special topics, senior requirements, production scholarships, visiting artists and technical workshops as required throughout the senior year.

SMD-4999-A**Computer Art Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

Computer Art Electives

Open to All Departments

Note: Students who do not attend the first two class sessions and fail to call the Computer Art Department may forfeit their seat in the class. A student ID card validated with the current semester computer art ID sticker must be presented. Courses are listed in numerical order. All sections of the following courses are open to all departments.

SDD-Access

Computer Art Center Access

Two semesters: no credit

Lab fee: \$500 each semester

This is for students who want to use the Computer Art Department's Macintosh or PC computers in order to work on their own projects without the guidance of a faculty member. Students are expected to have a full working knowledge of both the software and hardware they will be using. *Note: Permission of the Computer Art Department chair is required.*

SDD-2107-A

Techniques for Visual Thinking

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Cudlitz

This is a course that will expand each student's understanding of drawing to encompass the skills and vocabulary of diverse visualization methods. Students will learn techniques used in a variety of design and media disciplines to facilitate both individual and collaborative creative process. Each student will be required to complete 12 specific group and individual visualization tasks and assignments in a standard sketchbook/journal format. The course will explore techniques for time-based linear media as well as nonlinear concepts and processes. Class participation is also required and is an essential aspect of this course. Prerequisite: Students should have basic drawing skills.

SDD-2114

Life Drawing for Computer Animators

Tuesday 9:00-11:50

One semester: 3 credits

Instructor: J. Ruggeri

Gesture, movement and character expression are important considerations for the computer animator. This drawing course will explore various facets of human expression, such as emotions and physical mannerisms. Using models, students will learn to "catch" a moment in time through quick poses, as well as work out individual subtleties through longer poses. Field trips will be part of the challenge of learning to draw people in crowds and in motion.

Course #	Semester
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SDD-2114-A	fall
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SDD-2114-B	spring
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SMD-2134-B

Humorous Illustration for Computer Artists

Thursday 12:00-2:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: A. Levin

This course is designed for students who aspire to work as professional illustrators, choosing humor as their medium of expression. Students will learn how to create and execute humorous content using Adobe Photoshop and Illustrator. The course will cover choreography of visual and subjective matter, the narrative, working with subtext and adhering to concept. Computer techniques, personal style, as well as the structure and use of humor in the development of dynamic work will also be covered. Professional-level assignments will be given in such areas as political and gag cartooning, magazine illustration, children's books, advertising, and others. There will be heavy individual critiquing and guest lectures by top working professionals. Prerequisite: SMD-1020, Foundations in Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-2134-A.*

SMD-2243-B

Photoshop: Beyond the Foundations

Monday 3:00-5:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: C. McCormack

People often say they know how to use Adobe Photoshop, but do they really know its most important features and how to harness its power? Each class session will concentrate on one isolated aspect of Photoshop. By the end of the semester, every student will be a Photoshop power user. Issues to be focused on include levels, curves, actions, layer styles, filters, extract, alpha channels and liquefy, among others. In one semester, this course will cover the Photoshop universe. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-2243-A.*

SMD-2244-B

Flashtooning Animation with Macromedia Flash

Monday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: A. Pearlman

How to use Macromedia Flash for cartoon-style animation for the eventual display on the Web will be the focus of this course. Discussions include proper scanning, optimization of images and animation techniques, such as keyframing and how to use them in Flash. Students will also learn how to use light and color in a cartooning environment. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. Students should have some experience with inking their own line art. *Note: This course is cross-listed with SMD-2244-A.*

SCD-2321-A

Introduction to Discreet 3ds Max

Monday 3:00-5:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: M. Florestant

This course will teach students how to use a computer for creating 3D models and illustrations. Using Discreet's 3ds Max software, the principles of modeling an object in three dimensions will be covered in detail. Starting from points, lines and curves, students will take these cross-sections and assemble them into models. After the models are assigned surface textures, students will use cameras and lights to enable these objects to be rendered. The process of compositing images created with 3D software together with either photographic images or illustrations will be demonstrated. Students will create a series of 3D images for their portfolios. Prerequisite: SMD-1020, Foundations in Visual Computing, or equivalent.

SMD-3162-B

Interactive Media I: Interactive Design and Programming

Friday 3:00-5:50 pm

Fall semester: 3 credits

Lab fee: \$250

Instructor: TBA

Students will explore a variety of concepts and processes for using programming to enhance any screen-based project. Working with Macromedia Flash and basic ActionScript programming, students will create working prototypes of interactive design and animations. Prerequisite: SMD-1020, Foundations in Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3162-A.*

SMD-3163-B**Interactive Media II: Intermediate Interactive Design and Programming**

Friday 3:00-5:50 pm

Spring semester: 3 credits

Lab fee: \$250

Instructor: TBA

Students will learn advanced concepts and the processes of programming within the Macromedia Flash ActionScript environment. Working with OOP (Object-Oriented Programming), students will create reusable components and application of external languages like XML to make interactive screen-based projects more efficient and elegant. Prerequisite: SMD-3162, Interactive Media I: Interactive Design and Programming. *Note: This course is cross-listed with SMD-3163-A.*

SMD-3221-B**Advanced Adobe Photoshop Techniques**

Wednesday 9:00-11:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: K. Eismann

This course will explore the most advanced creative and production techniques of Adobe Photoshop, including image layer management, shapes and vector masking as well as integrated Web tools. Students will identify their professional and creative goals as they develop a portfolio of images. They will learn to design images for maximum results, whether the images are created for photographic printing, offset reproduction or the Web. The entire imaging process will be examined and explained, along with the most effective shortcuts that will speed the production process. Prerequisite: SMD-2243, Photoshop: Beyond the Foundations, or equivalent. *Note: This course is cross-listed with SMD-3221-A.*

SMD-3231-B**Digital Photography for Computer Artists**

Wednesday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: K. Eismann

This intensive hands-on course will introduce you to the fundamental concepts of classic photography, including: determining proper exposure, lighting, lens choices, image composition, black-and-white and color photography. In addition, the course will delve into the most important aspects of digital photography such as: which file formats are best, camera management, and advanced digital dark-room techniques with Adobe Photoshop. The course will cover fundamental studio lighting techniques as well as provide a thorough understanding of digital camera types. Students will come away with a working knowledge of photographic exposure techniques to compensate for a variety of lighting situations and an understanding of camera optics and their impact on image composition. Students must provide or have access to their own digital camera. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3231-A.*

SCD-3341**Digital Matte Painting**

Thursday 9:00-11:50

One semester: 3 credits

Lab fee: \$250

Instructor: D. Mattingly

Digital matte painting (DMP) is a field that has been around since the early days of still and moving images. Initially created as paintings on large pieces of glass, the digital revolution has extended the form to levels previously unimagined. In the current climate of heavy visual-effects productions in film, broadcast, the Web and video games, the skills necessary to perform quickly and with emotion have become all the more crucial. The beauty of working in digital matte painting is that it employs traditional art skills blended with cutting-edge technology. This course will introduce students to the history of the medium, the philosophy of "style" (photorealistic, non-photorealistic) and the practical applications used to execute a shot. Prerequisites: SCD-3229, 3D Modeling and Animation with Maya, and SMD-3258, Advanced Adobe After Effects, or equivalents. *Note: This course is cross-listed with SCD-3341-A and SCD-3341-C.*

Course #	Semester
SCD-3341-B	fall
SCD-3341-D	spring

SMD-3449-B**Introduction to Macromedia Flash Animation**

Friday 12:00-2:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: O. Haddock

Macromedia Flash is the standard for creating interactive vector graphics and animation on the Web. Students will explore the foundation assets and techniques used within Flash and build several small projects as a basis to create a large portfolio of vector-based interactive animations. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3449-A.*

SMD-3452-B**Advanced Macromedia Flash Animation**

Friday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: O. Haddock

Flash continues to add more advanced levels of interactivity and controls for animation. Students will explore these functions using different methods with if/else statements, for loops, arrays and functions. The content created will help students produce dynamic reusable code to build a foundation of skills they can continue to develop upon in future projects. Prerequisite: SMD-3449, Introduction to Macromedia Flash Animation, or equivalent. *Note: This course is cross-listed with SMD-3452-A.*

ESL/Studio Program

Students enrolled in the ESL/Studio Program must be full-time students and registered for a minimum of 12 hours of study in English as a Second Language per semester. Students must register for ESD-0050 and ESD-0055, English as a Second Language: Reading Strategies I and II; ESD-0060 and ESD-0065, English as a Second Language: Writing Strategies I and II; and ESD-0070, The Language of Art I. In addition, students must register for one ESL elective course in the fall semester and two ESL elective courses in the spring semester.

Students in the ESL/Studio Program must also register for the studio and art history requirements in their major studio department. Please refer to your major studio department in the pages that follow for information on these required courses.

Students must register for at least 12 credits per semester and may register for up to 15 credits per semester at no additional tuition charge.

English as a Second Language General Course Listing

ESD-0050-A

English as a Second Language: Reading Strategies I

Tuesday 3:00-5:50

Fall semester: no credit

Instructor: S. Zachary

Students will develop vocabulary and their critical reading and thinking skills through discussion of articles, essays, short stories and related media. Students will be required to keep a reading journal.

ESD-0055-A

English as a Second Language: Reading Strategies II

Tuesday 3:00-5:50

Spring semester: no credit

Instructor: TBA

This course is the second part of a two-semester course. Please see ESD-0050 for course description.

ESD-0060-A

English as a Second Language: Writing Strategies I

Wednesday 3:00-5:50

Fall semester: no credit

Instructor: H. Rubinstein

This course will focus on the fundamentals of essay writing using class readings and discussions as a basis for writing. Grammar, sentence and paragraph logic, idea development, organization and essay structure will be explored.

ESD-0065

English as a Second Language: Writing Strategies II

Wednesday 3:00-5:50

Spring semester: no credit

This is the second part of a two-semester course. Please see ESD-0060 for course description.

Course #	Instructor
ESD-0065-A	H. Rubinstein
ESD-0065-B	D. Maier

ESD-0066-A

Topics in Grammar I

Wednesday 6:00-8:50

Fall semester: no credit

Instructor: TBA

Learn to feel at ease with English grammar and syntax. Using short reading exercises, dialogues and mini-interviews, students will explore topics in grammar that apply to speaking, writing and vocabulary improvement.

ESD-0067-A

Topics in Grammar II

Wednesday 6:00-8:50

Spring semester: no credit

Instructor: TBA

A continuation of ESD-0066, Topics in Grammar I, this course is intended to further develop grammatical proficiency.

ESD-0070

The Language of Art I

Monday 6:00-8:50

Fall semester: no credit

Instructor: J. Berman

This course will focus on the vocabulary of art relevant to oral and written critiques and to art history.

ESD-0071-A

The Language of Art II

Monday 6:00-8:50

Spring semester: no credit

Instructor: J. Berman

A continuation of ESD-0070, The Language of Art I, this course is intended to further develop oral and written fluency in the language of art.

ESD-0073-A

TOEFL Strategies I

Wednesday 3:00-5:50

Fall semester: no credit

Instructor: C. Donnelly

Using the Test of English as a Foreign Language (TOEFL), students will study test-taking strategies, listening comprehension, grammar, reading comprehension and vocabulary.

ESD-0074-A

TOEFL Strategies II

Wednesday 3:00-5:50

Spring semester: no credit

Instructor: C. Donnelly

This course is the second part of a two-semester course. Please see ESD-0073 for course description.

ESD-0078-A

Speak Fluently I

Friday 6:00-8:50

Fall semester: no credit

Instructor: C. Donnelly

Students will build fluency and help improve pronunciation through acting and improvisation techniques. These creative exercises will help students overcome their blocks to speaking. In the second semester, public speaking and class discussion skills will be emphasized. Students may take one or both semesters.

ESD-0079-A

Speak Fluently II

Friday 6:00-8:50

Spring semester: no credit

Instructor: C. Donnelly

This course is the second part of a two-semester course. Please see ESD-0078 for course description.

ESL/Studio Program Advertising Requirements

Advertising majors must take all of the courses listed below, as well as all ESL course requirements. These courses must be successfully completed by the end of the program, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take some elective credits.*

ADI-1010 Principles of Visual Language

Two semesters: 3 credits each semester
 In this studio course, students will explore the fundamental principles of two-dimensional design and their relationships to visual communication. Through direct, hands-on participation in assignments and independent projects, each student will work toward developing a unique visual language. Students will experiment with composition, visual hierarchy, typographic design, color interaction and visual narrative. Areas of study will include abstraction, symmetry and asymmetry, contrast, figure/ground relationships, rhythm, harmony and value. The emphasis of the course will be on the creation and execution of design work, followed by critiques and discussions. All assignments will be paper-based and students will work with construction paper, drafting and cutting tools, and gouache paint. The primary means of production will be collage.

ADI-1020 Foundations in 3D Graphic Design

One semester: 3 credits
 A study of visual perception through the use of three-dimensional media is the focus of this course. A conceptual approach toward problem solving, technical skills and utilization of various media will be emphasized.

AHI-1010 Survey of World Art I

One semester: 3 credits
 As the first part of a two-semester introduction to the art of Western and non-Western cultures, this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHI-1015 Survey of World Art II

One semester: 3 credits
 This is the second part of a two-semester required course. Please see AHI-1010 for course description.

FDI-1030 Drawing

Two semesters: 3 credits each semester
 This course is about learning to see. It will examine drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects will be assigned to study design elements as they relate to drawing. Basic skills will be stressed.

SMI-1020 Foundations of Visual Computing

One semester: 3 credits
 This course is an introduction to the tools, terms and techniques of visual computing for artists. Students will learn the basic computer skills to operate and maintain a computer and the creative techniques used to create collages and layered images as well as the tools required to display their work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

ESL/Studio Advertising Program / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		ADI-1010-1A Principles of Visual Language 9:00-2:50 P. Sahre			FDI-1030-1A Drawing 9:00-2:50 R. Babboni
12					
1					
2				ADI-1020-1A Foundations in 3D Graphic Design 12:00-5:50 K. O'Callaghan	
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	
7		ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Advertising Program / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		ADI-1010-1A Principles of Visual Language 9:00-2:50 P. Sahre			FDI-1030-1A Drawing 9:00-2:50 R. Babboni
12					
1					
2	SMI-1020-1A Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
8					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Program

Fine Arts, Graphic Design, Illustration and Cartooning Requirements

Fine arts, graphic design, illustration and cartooning majors must take all of the courses listed below, as well as all ESL course requirements. These courses must be successfully completed by the end of the program, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged seven different general course programs (numbered 1-7), all composed of the required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled.

Note: If you need to change a class, you cannot have the same instructor for FPI-1020, Painting, and FDI-1030, Drawing; or for FSI-1050, Sculpture and FDI-1030, Drawing.

AHI-1010 Survey of World Art I

One semester: 3 credits

As the first part of a two-semester introduction to the art of Western and non-Western cultures, this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHI-1015 Survey of World Art II

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHI-1010 for course description.

FDI-1030 Drawing

Two semesters: 3 credits each semester

This course is about learning to see. It examines drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects are assigned to study design elements as they relate to drawing. Basic skills are stressed.

FPI-1020 Painting

Two semesters: 3 credits each semester

Students will study visual perception through painting. Stressing both technical skills and individual expression, an exploration of both form and content will be undertaken.

FSI-1050 Sculpture

One semester: 3 credits

An investigation of perception as it relates to space and volume in three dimensions. Emphasis is on the exploration of diverse media and their potentialities.

SMI-1020 Foundations of Visual Computing

One semester: 3 credits

This course is an introduction to the tools, terms and techniques of visual computing for artists. Students will learn the basic computer skills to operate and maintain a computer and the creative techniques used to create collages and layered images as well as the tools required to display their work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

ESL/Studio General Program 1 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11		FPI-1020-03 Painting 9:00-2:50 F. Roth		FSI-1050-03 Sculpture 9:00-2:50 M. Carlson	
12					
1					
2					FDI-1030-03 Drawing 12:00-5:50 A. Munizaga
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 Instructor: TBA	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	
7		ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 1 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11		FPI-1020-03 Painting 9:00-2:50 F. Roth		SMI-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
12					
1					
2					FDI-1030-03 Drawing 12:00-5:50 A. Munizaga
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 S. Zachary	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6				AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 2 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FDI-1030-09 Drawing 9:00-2:50 B. Larsen		FPI-1020-09 Painting 9:00-2:50 P. Heinemann	SMI-1020-09 Foundations of Visual Comp. 9:00-2:50 A. Pearlman	
12					
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7		ESL Elective 6:00-8:50*			
8					
9					

** Please refer to the ESL/Studio course listing for elective choices.*

ESL/Studio General Program 2 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FDI-1030-09 Drawing 9:00-2:50 B. Larsen		FPI-1020-09 Painting 9:00-2:50 P. Heinemann	FSI-1050-09 Sculpture 9:00-2:50 J. Cohen	
12					
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
8					
9					

** Please refer to the ESL/Studio course listing for elective choices.*

ESL/Studio General Program 3 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPI-1020-10 Painting 9:00-2:50 M. Lerner	FDI-1030-10 Drawing 9:00-2:50 P. Heinemann			FSI-1050-10 Sculpture 9:00-2:50 P. Dudek
12					
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070 Language of Art I 6:00-8:50 J. Berman			AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7		ESL Elective 6:00-8:50*			
8					
9					

** Please refer to the ESL/Studio course listing for elective choices.*

ESL/Studio General Program 3 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPI-1020-10 Painting 9:00-2:50 M. Lerner	FDI-1030-10 Drawing 9:00-2:50 P. Heinemann			SMI-1020-10 Foundations of Visual Comp. 9:00-2:50 S. Fleischmann
12					
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
8					
9					

** Please refer to the ESL/Studio course listing for elective choices.*

ESL/Studio General Program 4 / FALL

	MON	TUES	WED	THURS	FRI
9					
10	FSI-1050-11 Sculpture 9:00-11:50 S. DeFrank		FSI-1050-11 Sculpture 9:00-11:50 S. DeFrank		
11					
12					
1					
2	FDI-1030-11 Drawing 12:00-5:50 A. Belag				FPI-1020-11 Painting 12:00-5:50 L. Behnke
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7		ESL Elective 6:00-8:50*			
8					
9					

** Please refer to the ESL/Studio course listing for elective choices.*

ESL/Studio General Program 4 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10	SMI-1020-11 Foundations of Visual Comp. 9:00-11:50 L. Lordi		SMI-1020-11 Foundations of Visual Comp. 9:00-11:50 L. Lordi		
11					
12					
1					
2	FDI-1030-11 Drawing 12:00-5:50 A. Belag				FPI-1020-11 Painting 12:00-5:50 L. Behnke
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
8					
9					

** Please refer to the ESL/Studio course listing for elective choices.*

ESL/Studio General Program 5 / FALL

	MON	TUES	WED	THURS	FRI/SAT
9					Friday SMI-1020-12 Visual Comp. 9:00-2:50 D. Newcomb
10					
11				FDI-1030-12 Drawing 9:00-2:50 C. Donegan	
12					Saturday FPI-1020-12 Painting 9:00-2:50 D. Kardon
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman	ESL Elective 6:00-8:50*		AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7					
8					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio General Program 5 studio courses are held on Thursday, Friday and Saturday.

ESL/Studio General Program 5 / SPRING

	MON	TUES	WED	THURS	FRI/SAT
9					Friday FPI-1020-12 Painting 9:00-2:50 D. Kardon
10					
11				FDI-1030-12 Drawing 9:00-2:50 C. Donegan	
12					Saturday FSI-1050-12 Sculpture 9:00-2:50 T. Thyzel
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6				AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			
8					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio General Program 5 studio courses are held on Thursday, Friday and Saturday.

ESL/Studio General Program 6 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11					FDI-1030-13 Drawing 9:00-2:50 J. Shane
12					
1					
2	FSI-1050-13 Sculpture 12:00-5:50 J. Perlman			FPI-1020-13 Painting 12:00-5:50 B. Komoski	
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman	ESL Elective 6:00-8:50*		AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7					
8					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio General Program 6 will not be made available until ESL/Studio General programs 1 through 5 have reached capacity.

ESL/Studio General Program 6 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11					FDI-1030-13 Drawing 9:00-2:50 J. Shane
12					
1					
2	SMI-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong			FPI-1020-13 Painting 12:00-5:50 B. Komoski	
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6				AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			
8					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio General Program 6 will not be made available until ESL/Studio General programs 1 through 5 have reached capacity.

ESL/Studio General Program 7 / FALL

	MON	TUES	WED	THURS	FRI
9					
10		FSI-1050-04 Sculpture 9:00-11:50 J. Silverthorne			
11			FPI-1020-04 Painting 9:00-2:50 E. Ausby		
12					
1					
2					FDI-1030-04 Drawing 12:00-5:50 B. Adams
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein	FSI-1050-04 Sculpture 3:00-5:50 J. Silverthorne	
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman	ESL Elective 6:00-8:50*		AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7					
8					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio General Program 7 will not be made available until all other ESL/Studio General programs have reached capacity.

ESL/Studio General Program 7 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11			FPI-1020-04 Painting 9:00-2:50 E. Ausby	SMI-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
12					
1					
2					FDI-1030-04 Drawing 12:00-5:50 B. Adams
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6				AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			
8					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio General Program 7 will not be made available until all other ESL/Studio General programs have reached capacity.

ESL/Studio Program

Computer Art Requirements

Computer art majors must take all of the courses listed below, as well as all ESL course requirements. These courses must be successfully completed by the end of the program, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged three different computer art course programs (numbered 1-3), all composed of required courses. Please look over these schedules and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled.

AHI-1010

Survey of World Art I

One semester: 3 credits

As the first part of a two-semester introduction to the art of Western and non-Western cultures, this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHI-1015

Survey of World Art II

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHI-1010 for course description.

ANI-1030

Introduction to Animation

One semester: 3 credits

This course will cover basic concepts such as storyboard, layout, exposure sheets, extremes and timing. Students will also learn in-betweening, squash-and-stretch, weight, overlapping action, hook-ups, arcs, walk cycles and head turns. Most importantly, the course will emphasize drawing skills, and the importance of one drawing in the context of many. Basic construction, line of action, perspective and looking—before touching pencil to paper—are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character model sheets, animal anatomy and live models will be drawn in class.

FDI-1030

Drawing

Two semesters: 3 credits each semester

This course is about learning to see. It examines drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects are assigned to study design elements as they relate to drawing. Basic skills are stressed.

SDI-1050

Narrative Workshop

One semester: 3 credits

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Students will tell and write their own stories, polish them in class and discuss how they might bring their stories to life through illustrated storyboards.

SMI-1200

Introduction to Imaging Tools and Techniques

One semester: 3 credits

Two-dimensional image capture and creation is the focus of this introductory course. From simple image manipulation photographs to creating complex collages of layered images, students will use raster, vector and page-layout programs to create and present their original images. Students will explore the use of digital cameras, flatbed and film scanners and learn to prepare their images for a variety of output options. We will also cover basic visual computing skills, including file-naming conventions, color management and color modes.

SMI-1250

Introduction to Digital Video Tools and Techniques

One semester: 3 credits

Students will be introduced to the essentials of video and digital video technologies, with a concentration on the basics of video production, nonlinear editing and digital postproduction. Projects will take students from still images to composited animations to final edited productions with sound.

ESL/Studio Computer Art Program 1 / FALL				
MON	TUES	WED	THURS	FRI
9				
10				
11	SMI-1200-31 Imaging Tools & Techniques 9:00-11:50 S. Barrett			
12		FDI-1030-31 Drawing 9:00-2:50 B. Larsen		
1				
2				
3				
4	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		ANI-1030-31 Introduction to Animation 2:00-6:50 I. Verbitsky
5				
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			
7	ESL Elective 6:00-8:50*		AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	
8				
9				

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art Program 1 / SPRING				
MON	TUES	WED	THURS	FRI
9				
10				
11				
12		FDI-1030-31 Drawing 9:00-2:50 B. Larsen		
1				
2				
3				
4	SMI-1250-31 Digital Video Tools/ Techniq. 3:00-5:50 Instructor: TBA	ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein	SDI-1050-31 Narrative Workshop 3:00-5:50 A. Levin
5				
6				
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA
8				ESL Elective 6:00-8:50*
9				

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art Program 2 / FALL				
MON	TUES	WED	THURS	FRI
9				
10				
11	SDI-1050-32 Narrative Workshop 9:00-11:50 T. Schreiber			
12		FDI-1030-32 Drawing 9:00-2:50 J. Shane		
1	SMI-1200-32 Imaging Tools & Techniques 12:00-2:50 K. Eismann			
2				
3				
4	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
5				
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			
7	ESL Elective 6:00-8:50*		AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	ESL Elective 6:00-8:50*
8				
9				

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Computer Art Program 2 will not be made available until
ESL/Studio Computer Art Program 1 has reached capacity.

ESL/Studio Computer Art Program 2 / SPRING				
MON	TUES	WED	THURS	FRI
9				
10				
11				
12		FDI-1030-32 Drawing 9:00-2:50 J. Shane		
1				
2				
3				
4		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein	
5				
6				
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA
8				ESL Elective 6:00-8:50*
9				

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Computer Art Program 2 will not be made available until
ESL/Studio Computer Art Program 1 has reached capacity.

ESL/Studio Computer Art Program 3 / FALL				
MON	TUES	WED	THURS	FRI
9				
10				
11				
12		FDI-1030-34 Drawing 9:00-2:50 S. Grodesky	SMI-1200-34 Imaging Tools & Techniques 9:00-11:50 S. Barrett	ANI-1030-34 Introduction to Animation 9:00-1:50 M. Nuemann
1				
2				
3				
4	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
5				
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			
7	ESL Elective 6:00-8:50*		AHI-1010-E Survey of World Art I 6:00-8:50 Instructor: TBA	
8				
9				

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Computer Art Program 3 will not be made available until
all other ESL/Studio Computer Art schedules have reached capacity.

ESL/Studio Computer Art Program 3 / SPRING				
MON	TUES	WED	THURS	FRI
9				
10	SMI-1250-34 Digital Video Tools/ Techniq. 9:00-11:50 A. Meyers			
11				
12		FDI-1030-34 Drawing 9:00-2:50 S. Grodesky		
1				
2				
3				
4		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein	
5				
6				
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		AHI-1015-E Survey of World Art II 6:00-8:50 Instructor: TBA
8				ESL Elective 6:00-8:50*
9				

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Computer Art Program 3 will not be made available until
all other ESL/Studio Computer Art schedules have reached capacity.

ESL/Studio Program

Film and Video Requirements

Film majors must take all of the courses listed below, as well as all ESL course requirements. These courses must be successfully completed by the end of the program, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged three different film course programs (numbered 1-3), all composed of the required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled.

AHI-1050

Introduction to Film History I

Fall semester: 3 credits

Instructor: E. Stavis

Serving as an introduction to theatrical motion pictures, we will examine its nascence along with the silent era and early sound. While American narrative film will be emphasized, examples of world cinema will also be screened. Political, cultural and aesthetic history will form a background for viewing selected films—both important works and more transitory ones—to gain an understanding of how the medium developed and its cultural impact.

AHI-1055

Introduction to Film History II

Spring semester: 3 credits

Instructor: E. Stavis

A continuation of AHI-1050, Introduction to Film History I, this course will examine the history of motion pictures from the ascendancy of the studio system, the effects of World War II on the film industry and the subsequent collapse and re-emergence of prominent studios. The era of independent filmmaking will also be addressed. While American narrative film will be emphasized examples of world cinema will also be screened, as well as examples from various film genres, including documentary, animation and experimental work.

CFI-1020

Introduction to Production

Two semesters: 3 credits each semester

Each section limited to 16 students

Designed to initiate students into the art of filmmaking, this course will emphasize the essential differences between film and other visual art forms through screenings of various film genres to illustrate style and process. For in-class shoots, students will utilize written material created in storytelling classes, as well as breakdown projects and work on storyboards. Students will present a series of selected scenes to evaluate preproduction, production and postproduction choices. Directing and cinematography techniques will be discussed and practiced. During the first semester, 16mm Bolex and DV cameras will be used. The second semester will focus on color stocks, 16mm ARRI-S and DV cameras, as well as the director/actor relationship.

CFI-1040

Storytelling

Fall semester: 3 credits

Each section limited to 16 students

An introduction to visual thinking and writing for film, this course will explore the use of images, words, and sense-of-place in the creation of characters and events that give life to a script. When reading and discussing their story assignments in class, students will discover the variety of styles and tones—using humor, action, fantasy and reality—available in communicating to an audience. Upon completion of a final draft, stories can be developed in production courses.

CFI-1070

Acting for Film

Spring semester: 3 credits

Each section limited to 16 students

This course is designed as an introduction to the world of actors and their techniques. Built on the basis of moment-to-moment reality, sense memory, improvisation and intuitive use of the self, students will learn how to create believable characters for the screen. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism essential to direction.

CFI-1090

Introduction to Editing

Two semesters: 3 credits each semester

The grammar and aesthetics of editing in the visual storytelling process is the focus of this course. The first semester will examine the theory and process of editing through lectures, applications and screenings. Students will work on the Apple Final Cut Pro digital editing platform to edit assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pace. The second semester underscores scene study and how to maximize the actor's performance.

ESL/Studio Film Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	CFI-1090-46 Introduction to Editing 9:00-11:50 R. Pepperman				
10					
11					
12				CFI-1040-46 Storytelling 12:00-2:50 E. Aison	
1					
2					
3	AHI-1050-46 Introduction to Film History I 3:00-5:50 E. Stavis	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein	CFI-1020-46 Introduction to Production 3:00-6:50 C. Faulkner	
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman				
7		ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Film Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CFI-1090-46 Introduction to Editing 9:00-11:50 R. Pepperman				
10					
11					
12				CFI-1070-46 Acting for Film 12:00-2:50 J. Ellis	
1					
2					
3	AHI-1055-46 Introduction to Film History II 3:00-5:50 E. Stavis	ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein	CFI-1020-46 Introduction to Production 3:00-6:50 C. Faulkner	
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Film Program 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9					CFI-1020-47 Introduction to Production 9:00-12:50 S. Petrosino	
10						
11						
12						
1						
2						
3	CFI-1040-47 Storytelling 3:00-5:50 G. Richards	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein	AHI-1050-47 Introduction to Film History I 3:00-5:50 E. Stavis	CFI-1090-47 Introduction to Editing 3:00-5:50 V. LoBrutto	
4						
5						
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman					
7		ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*	
8						
9						

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Film Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					CFI-1020-47 Introduction to Production 9:00-12:50 S. Petrosino
10					
11					
12				CFI-1070-46 Acting for Film 12:00-2:50 J. Ellis	
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein	AHI-1055-47 Introduction to Film History II 3:00-5:50 E. Stavis	CFI-1090-47 Introduction to Editing 3:00-5:50 V. LoBrutto
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Film Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	CFI-1090-46 Introduction to Editing 9:00-11:50 R. Pepperman	CFI-1020-42 Introduction to Production 9:00-12:50 M. Kirchheimer			
10					
11					
12			CFI-1040-42 Storytelling 12:00-2:50 R. Simonelli		
1					
2					
3	AHI-1050-42 Introduction to Film History I 3:00-5:50 E. Stavis	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman				
7		ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Film Program 3 will not be made available until all other ESL/Studio Film programs have reached capacity.

ESL/Studio Film Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CFI-1090-46 Introduction to Editing 9:00-11:50 R. Pepperman	CFI-1020-42 Introduction to Production 9:00-12:50 M. Kirchheimer			
10					
11					
12			CFI-1070-42 Acting for Film 12:00-2:50 C. Haase		
1					
2					
3	AHI-1055-42 Introduction to Film History II 3:00-5:50 E. Stavis	ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Film Program 3 will not be made available until all other ESL/Studio Film programs have reached capacity.

ESL/Studio Program Animation Requirements

Animation majors must take all of the courses listed below, as well as all ESL course requirements. These courses must be successfully completed by the end of the program, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged two different animation programs composed of all required courses. Please look over the schedules and decide which would be best for you. Since each program has a limited number of seats, we cannot guarantee your first preference.

AHI-1080

History of Animation: Traditional to Digital

Fall semester: 3 credits

This course explores milestones in animation, from pioneers like Walt Disney, Norman McLaren and Lotte Reiniger, to present-day digital innovators. Along the way we'll consider a range of techniques, including line-and-cel, glass painting, stop motion, clay animation, morphs and 3D characters. We'll also see how—and why—animation deserves to be seen as perhaps the most complex art form.

AHI-1085

History of Animation II: Traditional to Digital

Spring semester: 3 credits

This is the second part of a two-semester required course. Please see AHI-1080 for course description.

ANI-1020

Introduction to Animation

Two semesters: 3 credits each semester

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Most importantly, this course will emphasize drawing skills, and the importance of one drawing in the context

of many. Basic construction, line of action, perspective and looking—before touching pencil to paper—are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character mode sheets, animal anatomy and live models will be drawn in every class. Each semester, students will be required to complete a 30-second pencil test from storyboard through shooting.

ANI-1040

Storytelling

One semester: 3 credits

Each section limited to 16 students

This course is an introduction to the basic concepts of storytelling. Oral traditions will be examined as will written narrative forms, including myth, drama, short stories, novels and poetry. Papers, outside readings and storyboarding of ideas will be required.

ANI-1070

Acting for Animators

One semester: 3 credits

Each section limited to 16 students

The technique of acting can only be understood by practicing it. As an animator, one must understand what it is the actor needs from the director in order to establish proper perspective and emotions for animated characters. Students will learn the basic techniques all actors use in preparing for a scene and, as an "actor with a pencil," further develop communication skills.

FDI-1030

Drawing

Two semesters: 3 credits each semester

Each section limited to 30 students

This course is about learning to see. It examines drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects are assigned to study design elements as they relate to drawing. Basic skills are stressed.

ESL/Studio Animation Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	ANI-1020-51 Introduction to Animation 9:00-1:50 M. Abrahams			ANI-1040-51 Storytelling 9:00-11:50 E. Aison	
11					FDI-1030-51 Drawing 9:00-2:50 M. Archambault
12				AHI-1080-51 History of Animation I 12:00-2:50 H. Beckerman	
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman				
7		ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Animation Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	ANI-1020-51 Introduction to Animation 9:00-1:50 M. Abrahams			ANI-1070-51 Acting for Animators 9:00-11:50 R. Haufrect	
11					FDI-1030-51 Drawing 9:00-2:50 M. Archambault
12				AHI-1085-51 History of Animation II 12:00-2:50 H. Beckerman	
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Animation Program 2 / **FALL**

	MON	TUES	WED	THURS	FRI
9					
10				ANI-1040-52 Storytelling 9:00-11:50 I. Margolina	ANI-1020-52 Introduction to Animation 9:00-1:50 B. Lobovic
11		FDI-1030-52 Drawing 9:00-2:50 M. Archambault		AHI-1080-52 History of Animation I 12:00-2:50 H. Beckerman	
12					
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman				
7		ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Animation Program 2 / **SPRING**

	MON	TUES	WED	THURS	FRI
9					
10				ANI-1070-52 Acting for Animators 9:00-11:50 S. Pulo	ANI-1020-52 Introduction to Animation 9:00-1:50 B. Lobovic
11		FDI-1030-52 Drawing 9:00-2:50 M. Archambault		AHI-1085-52 History of Animation II 12:00-2:50 H. Beckerman	
12					
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*			ESL Elective 6:00-8:50*
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Program

Interior Design Requirements

Interior design majors must take all of the courses listed below, as well as all ESL course requirements. These courses must be successfully completed by the end of the program, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take some elective credits.*

IDI-1010

Basic Building Systems

One semester: 3 credits

This course will introduce the foundation and materials and methods of interior drafting and basic building systems. The purpose of this course is to enable students to understand and complete a variety of drawing types used in the design of interior space. Topics will include: tools and materials used in drafting, surveying a space, converting survey information into a plan, plans, elevations, axonometric drawings, detail drawings. Guided by the lecture material and studio/classroom projects, students will prepare a series of drawings that will enhance their understanding of how drawings are prepared and used in the development of an interior space design.

IDI-1020

Perspective Drawing

One semester: 3 credits

This course will focus on architectural sketching and graphic skills necessary to complete quick interior sketching and to present, communicate and develop interior ideas and concepts quickly and graphically. A journal will be required. Course work will support drawings for IDI-1060, Designing Interiors, where possible.

IDI-1030

Drawing I

One semester: 3 credits

The majority of the class sessions will be spent at various New York City locations, learning to draw the particular details of an environment. Composition will be stressed along with line drawing and the use of tone to capture the sometimes subtle changes and differences of the environment. Capturing the mood of the building and its locale are one of the major course goals. Students will be encouraged to develop selectivity in order to stress a focal point or area of interest.

IDI-1050

Design Concepts

One semester: 3 credits

This course is designed to help students develop a personal vision within the context of the design process. Basic design principles for interiors and principles of visual thinking and communication will be introduced through two- and three-dimensional projects. Line, mass, texture, volume, form, shape, configuration, symmetry, vista, light, color, proportion and scale will be covered.

IDI-1060

Designing Interiors

One semester: 3 credits

As the first step in designing interiors, this course will organize the creative design process into a number of distinct steps, including: a study of client and user needs, writing the design "program," understanding the building that will house the interior design, diagramming activity areas, drawing the interior, analyzing and selecting materials and furniture, presenting the design and follow-up. Small interior design projects will serve as the focus of the semester, requiring the application of basic skills and visual design studies from all other courses.

IDI-1140

Drawing II: Drawing and Color

One semester: 3 credits

This course will begin as a continuation of IDI-1030, Drawing I. The first five sessions will focus on the rendering of interior and architectural details and ornament with the emphasis on surface characteristics and proportions. The next 10 sessions will incorporate color theory for interior design, and will focus on the history, language, technology and psychology of color as well as how to use color in design sketching and plans.

IDI-1160

Computer-Aided Drafting and Design

One semester: 3 credits

This course is an introduction to computer-aided design and drafting (CAD). The overall concepts and ideas explored are the same as those in a manual drafting class, even though they will be taught through AutoCAD, the industry standard software program. The concepts covered will enable students to use most CAD programs. The concepts of layout, line weights, dimensions and annotation will be explored. We will approach drawings as a visual communication tool that is both artistic and informative. The course will revolve around a semester-long project that will result in a drawing that contains the various types of plans, elevations and sections of an interior space. Three hours per week of scheduled lab time is required. A teaching assistant will be available during lab time to help students with problems they may encounter in completing assignments.

IDI-1170

Basic Computer Design

One semester: 3 credits

This course will focus on the basic operational skills of the computer and the development of creative techniques in 2D and 3D using Adobe Photoshop, Illustrator and InDesign. Students will start learning about the computer's operating system, how to scan images at the proper resolution and develop an archive of work. The course will cover basic graphic design principles of layout and design through hands-on exercises to create business cards, letterheads, logos, typefaces, layout grids and press types.

IDI-2050

Interior Design Enrichment Series

Two semesters: no credit

This enrichment series is designed to enhance and expand the student's understanding of design issues by utilizing the rich resources of New York City and its design community. Field trips, guest lectures, panel discussions and a video series will be scheduled.

ESL/Studio Interior Design Program / FALL					
	MON	TUES	WED	THURS	FRI
9		IDI-1050-71 Design Concepts 9:00-11:50 L. Duryea			IDI-1170-71 Computer Design 9:00-11:50 Y. Spektor
10					
11					
12			IDI-2050-71 ID Enrichment Series 12:00-2:50 L. Duryea		
1					IDI-1030-71 Drawing I 12:00-5:50 J. Ruggeri
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman	ESL Elective 6:00-8:50*	IDI-1010-71 Basic Building Systems 6:00-9:50 V. Kung		ESL Elective 6:00-8:50*
7					
8					
9					
10					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Interior Design Program / SPRING					
	MON	TUES	WED	THURS	FRI
9		IDI-1060-71 Designing Interiors 9:00-11:50 L. Duryea			IDI-1160-71 CAD lab 9:00-11:50
10				IDI-1020-71 Perspective Drawing 9:00-1:20 R. Spokowski	
11					
12			IDI-2050-71 ID Enrichment Series 12:00-2:50 L. Duryea		
1					IDI-1140-71 Drawing II: Drawing and Color 12:00-5:50 J. Chung, J. Ruggeri
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		IDI-1160-72 CAD/Design 6:00-8:50 K. Diaz	ESL Elective 6:00-8:50*
8					
9					
10					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Program

Photography Requirements

Photography majors must take all of the courses listed below, as well as all ESL course requirements. These courses must be successfully completed by the end of the program, unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any of these courses and do not have to take the entire curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged four individual course programs (numbered 1-4), all composed of the required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled.

AHI-1060

History of Photography I

One semester: 3 credits

An introduction to the history of photography, this course will begin with a discussion of the invention of photography and continue through the work of the present day. Major photographers and trends in photography will be covered in detail.

AHI-1065

History of Photography II

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHI-1060 for course description.

PHI-1030

Photography Workshop

Two semesters: 3 credits each semester

A black-and-white-photography course with an emphasis on individual growth through extensive darkroom work and class critique. Printing, negative development, bleaching, spotting and mounting are covered. Assignments will be given, and students are required to submit a portfolio at the end of each semester.

Note: Please bring your portfolio to the first session.

PHI-1040

Introduction to the Principles of Photography

Fall semester: 3 credits

A series of lecture-demonstrations to supplement the student's practical experience in PHI-1030, Photography Workshop. Sessions will investigate the principles of photographic materials and techniques, and discuss how to apply them effectively to achieve improved picture quality. Topics will include: exposure and exposure meters, development, light and filters, printing materials and techniques, contrast control, cameras and lenses, practical testing, sources of information.

PHI-1080

Introduction to Digital Imaging

Spring semester: 3 credits

Emphasis will be placed on gaining a fundamental understanding of the Adobe Photoshop application. Among the topics covered will be file management, image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, image adjustments, working with layers and layer masks, and output options. By the end of the semester, students should have a basic understanding of how to work with photographs in a digital environment.

PHI-1090

Foundation Symposium

Two semesters: 3 credits each semester

Foundation Symposium is designed to introduce the student to various photographic practices and ideas. The symposium is composed of six (6) five-week courses that will explore the following topics.

Career

The practical information and career opportunities available to photographers will be discussed in depth. Topics will include: procedures for introducing work to fine art and commercial industries; résumés, statements and other supportive materials; effective strategies for promotion and marketing; basic business practices.

Commerce

This course will give an overview of how photography, both vintage and contemporary, is valued and priced in the fine art market. Recent trends in contemporary photography are discussed, and field trips to New York galleries are required. The use of photography in magazines will also be discussed and students will research the possibilities available in editorial, fashion and travel assignments.

Language

The many ways that photography and language interact to create meanings is the focus of this course. We will examine a broad range of work—advertising, fine art, documentary, photojournalism, fashion—to see how text can shape the way we understand images, and vice versa. Class time will be devoted to in-class assignments, discussions, slide presentations and critiques.

Photo as Object

There is a large body of photographic art that utilizes the physical presentation of the imagery as an integral part of the artwork. We will explore photo-based works, such as Dada collage, constructed pieces and installation work; students will be encouraged to expand their appreciation of the ways in which photographs are presented. Students will explore alternative approaches to presentations, encouraging a reevaluation of how a photographic image can be utilized.

Take Photos, Add Techniques, Stir

This class combines photography with a range of art techniques to create expressive, innovative pictures. The use of paint, collage and alternative photography will be applied to photographs based on a study of principles of visual perception.

Video

The goal of this production/discussion course is to expose photography students to contemporary video art and to encourage a dialogue between photography and video, both technically and conceptually, as part of a larger art practice. Genres will include mock documentary, music video, reality television and advertising. Each student will produce two video pieces (one to three minutes in duration).

ESL/Studio Photography Program 1 / FALL				
MON	TUES	WED	THURS	FRI
9	AHI-1060-63 History of Photography I 9:00-11:50 P. Mauro			
10				
11		PHI-1030-63 Photography Workshop 9:00-2:50 A. Beck-Odette		
12				
1				
2				
3	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein	PHI-1040-63 Principles of Photo 3:00-5:50 J. Sinnott	
4				
5				
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			
7	ESL Elective 6:00-8:50*		PHI-1090-63 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
8				
9				
10	* Please refer to the ESL/Studio course listing for elective choices.			

ESL/Studio Photography Program 1 / SPRING					
MON	TUES	WED	THURS	FRI	
9	AHI-1065-63 History of Photography II 9:00-11:50 P. Mauro				
10					
11		PHI-1030-63 Photography Workshop 9:00-2:50 A. Beck-Odette			
12					
1					
2					
3	ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein			
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		PHI-1090-63 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
8					
9					
10	* Please refer to the ESL/Studio course listing for elective choices.				

ESL/Studio Photography Program 2 / FALL				
MON	TUES	WED	THURS	FRI
9	AHI-1060-66 History of Photography I 9:00-11:50 M. Stafford			
10				PHI-1030-66 Photography Workshop 9:00-2:50 E. Wallenstein
11				
12	PHI-1040-66 Principles of Photo 12:00-2:50 Instructor: TBA			
1				
2				
3	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4				
5				
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			
7	ESL Elective 6:00-8:50*		PHI-1090-66 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
8				
9				
10	* Please refer to the ESL/Studio course listing for elective choices.			

ESL/Studio Photography Program 2 / SPRING					
MON	TUES	WED	THURS	FRI	
9	AHI-1065-66 History of Photography II 9:00-11:50 M. Stafford				
10				PHI-1030-66 Photography Workshop 9:00-2:50 E. Wallenstein	
11					
12	PHI-1080-66 Digital Imaging 12:00-2:50 J. Seador				
1					
2					
3	ESD-0055-A ESL: Reading Strategies II 3:00-5:50 S. Zachary	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein			
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		PHI-1090-66 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
8					
9					
10	* Please refer to the ESL/Studio course listing for elective choices.				

ESL/Studio Photography Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11				PHI-1030-64 Photography Workshop 9:00-2:50 A. Robinson	
12	AHI-1060-65 History of Photography I 12:00-2:50 M.J. Marks				
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		PHI-1040-64 Principles of Photo 3:00-5:50 J. Sinnott
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			PHI-1090-64 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
7		ESL Elective 6:00-8:50*			
8					
9					
10					

** Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Photography Program 3 will not be made available until
ESL/Studio Photography programs 1 and 2 have reached capacity.*

ESL/Studio Photography Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		PHI-1080-64 Digital Imaging 9:00-11:50 J. Seador			
11				PHI-1030-64 Photography Workshop 9:00-2:50 A. Robinson	
12	AHI-1065-65 History of Photography II 12:00-2:50 M.J. Marks				
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		PHI-1090-64 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
8					
9					
10					

** Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Photography Program 3 will not be made available until
ESL/Studio Photography programs 1 and 2 have reached capacity.*

ESL/Studio Photography Program 4 / FALL					
	MON	TUES	WED	THURS	FRI
9				PHI-1040-65 Principles of Photo 9:00-11:50 Instructor: TBA	
10					
11					
12	AHI-1060-65 History of Photography I 12:00-2:50 M.J. Marks				
1					PHI-1030-65 Photography Workshop 12:00-5:50 J. Rudnick
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary	ESD-0060-A ESL: Writing Strategies I 3:00-5:50 H. Rubinstein		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Berman			PHI-1090-65 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
7		ESL Elective 6:00-8:50*			
8					
9					
10					

** Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Photography Program 4 will not be made available until
all other ESL/Studio Photography programs have reached capacity.*

ESL/Studio Photography Program 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12	AHI-1065-65 History of Photography II 12:00-2:50 M.J. Marks	PHI-1080-63 Digital Imaging 12:00-2:50 C. Shepard			
1					PHI-1030-65 Photography Workshop 12:00-5:50 J. Rudnick
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 Instructor: TBA	ESD-0065-A ESL: Writing Strategies II 3:00-5:50 H. Rubinstein		
4					
5					
6					
7	ESL Elective 6:00-8:50*	ESL Elective 6:00-8:50*		PHI-1090-65 Foundation Symposium 6:30-9:20	ESL Elective 6:00-8:50*
8					
9					
10					

** Please refer to the ESL/Studio course listing for elective choices.
Note: ESL/Studio Photography Program 4 will not be made available until
all other ESL/Studio Photography programs have reached capacity.*

Department of Film, Video and Animation

Film and Video First-Year Requirements

Freshman film and video majors must take all the courses listed below. These courses are the foundation-year requirements and they must all be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged eight different film foundation course programs (numbered 1–8), all composed of the foundation-year required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled.

Animation majors should refer to the animation curriculum.

AHD-1050 **Introduction to Film History I**

Fall semester: 3 credits

Instructor: E. Stavis

Serving as an introduction to theatrical motion pictures, we will examine its nascence along with the silent era and early sound. While American narrative film will be emphasized, examples of world cinema will also be screened. Political, cultural and aesthetic history will form a background for viewing selected films—both important works and more transitory ones—to gain an understanding of how the medium developed and its cultural impact.

AHD-1055 **Introduction to Film History II**

Spring semester: 3 credits

Instructor: E. Stavis

A continuation of AHD-1050, Introduction to Film History I, this course will examine the history of motion pictures from the ascendancy of the studio system, the effects of World War II on the film industry and the subsequent collapse and re-emergence of prominent studios. The era of independent filmmaking will also be addressed. While American narrative film will be emphasized examples of world cinema will also be screened, as well as examples from various film genres, including documentary, animation and experimental work.

CFD-1020 **Introduction to Production**

Two semesters: 3 credits each semester

Each section limited to 16 students

Designed to initiate students into the art of filmmaking, this course will emphasize the essential differences between film and other visual art forms through screenings of various film genres to illustrate style and process. For in-class shoots, students will utilize written material created in storytelling classes, as well as breakdown projects and work on storyboards. Students will present a series of selected scenes to evaluate preproduction, production and postproduction choices. Directing and cinematography techniques will be discussed and practiced. During the first semester, 16mm Bolex and DV cameras will be used. The second semester will focus on color stocks, 16mm ARRI-S and DV cameras, as well as the director/actor relationship.

CFD-1040 **Storytelling**

Fall semester: 3 credits

Each section limited to 16 students

An introduction to visual thinking and writing for film, this course will explore the use of images, words, and sense-of-place in the creation of characters and events that give life to a script. When reading and discussing their story assignments in class, students will discover the variety of styles and tones—using humor, action, fantasy and reality—available in communicating to an audience. Upon completion of a final draft, stories can be developed in production courses.

CFD-1070 **Acting for Film**

Spring semester: 3 credits

Each section limited to 16 students

This course is designed as an introduction to the world of actors and their techniques. Built on the basis of moment-to-moment reality, sense memory, improvisation and intuitive use of the self, students will learn how to create believable characters for the screen. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism essential to direction.

CFD-1090 **Introduction to Editing**

Two semesters: 3 credits each semester

Each section limited to 16 students

The grammar and aesthetics of editing in the visual storytelling process is the focus of this course. The first semester will examine the theory and process of editing through lectures, applications and screenings. Students will work on the Apple Final Cut Pro digital editing platform to edit assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pace. The second semester underscores scene study and how to maximize the actor's performance.

HCD-1010 **Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020 **Literature and Writing II**

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well as plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

Film Foundation 1 / FALL

	MON	TUES	WED	THURS	FRI
9					
10	CFD-1020-41 Introduction to Production 9:00-12:50 Z. Amar			CFD-1040-41 Storytelling 9:00-11:50 G. Girion	
11					
12					
1					
2					
3					
4				AHD-1050-41 Introduction to Film History I 3:00-5:50 E. Stavis	
5					
6			CFD-1090-41 Introduction to Editing 6:00-8:50 R. Pepperman		
7					
8					
9					

Film foundation 1 is reserved for students who have received course exemption from HCD-1010, Literature and Writing I and HCD-1020, Literature and Writing II.

Film Foundation 1 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10	CFD-1020-41 Introduction to Production 9:00-12:50 Z. Amar			CFD-1070-41 Acting for Film 9:00-11:50 J. Ellis	
11					
12					
1					
2					
3					
4				AHD-1055-41 Introduction to Film History II 3:00-5:50 E. Stavis	
5					
6			CFD-1090-41 Introduction to Editing 6:00-8:50 R. Pepperman		
7					
8					
9					

Film foundation 1 is reserved for students who have received course exemption from HCD-1010, Literature and Writing I and HCD-1020, Literature and Writing II.

Film Foundation 2 / FALL

	MON	TUES	WED	THURS	FRI
9					
10		CFD-1020-42 Introduction to Production 9:00-12:50 M. Kirchheimer	HCD-1010-42 Literature and Writing I 9:00-11:50 K. Cho		
11					
12			CFD-1040-42 Storytelling 12:00-2:50 Instructor: TBA		
1					
2					
3	AHD-1050-42 Introduction to Film History I 3:00-5:50 E. Stavis	CFD-1090-42 Introduction to Editing 3:00-5:50 Instructor: TBA			
4					
5					
6					

Film Foundation 2 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10		CFD-1020-42 Introduction to Production 9:00-12:50 M. Kirchheimer	HCD-1020-42 Literature and Writing II 9:00-11:50 K. Cho		
11					
12			CFD-1070-42 Acting for Film 12:00-2:50 C. Haase		
1					
2					
3	AHD-1055-42 Introduction to Film History II 3:00-5:50 E. Stavis	CFD-1090-42 Introduction to Editing 3:00-5:50 Instructor: TBA			
4					
5					
6					

Film Foundation 3 / FALL

	MON	TUES	WED	THURS	FRI
9					
10			HCD-1010-43 Literature and Writing I 9:00-11:50 M. Curley		
11					
12			CFD-1040-43 Storytelling 12:00-2:50 G. Girion		
1		CFD-1020-43 Introduction to Production 1:00-4:50 I. Sunara			
2					
3				AHD-1050-43 Introduction to Film History I 3:00-5:50 E. Stavis	
4					
5					
6		CFD-1090-43 Introduction to Editing 6:00-8:50 J. Whilden			
7					
8					
9					

Film Foundation 3 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10			HCD-1020-43 Literature and Writing II 9:00-11:50 M. Curley		
11					
12			CFD-1070-43 Acting for Film 12:00-2:50 S. Batson		
1		CFD-1020-43 Introduction to Production 1:00-4:50 I. Sunara			
2					
3				AHD-1055-43 Introduction to Film History II 3:00-5:50 E. Stavis	
4					
5					
6		CFD-1090-43 Introduction to Editing 6:00-8:50 J. Whilden			
7					
8					
9					

Film Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1020-44 Introduction to Production 9:00-12:50 E. Litwin		
11					
12	HCD-1010-44 Literature and Writing I 12:00-2:50 C. Hughes				CFD-1040-44 Storytelling 12:00-2:50 G. Girion
1					
2					
3	AHD-1050-44 Introduction to Film History I 3:00-5:50 E. Stavis		CFD-1090-44 Introduction to Editing 3:00-5:50 A. Odezynska		
4					
5					
6					

Film Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1020-44 Introduction to Production 9:00-12:50 E. Litwin		
11					
12	HCD-1020-44 Literature and Writing II 12:00-2:50 C. Hughes				CFD-1070-44 Acting for Film 12:00-2:50 G. Green
1					
2					
3	AHD-1055-44 Introduction to Film History II 3:00-5:50 E. Stavis		CFD-1090-44 Introduction to Editing 3:00-5:50 A. Odezynska		
4					
5					
6					

Film Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1010-45 Literature and Writing I 9:00-11:50 M. Hendricks
10			CFD-1090-45 Introduction to Editing 9:00-11:50 A. Odezynska		
11					
12					
1					
2					
3	AHD-1050-45 Introduction to Film History I 3:00-5:50 E. Stavis		CFD-1020-45 Introduction to Production 3:00-6:50 Instructor: TBA	CFD-1040-45 Storytelling 3:00-5:50 J. Brooker	
4					
5					
6					
7					
8					
9					

Film Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9			CFD-1090-45 Introduction to Editing 9:00-11:50 A. Odezynska		HCD-1020-45 Literature and Writing II 9:00-11:50 M. Hendricks
10					
11					
12					
1					
2					
3	AHD-1055-45 Introduction to Film History II 3:00-5:50 E. Stavis		CFD-1020-45 Introduction to Production 3:00-6:50 Instructor: TBA	CFD-1070-45 Acting for Film 3:00-5:50 Instructor: TBA	
4					
5					
6					
7					
8					
9					

Film Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9	CFD-1090-46 Introduction to Editing 9:00-11:50 R. Pepperman				
10					
11					
12		HCD-1010-46 Literature and Writing I 12:00-2:50 R. DiPalma		CFD-1040-46 Storytelling 12:00-2:50 E. Aison	
1					
2					
3	AHD-1050-46 Introduction to Film History I 3:00-5:50 E. Stavis			CFD-1020-46 Introduction to Production 3:00-6:50 C. Faulkner	
4					
5					
6					
7					
8					
9					

Film Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CFD-1090-46 Introduction to Editing 9:00-11:50 R. Pepperman				
10					
11					
12		HCD-1020-46 Literature and Writing II 12:00-2:50 R. DiPalma		CFD-1070-46 Acting for Film 12:00-2:50 J. Ellis	
1					
2					
3	AHD-1055-46 Introduction to Film History II 3:00-5:50 E. Stavis			CFD-1020-46 Introduction to Production 3:00-6:50 C. Faulkner	
4					
5					
6					
7					
8					
9					

Film Foundation 7 / FALL

	MON	TUES	WED	THURS	FRI
9				HCD-1010-47 Literature and Writing I 9:00-11:50 M. Curley	CFD-1020-47 Introduction to Production 9:00-12:50 S. Petrosino
10					
11					
12					
1					
2					
3				AHD-1050-47 Introduction to Film History I 3:00-5:50 E. Stavis	CFD-1090-47 Introduction to Editing 3:00-5:50 V. LoBrutto
4	CFD-1040-47 Storytelling 3:00-5:50 G. Richards				
5					
6					

Film Foundation 7 / SPRING

	MON	TUES	WED	THURS	FRI
9				HCD-1020-47 Literature and Writing II 9:00-11:50 M. Curley	CFD-1020-47 Introduction to Production 9:00-12:50 S. Petrosino
10					
11					
12					
1					
2					
3				AHD-1055-47 Introduction to Film History II 3:00-5:50 E. Stavis	CFD-1090-47 Introduction to Editing 3:00-5:50 V. LoBrutto
4			CFD-1070-47 Acting for Film 3:00-5:50 C. Haase		
5					
6					

Film Foundation 8 / FALL

	MON	TUES	WED	THURS	FRI
9					
10				CFD-1020-48 Introduction to Production 9:00-12:50 M. Kirchheimer	
11					
12	CFD-1090-48 Introduction to Editing 12:00-2:50 S. Topiary	HCD-1010-48 Literature and Writing I 12:00-2:50 Instructor: TBA			
1					
2					
3				AHD-1050-48 Introduction to Film History I 3:00-5:50 E. Stavis	
4		CFD-1040-48 Storytelling 3:00-5:50 Instructor: TBA			
5					
6					

Film Foundation 8 / FALL

	MON	TUES	WED	THURS	FRI
9					
10				CFD-1020-48 Introduction to Production 9:00-12:50 M. Kirchheimer	
11					
12	CFD-1090-48 Introduction to Editing 12:00-2:50 S. Topiary	HCD-1020-48 Literature and Writing II 12:00-2:50 Instructor: TBA			
1					
2					
3				AHD-1055-48 Introduction to Film History II 3:00-5:50 E. Stavis	
4		CFD-1070-48 Acting for Film 3:00-5:50 A. Rapoport			
5					
6					

Film and Video

Second-Year Requirements

Second-year students must choose a specialization in one of the following categories and must complete all required courses within that specialization. This concentration must be followed in the third and fourth years of study.

CINEMATOGRAPHY

Course #	Title	Semester(s)
CFD-2010	Production Workshop	fall/spring
CFD-2060	Editing for Cinematographers	fall
AHD-2068	The Language of Film	fall
or AHD-2070	International Cinema	fall or spring
CFD-2070	Lighting and Cinematography	fall/spring
CFD-2080	Production Design	spring

DIRECTING

Course #	Title	Semester(s)
CFD-2010	Production Workshop	fall/spring
or CFD-2017	Documentary Workshop	fall/spring
CFD-2020	Editing	spring
CFD-2040	Directing	fall/spring
CFD-2050	Sound Production	fall or spring
AHD-2068	The Language of Film	fall
or AHD-2070	International Cinema	fall or spring
CFD-2120	Writers Workshop for the Short Film I	fall

EDITING

Course #	Title	Semester(s)
CFD-2010	Production Workshop	fall/spring
CVD-2050	Introduction to AVID Editing	spring
AHD-2068	The Language of Film	fall
or AHD-2070	International Cinema	fall or spring
CFD-2230	Advanced Final Cut Pro	fall
CFD-3130	Pro Tools I	fall or spring

RECOMMENDED

The following course is recommended for editing specialists, but is not required.

CFD-3230	The Art of Editing	fall
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SCREENWRITING

Course #	Title	Semester(s)
AHD-2068	The Language of Film	fall
or AHD-2070	International Cinema	fall or spring
CFD-2140	Screenwriting	fall/spring
HLD-2950	Modern Drama I	fall

Screenwriting specialists must choose one of the following courses:

CFD-2150	Character and Plot	fall
CFD-2160	Creating Character: The Mike Leigh Method	spring
CFD-2348	Script Analysis	fall

Film and Video

Third-Year Requirements

CINEMATOGRAPHY

Course #	Title	Semester(s)
CVD-3010	Advanced Production Workshop	fall/spring
CFD-3030	Advanced Lighting/Cinematography	fall/spring
AHD-3060	Masters of Light	fall or spring
CTD-3130	Film and Literature	fall/spring

DIRECTING

Course #	Title	Semester(s)
CVD-3010	Advanced Production Workshop	fall/spring
or CFD-3326	Advanced Documentary Workshop	fall/spring
CTD-3130	Film and Literature	fall/spring

Directing specialists must choose one of the following courses:

CFD-3060	Advanced Directors' Workshop	fall/spring
CFD-3070	Directing for the Stage	fall/spring

EDITING

Course #	Title	Semester(s)
CVD-3050	AVID Editing	fall
CVD-3060	Advanced AVID Editing	spring
CFD-3180	Pro Tools II: Sound Design	fall or spring
CTD-3130	Film and Literature	fall/spring

SCREENWRITING

Course #	Title	Semester(s)
CTD-3130	Film and Literature	fall/spring
CFD-3140	Advanced Screenwriting	fall/spring

Screenwriting specialists must choose one of the following courses:

CFD-3150	Adapting the Novel	fall/spring
CFD-3170	Writing the Television Series	fall/spring

RECOMMENDED

The following course is recommended for directing and screenwriting specialists, but is not required.

CFD-3160	Script Clinic	fall or spring
CFD-3220	Writers Workshop for the Short Film II	fall

Film and Video

Fourth-Year Requirements

CINEMATOGRAPHY, DIRECTING, EDITING

Course #	Title	Semester(s)
CFD-4010	Career Strategies	spring
CFD-4020	Film and Entertainment Law	fall
CFD-4080	Film Thesis	fall/spring

SCREENWRITING

Course #	Title	Semester(s)
CFD-4020	Film and Entertainment Law	fall
CFD-4040	Master Class in Screenwriting	fall/spring
CFD-4090	Screenwriting Thesis	fall/spring

Film and Video

General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

Film, video and animation majors may register for courses in the BFA Computer Art Department with the proper prerequisites and permission from both department chairs, space permitting. Students will not be charged any course fee associated with these classes. Please refer to the undergraduate computer art section of this book.

Note: Courses are listed in numerical order.

CFD-2010

Production Workshop

Two semesters: 3 credits each semester

Each section limited to 16 students

Using 16mm and digital cameras, students will build on the techniques introduced in the foundation year to explore more complex projects. Through technical demonstration, lectures and assignments, participants will work in production teams, each student taking responsibility for a particular task. Special lenses, stocks, filters, lights, as well as support equipment will be introduced; projects will be assigned and produced. In the second semester, students will complete a sync-sound film and work on individual projects.

Course #	Day	Time	Instructor
CFD-2010-A	M	9:00-1:50	I. Sunara
CFD-2010-B	M	9:00-1:50	C. Newman
CFD-2010-C	Tu	9:00-1:50	G. Wenner
CFD-2010-D	Tu	3:00-7:50	Z. Amar
CFD-2010-E	W	9:00-1:50	TBA
CFD-2010-F	W	5:00-9:50	L. Hillier
CFD-2010-G	F	12:00-4:50	TBA

CFD-2017-A (previously CFD-3017)

Documentary Workshop

Monday 5:00-7:50

Two semesters: 3 credits per semester

Instructor: A. Elliot

This course will combine the theory and practice of creating a documentary. Students will research, write, plan and execute a video documentary on a subject of their choice. Screenings of work from such documentary filmmakers as D.A. Pennebaker, the Maysles, Barbara Kopple and Errol Morris will be included. Editing theories and techniques for the documentary film will be discussed.

CFD-2020

Editing

One semester: 3 credits

Each section limited to 16 students

The theory and practice of editing, through overall projects and postproduction collaboration, will be the focus of this course. Specific topics include storytelling, emotion, pacing, openings, intercutting, etc., which will be discussed and demonstrated. Screenings, class exercises and individual projects will be integral parts of this course.

Course #	Day	Time	Semester	Instructor
CFD-2020-A	Tu	9:00-11:50	fall	V. LoBrutto
CFD-2020-B	W	12:00-2:50	fall	A. Odezynska
CFD-2020-C	Th	3:00-5:50	fall	R. Pepperman
CFD-2020-D	Th	12:00-2:50	spring	R. Pepperman

CFD-2040

Directing

Two semesters: 3 credits each semester

Each section limited to 16 students

This workshop explores and defines the responsibilities, methods and craft of the director. Through a series of exercises, students will cast, rehearse, block and shape a dramatic scene with professional actors. Students will learn how

to break down and prepare a shooting script. How to assemble and motivate a production crew that best suits one's personal vision and style will be discussed and practiced. Scenes will be taped for review.

Course #	Day	Time	Instructor
CFD-2040-A	M	6:00-9:50	TBA
CFD-2040-B	Tu	9:00-12:50	A. Tibaldi
CFD-2040-C	W	6:00-9:50	W. Hopkins
CFD-2040-D	Th	3:00-6:50	G. Ebrahimian
CFD-2040-E	F	3:00-6:50	E. Litwin

CFD-2050

Sound Production for Film and Video

One semester: 3 credits

Each section limited to 16 students

A comprehensive course that analyzes the role of sound techniques in film and video—music, effects, voice-overs, sync sound, etc. Instruction in the composing of sound for film will be given and students will compose sound for theoretical situations. Readings that cover the principles of sound theory and application will be assigned. Visiting specialists will give practical instruction with recording machines, microphones and all mechanical elements used by sound recordists.

Course #	Day	Time	Semester	Instructor
CFD-2050-A	Tu	6:00-9:50	fall	A. Sanchez
CFD-2050-B	Th	9:00-12:50	fall	C. Newman
CFD-2050-C	Th	9:00-12:50	spring	C. Newman
CFD-2050-D	Th	3:00-6:50	fall	S. Rogers
CFD-2050-E	F	9:00-12:50	fall	A. Frieband
CFD-2050-F	F	9:00-12:50	spring	S. Rogers

CVD-2050

Introduction to AVID Editing

Spring semester: 3 credits

Each section limited to 12 students

Working with the latest AVID Media Composers, this course will examine the concepts and principles of random-accessed digital editing. We will discuss various ways of editorial problem solving for postproduction projects that range from documentary to commercial spots, industrials and music videos. Projects will be digitized and edited to a final master.

Course #	Day	Time	Instructor
CVD-2050-A	M	6:00-9:50	E. Bowes
CVD-2050-B	Tu	3:00-6:50	L. Vance
CVD-2050-C	Th	9:00-12:50	A. Odezynska

CFD-2060-A

Editing for Cinematographers

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: V. LoBrutto

During the visualization of a script and the production process, the director and the director of photography create, select and render the material that will be transformed into a cinematic narrative in the postproduction process. With each camera position, dolly move, tilt and pan, the cinematographer is supplying the editor with narrative information, structural elements and source. An in-depth knowledge of editing grammar, theory and practices is essential for the cinematographer to create the images that will later be organized into a fluid, well-paced story. Through lectures, discussions, screenings and the study of important cinematographers and editors, we will explore the ideas and principles that govern the editorial process.

AHD-2068-A

The Language of Film

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Sinha

Structured as an introduction to the basic terms and concepts of cinematic language, this course will explore the vocabulary, grammar, sign and syntax of film through screenings, lectures and discussion. Feature-length narratives as well as animated, experimental and documentary shorts will be addressed, with an emphasis on examining the function of the film as a formal construct—the basic principles of film form. We will also pay particular attention to the techniques of the film medium along with the questions of types and genres of films.

The course is analytical but with a thoroughly pragmatic bent: to map the extraordinary diversity of contemporary cinematic practice in relation to editing, sound, cinematography, framing, genre, auteur and narration. *Note: This course is cross-listed with AHD-2068-B.*

**AHD-2070
International Cinema**

One semester: 3 credits

Designed to facilitate an understanding of classic and contemporary international cinema, this course is dedicated to the study of films that have adopted a different aesthetic framework from Hollywood. We will discuss themes, ideologies, forms, the impact of history—both political and social—and the background stories of the filmmakers. Screenings will be drawn from the cinema of Mira Nair (India), Jean-Luc Godard (France), Andrei Tarkovsky (Russia), Federico Fellini (Italy) Carl Dreyer (Denmark), Luis Buñuel (Spain/Mexico) and Peter Weir (Australia), among others. *Note: The course sections below are cross-listed with AHD-2070, sections D through F.*

Course #	Day	Time	Semester	Instructor
AHD-2070-A	M	9:00-11:50	fall	R. Frumkes
AHD-2070-B	M	9:00-11:50	spring	R. Frumkes
AHD-2070-C	W	3:00-5:50	spring	A. Sinha

**CFD-2070
Lighting and Cinematography**

Two semesters: 3 credits each semester

Each section limited to 16 students

Instructor: L. Hillier

The technical and aesthetic aspect of lighting for film and digital video will be explored in this course. We will begin with an examination of basic lighting instruments and their characteristics and use in the art of lighting: color, composition, light-and-shadow, three-point lighting, cameras and lenses. The course will then focus on creating and controlling the cinematic style, and studying the differences between film and digital video. Exposure, latitude, interior, exterior, shooting, high-key and low-key styles, narrative and commercial production will all be covered. The second semester will concentrate on lens, film stock, and digital video compression. Assignments will vary from 15-second commercials to table-top and blue-screen productions to recreating scenes from feature films. The close relationship of production and postproduction in a computerized world will be examined.

Course #	Day	Time
CFD-2070-A	M	1:00-4:50
CFD-2070-B	Tu	3:00-6:50

**CFD-2080-A
Production Design**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: V. LoBrutto

The purpose of this course is to investigate and understand the role of production design in the filmmaking process. We will begin by tracing the history of art direction in the Hollywood studio system through the work of leading art directors. Particular attention will be given the work of William Cameron Menzies and how his contributions led to the advent of the production designer. The craft and job of the production designer will be explored in detail. The process and working methods will be defined and explained with particular focus on how directors collaborate with designers to capture their vision on film.

**CFD-2088-A
Film and Television Makeup**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: P. Mason

Makeup has been an integral part of filmmaking and television since their debuts—directors and actors alike rely on the talent of the makeup artist to give credibility to their characters. In this course, students will be given an overview of the field of makeup design and application (painting, construction methods, prosthesis) and then experiment with what they have learned. As an objective, students will design and create their own complete “character” makeup. The skills learned will be of benefit for personal projects and for a career in makeup artistry. *Note: This course is cross-listed with CFD-2088-B.*

**CFD-2120
Writers Workshop for the Short Film I**

One semester: 3 credits

Each section limited to 16 students

Designed as a workshop, this course will encourage students to think and write visually in screenplay form to create stories in short-film format. Script ideas detailing characters, dramatic events, sense-of-place, tone and style will be read in class allowing for an adventurous, open and constructive discussion. Each student will complete a 10-minute screenplay.

Course #	Day	Time	Semester	Instructor
CFD-2120-A	M	6:00-8:50	fall	G. Richards
CFD-2120-B	Tu	12:00-2:50	fall	E. Aison
CFD-2120-C	Tu	3:00-5:50	fall	G. Girion
CFD-2120-D	M	7:00-9:50pm	spring	J. Brooker
CFD-2120-E	Tu	6:00-8:50	spring	J. Brooker

**CFD-2137-A
Screenwriting Technique, Theory and Practice**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Tierno

From Aristotle’s *Poetics* to Robert McKee’s *Story* and *The Writers Journey*, Hollywood has employed many powerful writing systems and theoretical approaches to guide writers toward writing better stories. It behooves writers and directors to discover these systems early in their careers. In this survey-style course, students will work through exercises designed to teach the basics of each system, with the goal of discovering which ones suit their own creative temperaments. Classic film scripts and films will be analyzed to see how different techniques are manifest in great works. Emphasis will be placed on screenplay formatting and using Final Draft. The Hollywood screenplay coverage system will be examined and students will read new scripts and learn to write studio-style coverage. These coverage “drills” can help to get you the skills for finding work in the business and, more importantly, they will help you to understand how your own work will be evaluated. This discipline is invaluable to help writers develop. “Pitching” will be covered and practiced; guests from the industry will be invited to coach these exercises. Numerous short films will be screened and their corresponding scripts will be read in order to give students an immersion into great short screenplays and inspire them to write their own breakthrough shorts.

**CFD-2140
Screenwriting**

Two semesters: 3 credits each semester

Each section limited to 16 students

This course is designed to give a comprehensive introduction to the art of telling a story cinematically. Students are encouraged to explore stories that interest them using newspaper articles, short stories or personal observations/original ideas as a basis for their scripts. Characters will be created and imagined in dramatic events through dialogue and images describing conflicts and sense-of-place. In-class readings will support an environment in which students can share their initial ideas and participate in discussion of each other’s work. Story ideas, structure and character analysis can be applied to any style: fantasy, humor, adventure or American Realism. Each student will complete a full-length screenplay.

Course #	Day	Time	Instructor
CFD-2140-A	M	6:00-8:50	E. Aison
CFD-2140-B	Tu	9:00-11:50	D. Berry
CFD-2140-C	F	3:00-5:50	G. Girion

**CFD-2150
Character and Plot**

Fall semester: 3 credits

Each section limited to 16 students

Instructor: M. Miller

Character is the essence of a drama—the seed from which the plot and its dramatic actions are grown. By using the theories of Stanislavsky, viewing films and writing short, imaginative exercises, students will work on character development and plot derived exclusively from character and dramatic action, which is the visual and active language of the plot. Over the course of the semester,

students will complete full profiles on their characters and an outline or treatment of the script. *Creating Unforgettable Characters* and *An Actor Prepares* will be reference materials for this course.

Course #	Day	Time
CFD-2150-A	Tu	3:00-5:50
CFD-2150-B	Th	6:00-8:50

CFD-2159-A

Film Criticism

Tuesday 7:00-9:50pm

Fall semester: 3 credits

Instructor: T. Mooij

Designed to offer a structure for critical film analysis, this course will examine a variety of approaches to film criticism, and will provide a means for students to analyze their own creative output as well as that of well-known filmmakers. Students will gain insights into how to formulate objective assessments of a particular film or body of work from the perspective that there is not a single "right" way to review a film—whatever the genre. Does the work have an overriding theme? How do style, form and tone relate? Are there any cultural differences that need to be considered? We will screen and assess films in class; writing assignments will be given.

CFD-2160

Creating Character: The Mike Leigh Method

Spring semester: 3 credits

Each section limited to 16 students

The root of all drama is character. From Aristotle to Tony Kushner, from Chaplin to Spike Jonze, it is the characters that make us care. This workshop will explore a fusion of acting and writing techniques, which nurture a faster and deeper creation of character. Characters and plots will be developed through active exercises, improvisations and dialogue. This unique learning experience is for writers, actors, directors and others looking to take storytelling to another level.

Course #	Day	Time	Instructor
CFD-2160-A	Tu	3:00-5:50	D. Berry
CFD-2160-B	W	6:00-8:50	M. Grisanti
CFD-2160-C	Th	6:00-8:50	TBA

CFD-2202-A

Acting II

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: P. Calderon

Limited to 16 students

This course is for students who want to increase their thespian skills by working on scenes and monologues. Advanced techniques will be taught as well as communication skills for the actor to collaborate with the director, while staying within the actor/director relationship.

CFD-2230

Advanced Final Cut Pro

Spring semester: 3 credits

Each section limited to 16 students

Students will explore advanced features of Apple Final Cut Pro such as: effect editing, signal measurement and color correction. The integration of Final Cut Pro with other postproduction applications such as Adobe After Effects, Photoshop, DVD Studio Pro, Peak DV and Cinema Tools will also be addressed. How to manage media workflow while simultaneously exploring scene construction will be the focus of the course. Students must bring in their own work. Prerequisite: CFD-2020, Editing, or equivalent.

Course #	Day	Time	Instructor
CFD-2230-A	M	3:00-5:50	L. Vance
CFD-2230-B	Th	9:00-11:50	TBA
CFD-2230-C	Th	7:00-9:50pm	TBA

CFD-2348-A

Script Analysis

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: S. Robinson

This course will analyze the narrative structure of several major motion pictures. Focusing on the storytelling components of structure, plot, character motivation and development, students will identify traits that determine the success and effectiveness of selected films. Approaching screenplays from the perspective of the three-act structure (beginning, middle, end), students will develop an ability to define good storytelling form, necessary dramatic tension, rising action and other essential screenplay elements, including culmination and resolution. Students will also look at issues of the three-act form such as pacing within scenes, tension within scenes and economy of dialogue.

HLD-2950-A

Modern Drama I

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: G. Carey

This course will introduce students to the foundation of present-day theater. While attention will be paid to directors, actors and stage artists, the emphasis is on the playwright. The concentration will be on the realistic movement and will cover such dramatists as Ibsen, Strindberg, Chekhov and O'Neill.

CVD-3010

Advanced Film/Digital Production

Two semesters: 3 credits each semester

Each section limited to 16 students

Through exercises and demonstrations, this course will emphasize the craft, aesthetics and content of filmmaking as practiced in emerging and traditional formats. The premise is to develop expanded and sophisticated languages for the moving image in the 21st century. Each student will complete an assignment and an individual project in the first semester; a major project or series of projects is required in the second semester. Film or digital format can be used and edited accordingly. It is strongly recommended that students meet with the instructor of choice before registering for the course.

Course #	Day	Time	Instructor
CVD-3010-A	M	1:00-6:50	G. Wenner
CVD-3010-B	M	3:00-8:50	TBA
CVD-3010-C	Tu	9:00-2:50	D. Georgevich
CVD-3010-D	Th	9:00-2:50	Z. Amar
CVD-3010-E	Th	3:00-8:50	E. Bowes

CFD-3030-A

Advanced Lighting and Cinematography

Wednesday 9:00-2:50

Two semesters: 3 credits each semester

Instructor: I. Sunara

Limited to 15 students

Three interrelated areas of cinematography that are essential to the realization of the dramatic demands of the script—visualization of the script; communicating with actors; lighting and postproduction processes—are the focus of this course. Through demonstrations, discussions, screenings, critiques and hands-on projects, students will explore sophisticated lighting techniques for film and digital cinematography. How to translate ideas into images, experiment with varied lighting styles and create specific moods for interiors and exteriors will be examined, as well as the collaboration between the director and director of photography in planning action scenes, structure, coverage and the interpretation of the script. We will discuss emulsions, tonality, contrast, the "quality" of light, exposure, angles, composition, movement, continuity, lenses, depth of field, filters, special effects, lab liaisons (timing lights, printing, digital maste, and transfers) and managing camera and lighting crews. Arriflex 16-SR camera, advanced digital cameras, super speed lenses, dolly, Jib-arm, Gear head, Steady-cam, Tungsten, HMI and Kino-Flo lights will be used in class. *Note: Open to cinematography specialists only.*

CFD-3326-A**Advanced Documentary Workshop**

Monday 9:00-11:50

Two semesters: 3 credits per semester

Instructor: TBA

This course will build on the documentary created in CFD-2017, Documentary Workshop. Students will create one-hour broadcast documentaries and will have the opportunity to pitch, develop a treatment, create a budget and funding plan, discuss film festivals and distribution strategy for their own productions. Broadcast professionals will lecture and offer critique of student projects. Students are expected to fill crew positions and participate in all aspects of the selected class projects.

CVD-3050**AVID Editing**

Fall semester: 3 credits

Each section limited to 12 students

This course will examine the principles and concepts of random-access digital editing. Students will work on their own projects and assigned exercises.

Material will be digitized, then edited to a final master.

Course #	Day	Time	Instructor
CVD-3050-A	M	9:00-12:50	E. Bowes
CVD-3050-B	M	6:00-9:50	L. Vance
CVD-3050-C	Tu	3:00-6:50	L. Vance

CFD-3052-A**Sound Production II**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Newman

Limited to 16 students

This course is conducted as a series of workshops in practical applications of microphone techniques, boom operation, production mixing and sound design. In addition, students will begin postproduction mixing and preparation of post-production sound tracks. Discussion of the sound space with technicians, producers and directors will be included. Prerequisite: CFD-2050, Sound Production I.

AHD-3060**Masters of Light**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: T. Goodeve

Light is more than an aesthetic choice. It is also the electric bulb, x-rays, the beginning of the world (Genesis), photography, the big bang, cinema, Einstein's Theory of Relativity, photonics; it is the most important tool we currently use in medicine, communications, engineering and art. This course begins with the history of the physics and science of light and shadow. What exactly is light and when did we define it? What are the differences between artificial and natural light and how did the invention of artificial light change the nature of art and culture? In the second part of the course, each student will give a presentation on a master of light—painter, photographer, filmmaker or light artist.

Course #	Semester
AHD-3060-A	fall
AHD-3060-B	spring

CFD-3060**Advanced Directors' Workshop**

Two semesters: 3 credits each semester

Each section limited to 16 students

Preparation, understanding and communication are essential if the director is to get the performance he or she wants from the actors. Scenes from plays, films and television will be analyzed, broken down and blocked in class. Participants will direct scenes and work with professional actors. Topics include: the casting session, speaking the actor's language, getting the most from your rehearsal time, controlling the set, working with the cinematographer and editor.

Course #	Day	Time	Instructor
CFD-3060-A	W	3:00-6:50	J. Gallerger
CFD-3060-B	F	3:00-6:50	V. Jasny

CVD-3060**Advanced AVID Editing**

Spring semester: 3 credits

Each section limited to 10 students

Instructor: L. Vance

Advanced editing features and techniques of AVID will be examined. Topics will include: media management, effect editing, multiclip editing, color correction, signal measurement, film-to-tape projects, EDLs and professional output methods. Integration with other programs such as Adobe After Effects, Photoshop and DVD Studio Pro, as well as how to upgrade an Apple Final Cut Pro project to AVID for professional finishing will be explored. Prerequisite: CVD-3050, AVID Editing, or equivalent.

Course #	Day	Time
CVD-3060-A	M	6:00-9:50
CVD-3060-B	W	9:00-12:50

CFD-3070-A**Directing for the Stage**

Wednesday 3:00-6:50

Two semesters: 3 credits each semester

Instructor: T. Brangle

This course will give students the opportunity to direct and present one-act plays. The class will investigate rehearsal techniques and the art of directing in the theatrical medium. We will look at various questions, from structuring your rehearsal process to final preparation before performance. Students may also be asked to translate the work to television and restage it for the camera, to underscore the differences and similarities between stage and screen and explore where techniques in one medium may benefit the other.

CFD-3130**Pro Tools I**

One semester: 3 credits

Each section limited to 14 students

Audio is now firmly within the digital realm. This course will focus on the skills needed to operate within the Pro Tools interface as well as the basics of digital audio. Students will learn how to record dialogue, sound effects, and foley and synchronize these elements to picture. Signal flow, digital effects, MIDI concepts, file management, audio editing and basic mixing will also be covered. Students will record, create, mix and output mixes for several projects.

Course #	Day	Time	Semester	Instructor
CFD-3130-A	Tu	9:00-11:50	fall	N. Simopoulos
CFD-3130-B	F	9:00-11:50	fall	V. Stoll
CFD-3130-C	Tu	6:00-8:50	spring	N. Simopoulos
CFD-3130-D	W	9:00-11:50	spring	V. Stoll

CTD-3130**Film and Literature I**

Fall semester: 3 humanities and sciences credits

From their inception, film and television have engaged with literature in a complex relationship, which includes structures of narrative developed in novels, drama, epic poetry, stories, folk tales and myth. At the same time, the development of film and television has changed the course of literature in the 20th century. In this course, we focus on various aspects of the relationship among these mediums. We examine the issues of adaptation specifically in terms of the three-act structure of the classic Hollywood narrative; the relation of point of view in film to person in literature; the questions of tense in relation to mise-en-scène, etc. We look at 19th century serialized novels in relation to television series formats and at the relationship of fiction and nonfiction in early newspapers to daily television programming. Weekly screenings and readings are required. Although we will primarily read 20th-century literature, the course will include 19th-century classics. Films by Kubrick, Godard, Hitchcock, Welles, among others, will be discussed.

Course #	Day	Time	Instructor
CTD-3130-A	Tu	3:00-6:50	M. Grisanti
CTD-3130-B	Th	9:00-12:50	W. Beckley

CTD-3135

Film and Literature II

Spring semester: 3 humanities and sciences credits
 This is the second part of a two-semester required course. Please see CTD-3130 for course description.

Course #	Day	Time	Instructor
CTD-3135-A	Tu	3:00-6:50	M. Grisanti
CTD-3135-B	Th	9:00-12:50	W. Beckley

CFD-3140-A

Advanced Screenwriting

Thursday 3:00-5:50
 Two semesters: 3 credits each semester
 Instructor: S. Weinert
 Limited to 12 students
 The conception and completion of a feature screenplay is the goal of this course. Under the instructor's guidance, students will pitch their stories and produce treatments that will be developed into a feature-length screenplay (90 to 120 pages in length). Professional actors will participate in readings and improvisations from the material.

CFD-3150-A

Adapting the Novel

Wednesday 9:00-11:50
 Two semesters: 3 credits each semester
 Instructor: S. Weinert
 Limited to 12 students
 One might think that having the story already complete would make the process of adapting it for the screen a simple task. Adaptations are one of the most difficult processes a screenwriter can experience. One only has to read a book then see the film to understand that what works in the novel may not translate to the screen. Students will choose a literary piece—novel, play or short story—to adapt into a screenplay. Films from literature will be discussed and analyzed. Prerequisite: CFD-2120, Writers Workshop for the Short Film I, or CFD-2140, Screenwriting.

CFD-3160

Script Clinic

Monday 3:00-5:50
 One semester: 3 credits
 This course is designed for students interested in learning the critical skills and language needed in script analysis for the development and production of films. All thesis and third-year students will be invited to bring their scripts to class, where they will be read by professional actors, and then discussed to assist with the rewriting process. In addition, class members will be required to keep a journal that reflects their experience in this critical process.

Course #	Semester	Instructor
CFD-3160-A	fall	J. Brooker
CFD-3160-B	spring	G. Girion

CFD-3170-A

Writing the Television Series

Wednesday 3:00-5:50
 Two semesters: 3 credits each semester
 Instructor: J. Brooker
 Limited to 12 students
 Students learn the basics and practical steps of the hourlong dramatic (one-camera) form. Content may be contemporary mystery, 19th-century western, multi-story hospital, cops or continuing (soap opera) story, but the star or cast returns each week. Students learn character, pitch story springboards (ideas), develop plot points and write a story before moving on to a script (teleplay) in four acts. Students will write three short (five-page) scripts: (1) individually; (2) with a class partner; (3) as part of a larger writing staff, in order to explore the worlds of the freelancer, staff writer/producer, deadlines, censorship, office politics and teamwork. Produced scripts will be read and series screened.

CFD-3180

Pro Tools II: Sound Design

One semester: 3 credits
 Limited to 14 students
 Preparing audio sessions for output to various presentation formats using groups, sub mixes and advanced plug-in and automation techniques will be emphasized. Students will learn how to troubleshoot technical issues that arise when synchronizing sound and image. The craft of mixing for postproduction will be thoroughly discussed and explored. Prerequisite: CFD-3130, Pro Tools I, or equivalent.

Course #	Day	Time	Semester	Instructor
CFD-3180-A	W	12:00-2:50	fall	P. Goodrich
CFD-3180-B	Tu	9:00-11:50	spring	C. Faulkner
CFD-3180-C	W	12:00-2:50	spring	P. Goodrich

CFD-3213

Producing the Independent Film

Tuesday 3:00-5:50
 One semester: 3 credits
 Instructor: N. Leonelli
 The myriad elements that contribute to producing an independent film will be examined in this course. Through lectures, discussions and hands-on training with production software, students will explore all aspects of preparing and breaking down a project for production. Budgeting, location scouting, casting, hiring actors and crews, and scheduling, among other topics, will be discussed.

Course #	Semester
CFD-3213-A	fall
CFD-3213-B	spring

CFD-3220

Writers Workshop for the Short Film II

Fall semester: 3 credits
 Each section limited to 16 students
 This course will prepare students to create short, effective screenplays that can be at once both unique and universal. Emphasis will be placed on connecting to one's own material and vision through a series of discussions, writing exercises, readings and delving into creating characters. *Note: Open to junior and senior directing specialists only.*

Course #	Day	Time	Instructor
CFD-3220-A	M	9:00-11:50	G. Girion
CFD-3220-B	Tu	3:00-5:50	J. Brooker
CFD-3220-C	W	9:00-11:50	R. Simonelli
CFD-3220-D	Th	3:00-5:50	M. Miller

CFD-3230-A

Art of Editing

Tuesday 9:00-11:50
 Fall semester: 3 credits
 Instructor: R. Pepperman
 This intensive survey into the creative processes of postproduction will explore strategies to assist in recognizing problems in story, scene, sequence and structure, and then uncover the paths to constructive solutions. The course of study will encompass all film forms, including narrative, documentary, commercial spots, industrials and music videos. This course will determine what is constant in all good work, and how visual and aural elements can be rhythmically integrated to produce inspired editing.

CFD-3426

Recording Foley and Effects

One semester: 3 credits
 Instructor: C. Borgia
 While production and location recordists strive to come away with the best dialogue from a film shoot, editing can result in the loss of sound that gives a scene its character. Using a variety of props, shoes, surfaces and fabrics, foley artists re-create these "lost sounds" for film, video and, increasingly, video games in a controlled studio environment. This intensive workshop will focus on the techniques and practices of foley artistry. Microphone placement; recording; and the craft of convincingly mimicking footsteps, clothing movements, and scene-specific sounds will be covered. Students will re-create the audio from

actual film and television scenes, as well as record and design effects for video games. Prerequisite: CFD-3130, Pro Tools I.

Course #	Day	Time	Semester
CFD-3426-A	M	3:00-5:50	fall
CFD-3426-B	Tu	9:00-11:50	spring

CFD-3431

Sound and Music Techniques

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: N. Simopoulos

Limited to 12 students

You don't have to be a professional musician to make great sound tracks for your films and videos. With a keyboard and cutting-edge computer software programs such as Reason and Pro Tools, you can create great music to sync with your images. Students will have hands-on experience in a recording studio with live recording equipment and will learn the techniques of digital recording, editing and mixing. How to use prerecorded loops and effects in various musical styles—hip hop, world, jazz, rock, classical, among others—will also be covered. If you are a musician, you can enhance your compositions with these amazing tools.

No prior experience necessary.

Course #	Semester
CFD-3431-A	fall
CFD-3431-B	spring

CFD-3921-A

Finance and Distribution

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Sporn

This course will explore sources of financing and distribution and the resources, materials and methods to attain them. We will begin with the budgeting process and production costs to publicity, marketing, delivery, legal costs, and other—often overlooked—areas that can come back to haunt you. The tried-and-true sources of financing will be reviewed, and students will investigate other financing techniques. We will practice the art of sales—from creating a prospectus to marketing and publicity, prospecting for investors and pitching the project.

CFD-4010-A

Career Strategies

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: L. Balaban

Having fulfilled the requirements of a four-year film education, many students find that they are still apprehensive about entry into the professional film industry. There is so much ahead that remains vague: How do you raise capital for a first production? What is the best way to make industry contacts? In this course, we will discuss the many avenues to success in the film industry, as well as the pitfalls. Lectures on self-promotion and exploring the career paths of established directors, editors and cinematographers will be integral elements. Guest speakers from such fields as public relations, cable TV, DVD distribution, marketing, film finance and foreign sales will discuss their areas of expertise.

CFD-4020-A

Film and Entertainment Law

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: L. Klotz

This course will focus on the fundamentals of entertainment law by exploring the business and legal relationships within the broadcasting and film industries. Learn to anticipate and avoid legal problems prior to production. Key issues in the areas of copyright law, sources of financing, distribution agreements, insurance and union consideration will be discussed. There will be guest speakers from the field.

CFD-4040-A

Master Class in Screenwriting

Monday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: M. DeGasperi

This two-semester course will take each senior through the entire screenplay writing process. In the first semester, students will create a feature-length

screenplay based on an original idea. In the second semester, they will rewrite their work, polishing it to a professional-quality writing sample. The course will be conducted workshop style. Professional actors will aid in the second-semester readings. Students must have their story by the first class. *Note: Open to senior screenwriting specialists only.*

CFD-4080-A

Film Thesis I

Fall semester: 6 credits

Instructors: Thesis Committee

Cinematography specialists: Students must shoot two thesis films.

Directing specialists: Students must direct a film (12 to 20 minutes in length) that demonstrates an advanced level of craft and technique. Projects of longer duration must be approved by the Thesis Committee.

Editing specialists: Students must edit two thesis films.

All candidates for thesis will meet with the Thesis Committee for a general meeting at the end of their junior year and given information concerning the selection of an advisor, thesis proposal and submission guidelines, and important seminars. Students must begin their thesis projects in the fall semester of their senior year. Completed thesis projects are due at the end of the year. Students are required to submit a copy of their completed thesis project to the department chair. The College may reproduce work in matters pertaining to accreditation and promotion.

CFD-4085-A

Film Thesis II

Spring semester: 6 credits

Instructors: Thesis Committee

This is the second part of a two-semester required course. Please see CFD-4080 for course description.

CFD-4090-A

Screenwriting Thesis I

Fall semester: 6 credits

Instructors: Thesis Committee

Students are required to complete a feature-length screenplay (90 to 120 pages in length). The subject of the screenplay will be determined by sending a typewritten proposal to the chair's office, and meeting with the chair to discuss your submitted proposal.

All candidates for thesis will meet with the Thesis Committee for a general meeting at the end of their junior year and given information concerning the selection of an advisor, thesis proposal and submission guidelines, and important seminars. Students must begin their thesis projects in the fall semester of their senior year. Completed thesis projects are due by the end of the year. Students are required to submit a copy of their completed thesis project to the department chair. The College may reproduce work in matters pertaining to accreditation and promotion.

CFD-4095-A

Screenwriting Thesis II

Spring semester: 6 credits

Instructors: Thesis Committee

This is the second part of a two-semester required course. Please see CFD-4090 for course description.

CFD-4999-A

Film and Video Internship

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

Animation

First-Year Requirements

Freshman animation majors must take all the courses listed below. These courses are the foundation-year requirements and they must all be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged three different animation foundation course programs (numbered 1–3), all composed of the foundation-year required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled.

AHD-1080

History of Animation: Traditional to Digital

Fall semester: 3 credits

This course explores milestones in animation, from pioneers like Walt Disney, Norman McLaren and Lotte Reiniger, to present-day digital innovators. Along the way we'll consider a range of techniques, including line-and-cel, glass painting, stop motion, clay animation, morphs and 3D characters. We'll also see how—and why—animation deserves to be seen as perhaps the most complex art form.

AHD-1085

History of Animation II: Traditional to Digital

Spring semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1080 for course description.

AND-1020

Introduction to Animation

Two semesters: 3 credits each semester

Each section limited to 20 students

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Most importantly, this course will emphasize drawing skills, and the importance of one drawing in the context of many. Basic construction, line of action, perspective and looking—before touching pencil to paper—are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character mode sheets, animal anatomy and live models will be drawn in every class. Each semester, students will be required to complete a 30-second pencil test from storyboard through shooting.

AND-1040

Storytelling

One semester: 3 credits

Each section limited to 18 students

This course is an introduction to the basic concepts of storytelling. Oral traditions will be examined as will written narrative forms, including myth, drama, short stories, novels and poetry. Papers, outside readings and storyboarding of ideas will be required.

AND-1070

Acting for Animators

One semester: 3 credits

Each section limited to 18 students

The technique of acting can only be understood by practicing it. As an animator, one must understand what it is the actor needs from the director in order to establish proper perspective and emotions for animated characters. Students will learn the basic techniques all actors use in preparing for a scene and, as “actors with pencils,” further develop their communication skills.

FDD-1030

Drawing

Two semesters: 3 credits each semester

This course is about learning to see. It will examine drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects will be assigned to study design elements as they relate to drawing in both large and small scale. Basic skills will be stressed.

Open to first-year students only.

HCD-1010

Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020

Literature and Writing II

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

Animation Foundation 1 / FALL

	MON	TUES	WED	THURS	FRI
9					
10	AND-1020-51 Introduction to Animation 9:00-1:50 M. Abrahams			AND-1040-51 Storytelling 9:00-11:50 E. Aison	FDD-1030-51 Drawing 9:00-2:50 M. Archambault
11					
12				AHD-1080-51 History of Animation I 12:00-2:50 H. Beckerman	
1					
2					
3	HCD-1010-51 Literature and Writing I 3:00-5:50 D. Singer				
4					
5					
6					

Animation Foundation 1 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10	AND-1020-51 Introduction to Animation 9:00-1:50 M. Abrahams			AND-1070-51 Acting for Animators 9:00-11:50 R. Haufrect	FDD-1030-51 Drawing 9:00-2:50 M. Archambault
11					
12				AHD-1085-51 History of Animation II 12:00-2:50 H. Beckerman	
1					
2					
3	HCD-1020-51 Literature and Writing II 3:00-5:50 D. Singer				
4					
5					
6					

Animation Foundation 2 / FALL

	MON	TUES	WED	THURS	FRI
9					
10		FDD-1030-52 Drawing 9:00-2:50 M. Archambault		AND-1040-52 Storytelling 9:00-11:50 I. Margolina	AND-1020-52 Introduction to Animation 9:00-1:50 B. Lobovic
11					
12				AHD-1080-52 History of Animation I 12:00-2:50 H. Beckerman	
1					
2					
3		HCD-1010-52 Literature and Writing I 3:00-5:50 D. Singer			
4					
5					
6					

Animation Foundation 2 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10		FDD-1030-52 Drawing 9:00-2:50 M. Archambault		AND-1070-52 Acting for Animators 9:00-11:50 S. Pulo	AND-1020-52 Introduction to Animation 9:00-1:50 B. Lobovic
11					
12				AHD-1085-52 History of Animation II 12:00-2:50 H. Beckerman	
1					
2					
3		HCD-1020-52 Literature and Writing II 3:00-5:50 D. Singer			
4					
5					
6					

Animation Foundation 3 / FALL

	MON	TUES	WED	THURS	FRI
9					
10		AND-1020-53 Introduction to Animation 9:00-1:50 M. Sheridan			FDD-1030-53 Drawing 9:00-2:50 D. Duga
11					
12				AHD-1080-53 History of Animation I 12:00-2:50 H. Beckerman	
1					
2					
3					
4				AND-1040-53 Storytelling 3:00-5:50 E. Weil	HCD-1010-53 Literature and Writing I 3:00-5:50 R. Josimovich
5					
6					

Animation Foundation 3 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10		AND-1020-53 Introduction to Animation 9:00-1:50 M. Sheridan			FDD-1030-53 Drawing 9:00-2:50 D. Duga
11					
12				AHD-1085-53 History of Animation II 12:00-2:50 H. Beckerman	
1					
2					
3		AND-1070-53 Acting for Animators 3:00-5:50 S. Evans			HCD-1020-53 Literature and Writing II 3:00-5:50 R. Josimovich
4					
5					
6					

Animation

Second-Year Requirements

TRADITIONAL ANIMATION MAJORS

Course #	Title	Semester(s)
AND-2010	Animation Workshop	fall/spring
FDD-2020	Anatomy	fall/spring
AND-2070	Storyboarding for Animation	spring
AND-2090	Perspective Drawing	fall
AND-2110	Digital Compositing	fall/spring

STOP-MOTION MAJORS

Course #	Title	Semester(s)
AND-2020	Introduction to Stop Motion	fall/spring
AND-2110	Digital Compositing	fall/spring
AND-2140	Character Construction	fall
AND-2160	Miniature Sets and Action Props	spring

Animation

Third-Year Requirements

All third-year animation students must choose one of the specializations below and successfully complete all requirements listed within that specialization.

TRADITIONAL ANIMATION MAJORS

Course #	Title	Semester(s)
AND-3010	Advanced Animation Workshop	fall/spring
AND-3040	Advanced Life Drawing	fall/spring
AND-3120	Layout and Design	fall or spring
AND-3130	Sound Design for Animation	fall or spring

STOP-MOTION MAJORS

Course #	Title	Semester(s)
AND-3020	Advanced Stop-Action Animation	fall/spring
AND-3120	Layout and Design	fall or spring
AND-3130	Sound Design for Animation	fall or spring

Animation

Fourth-Year Requirements

Course #	Title	Semester(s)
AND-4010	Career Strategies for Animation	spring
AND-4020	Animation and Entertainment Law	fall
AND-4080	Animation Thesis	fall/spring

Animation

General Course Listing

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

Film, video and animation majors may register for courses in the BFA Computer Art Department with the proper prerequisites and permission from both department chairs, space permitting. Students will not be charged any course fee associated with these classes. Please refer to the undergraduate computer art section of this book.

AND-2010

Animation Workshop

Two semesters: 2 credits each semester
Each section limited to 18 students

This is an intensive course in the art of animation, the animated film and its importance and use in live-action films (animated sequences, special effects, titles, etc.). Instruction will be given on the use of the animation stand, construction of characters and preparation of the work for animation photography. There will be screenings and discussions of selected short animated films.

Course #	Day	Time	Instructor
AND-2010-A	M	3:00-7:50	TBA
AND-2010-B	Tu	9:00-1:50	D. Duga
AND-2010-C	Tu	3:00-7:50	M. Sheridan
AND-2010-D	Th	1:00-5:50	D. Crane

AND-2020-A

Introduction to Stop Motion

Wednesday 12:00-4:50

Two semesters: 2 credits each semester
Instructor: Voltaire

A wide range of stop-motion animation techniques, with a strong emphasis on character design, will be examined in this course. Subjects include: simple armature constructions, clay and puppet animation, replacements, beginning casting, backgrounds, rigging, and a variety of sculpture techniques and materials. In the first semester, students will participate in hands-on model building and animation exercises to familiarize themselves with the possibilities and challenges of the field. During the second semester, students will design and execute a short animated project. Guest lectures, field trips and screening of both commercial and independent work will be held throughout the year.

FDD-2020-A

Anatomy

Monday 9:00-11:50

Two semesters: 3 credits each semester
Instructor: S. Smulka

In this course, anatomy will be studied in enough detail to enable students to draw the muscular and skeletal systems from memory. The anatomical studies will explain how the underlying bone and muscles create the forms and surface landmarks of the living figure. A significant part of the course will be spent on drawing from the model.

FDD-2020-B-D**Anatomy**

Two semesters: 3 credits each semester

Instructor: A. Gerndt

Anatomy can offer a concrete structure for drawing and painting the figure. This studio course will relate the study of the skeleton and the muscles to the live model. The first semester will concentrate on the skeleton and the second on the muscular system. A strong emphasis will be put on drawing. Please bring a quality anatomy book such as *Albinus on Anatomy* by Hale and Coyle or *Anatomy for the Artist* by Jenö Barcsay.

Course #	Day	Time
FDD-2020-B	W	9:00-11:50
FDD-2020-C	W	12:00-2:50
FDD-2020-D	W	3:00-5:50

AND-2070**Storyboarding for Animation**

One semester: 2 credits

The story is one of the most important aspects of a film. This is a course about creating storyboards for animated films. Students will learn continuity, basic story structure and character delineation. In storyboard form, plots, situations and conflicts are developed. The entire process, from rough sketches to a finished presentation, will be covered. Also included are storyboards for television spots and cartoon shorts.

Course #	Day	Time	Semester	Instructor
AND-2070-A	Th	9:00-11:50	fall	I. Verbitsky
AND-2070-B	F	9:00-11:50	fall	H. Beckerman
AND-2070-C	Th	9:00-11:50	spring	I. Verbitsky
AND-2070-D	F	9:00-11:50	spring	H. Beckerman

AND-2090**Perspective Drawing**

One semester: 2 credits

Limited to 18 students

Everything that you need to know about perspective will be covered in this course. From the essential basics of one-, two- and three-point perspective to shadows, reflections, refraction and figure placement (including form and foreshortening); as well as the relationship of color and value to create the sense of light, atmosphere, space and form. Assignments are designed to prove the practical applications of the basic principles of perspective. Class sessions with models, props and lighting will assist in the exploration.

Course #	Day	Time	Semester	Instructor
AND-2090-A	W	12:00-2:50	fall	D. Poynter
AND-2090-B	W	6:00-8:50	fall	M. Rosner
AND-2090-C	F	3:00-5:50	fall	M. Rosner
AND-2090-D	Th	12:00-2:50	spring	D. Poynter

AND-2110**Digital Compositing and Animation Software**

Two semesters: 2 credits each semester

Each section limited to 10 students

The software programs that enable and enhance computer animation projects are the focus of this course. Students will learn to output projects using animation software to Beta SP. Adobe Photoshop techniques will be used to color-scan animation files, backgrounds and effects. Macromedia Flash will be introduced.

Course #	Day	Time	Instructor
AND-2110-A	M	9:00-11:50	E. Eiser
AND-2110-B	M	1:00-3:50	E. Eiser
AND-2110-C	M	4:30-6:50	E. Eiser
AND-2110-D	Tu	3:00-5:50	L. Cohen
AND-2110-E	W	9:00-11:50	P. Jaber

AND-2140-A**Character Construction**

Thursday 3:00-5:50

Fall semester: 2 credits

Instructor: C. Paolino

Celebrity Deathmatch, *Chicken Run*, *Nightmare Before Christmas* and *James and the Giant Peach* are some of the films that have relied on stop-motion figure construction for their success. This course is an ideal prerequisite for anyone who wants to make stop-motion animation films. Students will design their own stop-motion figure—sculpt the parts, build a wire structure, learn various jointing methods and detailed sculpting with polymer clays. The figure will be assembled, painted and dressed.

AND-2160-A**Miniature Sets and Action Props**

Thursday 3:00-5:50

Spring semester: 2 credits

Instructor: C. Paolino

Feature films like *Titanic*, *Pearl Harbor*, *Monkeybone*, *Chicken Run*, *Star Wars Episode I*, *Moulin Rouge* and *James and the Giant Peach* all contain miniature sets and props. In some cases, the sets were used strictly as backgrounds to be integrated with computer technology and have actors added, while others were used as sets for stop-motion animated characters. We will explore how to design sets where the doors, windows, cars and lampposts need to work on cue, as well as the techniques of miniature set and prop construction. The challenges of working with unique materials and constructing them to scale will also be examined.

AND-2217**Macromedia Flash Animation**

One semester: 3 credits

Macromedia Flash is used for creating vector graphics and animation for the Web. Students will learn the process of drawing and painting in Flash. The course will also cover how to incorporate graphics and combine Adobe After Effects into their projects to create special effects.

Course #	Day	Time	Semester	Instructor
AND-2217-A	Tu	9:00-11:50	fall	L. Cohen
AND-2217-B	Th	3:00-5:50	fall	TBA
AND-2217-C	W	3:00-5:50	spring	L. Cohen

AND-3010**Advanced Animation Workshop**

Two semesters: 3 credits each semester

What every animator needs to know to succeed. All about drawing, design and movement in a two-dimensional world as well as a three-dimensional environment. Use of field guides, exposure sheets, lip sync, in-betweens and layouts are covered. Runs, walks, takes, pans, trucks and preparation for camera, all done through the proper construction of a scene are demonstrated. Learn about the techniques of animation for the screen, whether in cel, cutouts, clay or any other technique commonly used in animation. How to tell a story and the science of movement are included to round out this essential course.

Course #	Day	Time	Instructor
AND-3010-A	M	9:00-2:50	D. Crane
AND-3010-B	Tu	3:00-8:50	C. Kugel
AND-3010-C	W	9:00-2:50	H. Beckerman

AND-3020-A**Advanced Stop-Action Animation**

Thursday 9:00-2:50

Two semesters: 3 credits each semester

Instructor: T. Kim

Limited to 16 students

This course gives students a rare opportunity to learn a highly specialized art form. Students will write a short script, design and build a character, record the voice track and shoot a film, either individually or in teams. The history of 3D puppet and clay animation will be discussed, and films will be screened and analyzed for technique.

AND-3040

Advanced Life Drawing

Two semesters: 3 credits each semester

This course will concentrate on two areas of drawing: the human figure and animals. Gesture, manner, weight, emotion and expressions of the body will be studied and drawn, both in the studio and on location.

Course #	Day	Time	Instructor
AND-3040-A	M	3:00-8:50	S. Gaffney
AND-3040-B	Tu	9:00-2:50	S. Gaffney
AND-3040-C	F	12:00-5:50	D. Ross

AND-3050

Drawing Animals

Monday 12:00-4:50

One semester: 3 credits

Instructor: D. Ross

Each section limited to 12 students

Using pencils, charcoal and watercolors, students will learn the intricacies of drawing live animals on location. Various strategies will be explored to assist the artist to stay within the immediacy of the field situation. Sessions will be held at various New York City zoos.

Course #	Semester
AND-3050-A	fall
AND-3050-B	spring

AND-3120

Layout and Design

One semester: 3 credits

Layout is the first and essential step to good animation. This course will stress proper perspective and character construction. Students will learn and understand three-point perspective, good framing and composition for their background layouts, and correct construction and staging for their animation poses. Students will work from character and prop model sheets, and a film storyboard that will cover most of the basic type layouts. Everyone will do finished layout packages, similar to working on a production in a professional studio.

Course #	Day	Time	Semester	Instructor
AND-3120-A	W	3:00-5:50	fall	D. Poynter
AND-3120-B	Th	9:00-11:50	fall	F. Tanz
AND-3120-C	W	3:00-5:50	spring	D. Poynter

AND-3130

Sound Design for Animation

One semester: 3 credits

Each section limited to 12 students

This course introduces students to the professional realities of sound track preparation for their animations. We will focus on both the technical and creative options available for creating dialogue tracks with actors as the initial stage of an animation project. In addition, students will explore the psychological, technical and creative stages of sound design, including foley, additional dialogue replacement, music, sound effects and the mix.

Course #	Day	Time	Semester	Instructor
AND-3130-A	Tu	12:00-2:50	fall	P. Goodrich
AND-3130-B	W	3:00-5:50	fall	P. Goodrich
AND-3130-C	F	12:00-2:50	fall	C. Faulkner
AND-3130-D	Tu	12:00-2:50	spring	P. Goodrich
AND-3130-E	W	3:00-5:50	spring	P. Goodrich
AND-3130-F	Th	9:00-11:50	spring	C. Faulkner

AND-3137

Creating Unforgettable Animation Characters

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: D. Solomon

Limited to 18 students

This course will delve into the process of creating animated characters. Methods of researching, creating a back story and understanding character psychology will be discussed and analyzed. Classic characters such as Bugs Bunny, Daffy Duck, Wile E. Coyote, and Beavis and Butt-Head will be screened and studied. Students will design and produce a profile on a character of their own creation.

Course #	Semester
AND-3137-A	fall
AND-3137-B	spring

AND-3172-A

Developing the Animated Series

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

The goal of this course is to provide the fundamentals for developing an animated series, including the premise, outline, character development and story arcs. We will begin with an overview of the history of the animated series in the United States, and how these series have been influenced by popular culture, as well as political and social events. While the focus of the course will concentrate on the creative process, we will also discuss such areas as domestic and international markets, financing, production, merchandise, and marketing and distribution.

AND-3251

Advanced Scriptwriting for Animation

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: I. Margolina

Limited to 12 students

Finding a unique style and approach to writing for animation is the focus of this course. We will screen great animations from around the world and examine how different artists found their unique voice. This course will provide the skills necessary to communicate the choice of image, emotion and mood in thesis work. Students will complete a short script and read the work in class in order to fine-tune presentation techniques.

Course #	Semester
AND-3251-A	fall
AND-3251-B	spring

AND-4010-A

Career Strategies for Animation

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: D. Levy

This course will familiarize students with the animation industry in New York, as well as nationally and internationally. Students will learn how to market their skills and their films by creating personalized portfolios, reels, résumés and mailers. Guest lecturers from the industry will discuss the exciting opportunities in the field of animation.

AND-4020-A

Animation and Entertainment Law

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Arnoff

This course will focus on the fundamentals of entertainment law by exploring the business and legal relationships within the broadcasting and film industries, in particular as they relate to animation. Learn to anticipate and avoid legal problems prior to production. Key issues in the areas of copyright law, sources of financing, distribution agreements, insurance and union consideration will be discussed. There will be guest speakers from the field.

Film, Video and Animation Electives Open to All Departments

Courses are listed in numerical order.

AND-4080-A

Animation Thesis I

Fall semester: 6 credits

Instructors: Thesis Committee

Students are required to complete an animated project that demonstrates an advanced level of craft and technique. The work should not exceed five minutes in length.

All candidates for thesis will meet with the Thesis Committee for a general meeting at the end of their junior year. At that meeting, students will be given information and detailed instructions concerning: selection of an advisor, thesis guidelines, proposal deadlines, specific requirements for specialists and important seminars. Students must begin their thesis projects in the fall semester of their senior year. Completed thesis projects are due at the end of the year. Students are required to submit a copy of their completed thesis project to the department chair. The College may reproduce work in matters pertaining to accreditation and promotion.

AND-4085-A

Animation Thesis II

Spring semester: 6 credits

Instructors: Thesis Committee

This is the second part of a two-semester required course. Please see AND-4080 for course description.

AND-4999-A

Animation Internship

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

CFD-1074-A

Acting for Film

Fall semester: 3 credits

Tuesday 6:00-8:50

Instructor: A. Rapoport

Limited to 16 students

This course is designed as an introduction to the world of actors and their techniques. Built on the basis of moment-to-moment reality, sense memory, improvisation and intuitive use of the self, students will learn how to create believable characters for the screen. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism essential to direction.

AND-1103-A

Introduction to Animation

Monday 2:00-6:50

Fall semester: 3 credits

Instructor: B. Ramos

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Most importantly, this course will emphasize drawing skills, and the importance of one drawing in the context of many. Basic construction, line of action, perspective and looking—before touching pencil to paper—are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character mode sheets, animal anatomy and live models will be drawn in every class. Students will complete a 30-second pencil test from storyboard through shooting.

CFD-2080-A

Production Design

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: V. LoBrutto

The purpose of this course is to investigate and understand the role of production design in the filmmaking process. We will begin by tracing the history of art direction in the Hollywood studio system through the work of leading art directors. Particular attention will be given the work of William Cameron Menzies and how his contributions led to the advent of the production designer. The craft and job of the production designer will be explored in detail. The process and working methods will be defined and explained with particular focus on how directors collaborate with designers to capture their vision on film.

CFD-2088-B

Film and Television Makeup

Tuesday 9:00-11:50

Fall semester: 3 credits

Fee: \$75

Instructor: P. Mason

Makeup has been an integral part of filmmaking and television since their debuts—directors and actors alike rely on the talent of the makeup artist to give credibility to their characters. In this course, students will be given an overview of the field of makeup design and application (painting, construction methods, prosthesis) and then experiment with what they have learned. As an objective, students will design and create their own complete “character” makeup. The skills learned will be of benefit for personal projects and for a career in makeup artistry. *Note: This course is cross-listed with CFD-2088-A.*

CFD-2159-A

Film Criticism

Tuesday 7:00-9:50pm

Fall semester: 3 credits

Instructor: T. Mooij

Designed to offer a structure for critical film analysis, this course will examine a variety of approaches to film criticism, and will provide a means for students to analyze their own creative output as well as that of well-known filmmakers. Students will gain insights into how to formulate objective assessments of a particular film or body of work from the perspective that there is not a single “right” way to review a film—whatever the genre. Does the work have an overriding theme? How do style, form and tone relate? Are there any cultural differences that need to be considered? We will screen and assess films in class; writing assignments will be given.

CFD-2202-A

Acting II

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: P. Calderon

Limited to 16 students

This course is for students who want to increase their thespian skills by working on scenes and monologues. Advanced techniques will be taught as well as communication skills for the actor to collaborate with the director, while staying within the actor/director relationship.

CFD-2412-A

Genre by Genre

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Frumkes

Every production brings with it physical and financial hurdles. The documentary film, for example, poses a host of unique problems for the filmmakers when compared with the horror film or the romantic comedy. These challenges apply to pre-marketing, breakdown and budgeting, funding, production and distribution. In this course, student teams will be assigned different features film scripts/projects to research in regards to all the potential difficulties listed above, participate in class discussions and interact with guests from the various genres.

AND-3172-A

Developing the Animated Series

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

The goal of this course is to provide the fundamentals for developing an animated series, including the premise, outline, character development and story arcs. We will begin with an overview of the history of the animated series in the United States, and how these series have been influenced by popular culture, as well as political and social events. While the focus of the course will concentrate on the creative process, we will also discuss such areas as domestic and international markets, financing, production, merchandise, and marketing and distribution.

AND-3137

Creating Unforgettable Animation Characters

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: D. Solomon

Limited to 18 students

This course will delve into the process of creating animated characters. Methods of researching, creating a back story and understanding character psychology will be discussed and analyzed. Classic characters such as Bugs Bunny, Daffy Duck, Wile E. Coyote, and Beavis and Butt-Head will be screened and studied. Students will design and produce a profile on a character of their own creation.

<i>Course #</i>	<i>Semester</i>
AND-3137-A	fall
AND-3137-B	spring

AND-3251

Advanced Scriptwriting for Animation

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: I. Margolina

Limited to 12 students

Finding a unique style and approach to writing for animation is the focus of this course. We will screen great animations from around the world and examine how different artists found their unique voice. This course will provide the skills necessary to communicate the choice of image, emotion and mood in thesis work. Students will complete a short script and read the work in class in order to fine-tune presentation techniques.

<i>Course #</i>	<i>Semester</i>
AND-3251-A	fall
AND-3251-B	spring

Department of Fine Arts

Degree Requirements

Successful completion of 120 credits and all course requirements, including: 72 credits in studio courses (69 carrying an "F" prefix) 30 credits in humanities and sciences. In addition to the Humanities Distribution Requirements, one semester of HHD-2990, Western Civilization I, and one semester of HHD-2995, Western Civilization II, fine arts majors are required to take one history course (HHD prefix) and "R" or "R1" section affix only 18 credits in art history

In addition to the course requirements listed below, students are required to submit their work for review at the end of each semester. Students will not be permitted to begin classes the following semester until the work has been evaluated.

First-Year Requirements

Freshman fine arts majors must take all the courses listed below. These courses are the foundation-year requirements and they must all be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses. If you have received credits in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.

We have arranged 13 different general foundation course programs (numbered 1–13), all composed of the foundation-year required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled. *Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.*

Freshmen who will begin their studies in the spring 2007 semester should refer to general foundation blocks 14 and 15.

Note: If you need to change a class, you cannot have the same instructor for FPD-1020, Painting, and FDD-1030, Drawing; or for FSD-1050, Sculpture and FDD-1030, Drawing.

AHD-1010 Survey of World Art I

One semester: 3 credits

As the first part of a two-semester introduction to the art of Western and non-Western cultures this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHD-1015 Survey of World Art II

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1010 for course description.

FDD-1030

Drawing

Two semesters: 3 credits each semester

This course is about learning to see. It will examine drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects will be assigned to study design elements as they relate to drawing in both large and small scale. Basic skills will be stressed. Open to first-year students only.

FPD-1020

Painting

Two semesters: 3 credits each semester

Students will study visual perception through painting, stressing both a practical and a theoretical understanding of color. An exploration of form and content will be undertaken with an emphasis on technical skills and individual expression. Self-expression will be encouraged—right from the start. Each project will serve as an exercise in a fundamental area of painting and as a vehicle for personal and conceptual investigation. Course content will include what's going on now, as well as historically, in the arts. Critiques will begin a dialogue that teaches a critical vocabulary.

FSD-1050

Sculpture

One semester: 3 credits

An investigation of perception as it relates to space and volume in three dimensions. Emphasis is on the exploration of diverse media and their potentialities.

HCD-1010

Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020

Literature and Writing II

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

SMD-1020

Foundations of Visual Computing

One semester: 3 credits

This course is an introduction to the tools, terms and techniques of visual computing for artists. Students will learn the basic computer skills to operate and maintain a computer and the creative techniques used to create collages and layered images as well as the tools required to display their work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

General Foundation 1 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting 9:00-2:50 L. Behnke		FDD-1030-01 Drawing 9:00-2:50 I. Richer		
12					AHD-1010-01 Survey of World Art I 12:00-2:50 R. Lorance
1					
2		FSD-1050-01 Sculpture 12:00-5:50 J. Cohen			
3				HCD-1010-01 Literature and Writing I 3:00-5:50 R. Auletta	
4					
5					
6					

General Foundation 1 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting 9:00-2:50 L. Behnke		FDD-1030-01 Drawing 9:00-2:50 I. Richer		
12					AHD-1015-01 Survey of World Art II 12:00-2:50 R. Lorance
1					
2		SMD-1020-01 Foundations of Visual Comp. 12:00-5:50 D. Newcomb			
3				HCD-1020-01 Literature and Writing II 3:00-5:50 Instructor: TBA	
4					
5					
6					

General Foundation 2 / FALL

	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-02 Survey of World Art I 9:00-11:50 R. Mahoney	
11	FPD-1020-02 Painting 9:00-2:50 D. Chow				
12				HCD-1010-02 Literature and Writing I 12:00-2:50 G. MacKenzie	
1					
2			FDD-1030-02 Drawing 12:00-5:50 S. Etkin		
3				SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 K. Schaffer	SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 K. Schaffer
4					
5					
6					

General Foundation 2 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-02 Survey of World Art II 9:00-11:50 R. Mahoney	
11	FPD-1020-02 Painting 9:00-2:50 D. Chow				
12				HCD-1020-02 Literature and Writing II 12:00-2:50 G. MacKenzie	
1					
2			FDD-1030-02 Drawing 12:00-5:50 S. Etkin		
3				FSD-1050-02 Sculpture 3:00-5:50 J. Silverthorne	FSD-1050-02 Sculpture 3:00-5:50 J. Silverthorne
4					
5					
6					

General Foundation 3 / FALL

	MON	TUES	WED	THURS	FRI
9					
10			HCD-1010-03 Literature and Writing I 9:00-11:50 G. Carey		AHD-1010-03 Survey of World Art I 9:00-11:50 C. Daigle
11		FPD-1020-03 Painting 9:00-2:50 F. Roth			FSD-1050-03 Sculpture 9:00-2:50 M. Carlson
12					
1					
2					FDD-1030-03 Drawing 12:00-5:50 A. Munizaga
3					
4					
5					
6					

General Foundation 3 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10			HCD-1020-03 Literature and Writing II 9:00-11:50 G. Carey		AHD-1015-03 Survey of World Art II 9:00-11:50 C. Daigle
11		FPD-1020-03 Painting 9:00-2:50 F. Roth			SMD-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb
12					
1					
2					FDD-1030-03 Drawing 12:00-5:50 A. Munizaga
3					
4					
5					
6					

General Foundation 4 / FALL

	MON	TUES	WED	THURS	FRI
9					AHD-1010-04 Survey of World Art I 9:00-11:50 P. Macapia
10		FSD-1050-04 Sculpture 9:00-11:50 J. Silverthorne			
11			FPD-1020-04 Painting 9:00-2:50 E. Ausby		
12				HCD-1010-04 Literature and Writing I 12:00-2:50 R. DiPalma	
1					
2					FDD-1030-04 Drawing 12:00-5:50 B. Adams
3					
4				FSD-1050-04 Sculpture 3:00-5:50 J. Silverthorne	
5					
6					

General Foundation 4 / SPRING

	MON	TUES	WED	THURS	FRI
9		SMD-1020-04 Foundations of Visual Comp. 9:00-11:50 K. Schaffer			AHD-1015-04 Survey of World Art II 9:00-11:50 P. Macapia
10					
11			FPD-1020-04 Painting 9:00-2:50 E. Ausby		
12				HCD-1020-04 Literature and Writing II 12:00-2:50 R. DiPalma	
1					
2					FDD-1030-04 Drawing 12:00-5:50 B. Adams
3			SMD-1020-04 Foundations of Visual Comp. 3:00-5:50 K. Schaffer		
4					
5					
6					

General Foundation 5 / FALL

	MON	TUES	WED	THURS	FRI
9	HCD-1010-05 Literature and Writing I 9:00-11:50 S. Van Booy				
10					
11				FDD-1030-05 Drawing 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting 12:00-5:50 F. Brickhouse	SMD-1020-05 Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHD-1010-05 Survey of World Art I 3:00-5:50 J. Harris	
4					
5					
6					

General Foundation 5 / SPRING

	MON	TUES	WED	THURS	FRI
9	HCD-1020-05 Literature and Writing II 9:00-11:50 S. Van Booy				
10					
11				FDD-1030-05 Drawing 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting 12:00-5:50 F. Brickhouse	FSD-1050-05 Sculpture 12:00-5:50 B. Schwartz		
3				AHD-1015-05 Survey of World Art II 3:00-5:50 J. Harris	
4					
5					
6					

General Foundation 6 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting 9:00-2:50 T. Kahn		SMD-1020-06 Foundations of Visual Comp. 9:00-2:50 B. Bobkoff
12		HCD-1010-06 Literature and Writing I 12:00-2:50 G. Carey			
1					
2	FDD-1030-06 Drawing 12:00-5:50 A. Wilson				
3			AHD-1010-06 Survey of World Art I 3:00-5:50 M. Denton		
4					
5					
6					

General Foundation 6 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting 9:00-2:50 T. Kahn		FSD-1050-06 Sculpture 9:00-2:50 P. Dudek
12		HCD-1020-06 Literature and Writing II 12:00-2:50 G. Carey			
1					
2	FDD-1030-06 Drawing 12:00-5:50 A. Wilson				
3			AHD-1015-06 Survey of World Art II 3:00-5:50 M. Denton		
4					
5					
6					

General Foundation 7 / FALL

	MON	TUES	WED	THURS	FRI
9					HCD-1010-07 Literature and Writing I 9:00-11:50
10					
11				FPD-1020-07 Painting 9:00-2:50 N. Chunn	R. Josimovich
12					
1					
2		SMD-1020-07 Foundations of Visual Comp. 12:00-5:50 T. Fong	FDD-1030-07 Drawing 12:00-5:50 N. Karsten		
3					AHD-1010-07 Survey of World Art I 3:00-5:50 R. Sarkissian
4					
5					
6					

General Foundation 7 / SPRING

	MON	TUES	WED	THURS	FRI
9					HCD-1020-07 Literature and Writing II 9:00-11:50
10					
11				FPD-1020-07 Painting 9:00-2:50 N. Chunn	R. Josimovich
12					
1					
2		FSD-1050-07 Sculpture 12:00-5:50 S. DeFrank	FDD-1030-07 Drawing 12:00-5:50 N. Karsten		
3					AHD-1015-07 Survey of World Art II 3:00-5:50 R. Sarkissian
4					
5					
6					

General Foundation 8 / FALL

	MON	TUES	WED	THURS	FRI
9					
10				HCD-1010-08 Literature and Writing I 9:00-11:50 F. Litvack	
11					
12					
1					
2	SMD-1020-08 Foundations of Visual Comp. 12:00-5:50 A. Pearlman			FDD-1030-08 Drawing 12:00-5:50 A. Munizaga	FPD-1020-08 Painting 12:00-5:50 S. Joelson
3		AHD-1010-08 Survey of World Art I 3:00-5:50 A. Wooster			
4					
5					
6					

General Foundation 8 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10				HCD-1020-08 Literature and Writing II 9:00-11:50 F. Litvack	
11					
12					
1					
2	FSD-1050-08 Sculpture 12:00-5:50 J. Perlman			FDD-1030-08 Drawing 12:00-5:50 P. Hristoff	FPD-1020-08 Painting 12:00-5:50 S. Joelson
3		AHD-1015-08 Survey of World Art II 3:00-5:50 A. Wooster			
4					
5					
6					

General Foundation 9 / FALL

	MON	TUES	WED	THURS	FRI
9					AHD-1010-09 Survey of World Art I 9:00-11:50 A. Wooster
10		HCD-1010-09 Literature and Writing I 9:00-11:50 M. Curley			
11	FDD-1030-09 Drawing 9:00-2:50 B. Larsen		FPD-1020-09 Painting 9:00-2:50 P. Heinemann	SMD-1020-09 Foundations of Visual Comp. 9:00-2:50 A. Pearlman	
12					
1					
2					
3					
4					
5					
6					

General Foundation 9 / SPRING

	MON	TUES	WED	THURS	FRI
9					AHD-1015-09 Survey of World Art II 9:00-11:50 A. Wooster
10		HCD-1020-09 Literature and Writing II 9:00-11:50 M. Curley			
11	FDD-1030-09 Drawing 9:00-2:50 B. Larsen		FPD-1020-09 Painting 9:00-2:50 P. Heinemann	FSD-1050-09 Sculpture 9:00-2:50 J. Cohen	
12					
1					
2					
3					
4					
5					
6					

General Foundation 10 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting 9:00-2:50 M. Lerner	FDD-1030-10 Drawing 9:00-2:50 P. Heinemann			FSD-1050-10 Sculpture 9:00-2:50 P. Dudek
12			HCD-1010-10 Literature and Writing I 12:00-2:50 Instructor: TBA		
1					
2					
3	AHD-1010-10 Survey of World Art I 3:00-5:50 R. Sarkissian				
4					
5					
6					

General Foundation 10 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting 9:00-2:50 M. Lerner	FDD-1030-10 Drawing 9:00-2:50 P. Heinemann			SMD-1020-10 Foundations of Visual Comp. 9:00-2:50 S. Fleischmann
12			HCD-1020-10 Literature and Writing II 12:00-2:50 R. Di Palma		
1					
2					
3	AHD-1015-10 Survey of World Art II 3:00-5:50 R. Sarkissian				
4					
5					
6					

General Foundation 11 / FALL

	MON	TUES	WED	THURS	FRI
9	FSD-1050-11 Sculpture 9:00-11:50 S. DeFrank		FSD-1050-11 Sculpture 9:00-11:50 S. DeFrank		
10					
11					
12				AHD-1010-11 Survey of World Art I 12:00-2:50 J. Angeline	FPD-1020-11 Painting 12:00-5:50 L. Behnke
1					
2	FDD-1030-11 Drawing 12:00-5:50 A. Belag			HCD-1010-11 Literature and Writing I 3:00-5:50 G. MacKenzie	
3					
4					
5					
6					

General Foundation 11 / SPRING

	MON	TUES	WED	THURS	FRI
9	SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 L. Lordi		SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 L. Lordi		
10					
11					
12				AHD-1015-11 Survey of World Art II 12:00-2:50 J. Angeline	FPD-1020-11 Painting 12:00-5:50 L. Behnke
1					
2	FDD-1030-11 Drawing 12:00-5:50 A. Belag			HCD-1020-11 Literature and Writing II 3:00-5:50 G. MacKenzie	
3					
4					
5					
6					

General Foundation 12 / FALL

	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing 9:00-2:50 C. Donegan	SMD-1020-12 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	FPD-1020-12 Painting 9:00-2:50 D. Kardon
12					
1					
2					
3			HCD-1010-12 Literature and Writing I 3:00-5:50 F. Litvack	AHD-1010-12 Survey of World Art I 3:00-5:50 S. Ginsburg	
4					
5					
6					

Note: General Foundation 12 courses are held on Thursday, Friday and Saturday.

General Foundation 12 / SPRING

	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing 9:00-2:50 C. Donegan	FPD-1020-12 Painting 9:00-2:50 D. Kardon	FSD-1050-12 Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			HCD-1020-12 Literature and Writing II 3:00-5:50 F. Litvack	AHD-1015-12 Survey of World Art II 3:00-5:50 S. Ginsburg	
4					
5					
6					

Note: General Foundation 12 courses are held on Thursday, Friday and Saturday.

General Foundation 13 / FALL				
MON	TUES	WED	THURS	FRI
9	HCD-1010-13 Literature and Writing I 9:00-11:50 Instructor: TBA			
10				
11				FDD-1030-13 Drawing 9:00-2:50 J. Shane
12				
1				
2	FSD-1050-13 Sculpture 12:00-5:50 J. Perlman		FPD-1020-13 Painting 12:00-5:50 B. Komoski	AHD-1010-13 Survey of World Art I 3:00-5:50 Instructor: TBA
3				
4				
5				
6				

Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.

General Foundation 13 / SPRING				
MON	TUES	WED	THURS	FRI
9	HCD-1020-13 Literature and Writing II 9:00-11:50 Instructor: TBA			
10				
11				FDD-1030-13 Drawing 9:00-2:50 J. Shane
12				
1				
2	SMD-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong		FPD-1020-13 Painting 12:00-5:50 B. Komoski	AHD-1015-13 Survey of World Art II 3:00-5:50 Instructor: TBA
3				
4				
5				
6				

Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.

Honors Program General Foundation / FALL				
MON	TUES	WED	THURS	FRI
9	HHD-1040-HP Political Hist. Mod. World I 9:00-10:25 C. Skutsch			
10	HPD-1050-HP Makers of the Mod. Mind I 10:00-11:30 T. Huhn		HLD-1824-HP Self and the Other 10:00-11:30 M. Hendricks	
11	AHD-1040-HP Hist./Theory of 20th-Cen. Art I 10:30-11:55 I. Taube			
12				
1				
2				
3	FDD-1030-HP Drawing 12:00-5:50 J. Linhares	FSD-1050-HP Sculpture 12:00-5:50 B. Schwartz	FPD-1020-HP Painting 12:00-5:50 A. Rosenberg	
4				
5				
6				

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

Honors Program General Foundation / SPRING				
MON	TUES	WED	THURS	FRI
9	HHD-1045-HP Political Hist. Mod. World II 9:00-10:25 C. Skutsch			
10	HPD-1055-HP Makers of the Mod. Mind II 10:00-11:30 T. Huhn		HLD-1827-HP The Language of Modernism 10:00-11:30 R. Weinreich	
11	AHD-1045-HP Hist./Theory of 20th-Cen. Art II 10:30-11:55 I. Taube			
12				
1				
2				
3	FDD-1030-HP Drawing 12:00-5:50 J. Linhares	SMD-1020-HP Foundations of Visual Comp. 12:00-5:50 S. Barrett	FPD-1020-HP Painting 12:00-5:50 A. Rosenberg	
4				
5				
6				

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

General Foundation Courses for Freshmen Beginning Spring 2007

Freshmen who will begin their studies in the spring semester must register for spring 2007 and summer 2007 General Foundation 14 or spring 2007 and summer 2007 General Foundation 15. Please look over both schedules and decide which would be best for you. Since each program has a limited number of seats, we cannot guarantee that you will be registered for your first choice.

General Foundation 14 / SPRING 2007					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-14 Survey of World Art I	
10				9:00-11:50 A. Wooster	
11			FDD-1030-14 Drawing 9:00-2:50 Instructor: TBA		
12					
1					
2	FPD-1020-14 Painting 12:00-5:50 Instructor: TBA			SMD-1020-14 Foundations of Visual Comp. 12:00-5:50 T. Fong	
3			HCD-1010-14 Literature and Writing I 3:00-5:50 J. Immerman		
4					
5					
6					

General Foundation 14 / SUMMER 2007					
	5/7 – 5/25	5/21 – 6/8	6/4 – 6/22	6/18 – 7/9	7/12 – 8/2
9					
10					
11		FPD-1020-14 Painting 9:00-2:50 M-F Instructor: TBA		FSD-1050-14 Sculpture 9:00-2:50 M-F Instructor: TBA	FDD-1030-14 Drawing 9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-14 Survey of World Art II 3:00-5:50 M-F A. Wooster		HCD-1020-14 Literature and Writing II 3:00-5:50 M-F R. Milgrom		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 15 / SPRING 2007					
	MON	TUES	WED	THURS	FRI
9		HCD-1010-15 Literature and Writing I 9:00-11:50 N. Friedland		AHD-1010-15 Survey of World Art I 9:00-11:50 R. Lorance	
10					
11					
12					
1					
2	FDD-1030-15 Drawing 12:00-5:50 Instructor: TBA			FPD-1020-15 Painting 12:00-5:50 Instructor: TBA	SMD-1020-15 Foundations of Visual Comp. 12:00-5:50 B. Bobkoff
3					
4					
5					
6					

General Foundation 15 / SUMMER 2007					
	5/7 – 5/25	5/21 – 6/8	6/4 – 6/22	6/18 – 7/9	7/12 – 8/2
9					
10					
11		FPD-1020-15 Painting 9:00-2:50 M-F Instructor: TBA		FSD-1050-15 Sculpture 9:00-2:50 M-F Instructor: TBA	FDD-1030-15 Drawing 9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-15 Survey of World Art II 3:00-5:50 M-F R. Lorance		HCD-1020-15 Literature and Writing II 3:00-5:50 M-F N. Friedland		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

Fine Arts Second-Year Requirements

Second-year fine arts majors must take 9 credits per semester of electives that carry an "F" prefix. This includes a minimum of 3 credits each semester of fine arts drawing (Anatomy, Drawing the Figure or Drawing Workshop).

When registering for workshops (drawing, painting, sculpture), second-year fine arts majors should choose from courses in the "2000" category.

Second-year fine arts majors must choose one section of: AHD-2020, Modern Art Through Pop I, and AHD-2025, Modern Art Through Pop II (see Art History Department General Course Listing for specifics) and HHD-2990, Western Civilization I, and HHD-2995, Western Civilization II (see Fine Arts Department General Course Listing for specifics) unless they have completed these courses at SVA or another institution.

Fine Arts Third-Year Requirements

Third-year fine arts majors must take 9 credits per semester of electives that carry an "F" prefix. This includes a minimum of 3 credits each semester of fine arts drawing or printmaking. A third-year student cannot choose a second-year drawing class in the "2000" category to meet this requirement.

When registering for workshops (drawing, painting, sculpture, video, computer art), third-year fine arts majors should choose from courses in the "3000" category unless there are special circumstances.

Third-year fine arts majors must take one semester of HDD-3200, Ideas in Art (see Art History Department General Course Listing for specifics), unless they have already completed this course at SVA or another institution. Students are required to register for FID-3010-A, Visiting Artists Seminar.

Fine Arts Fourth-Year Requirements

Students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, to be eligible to graduate.

All fourth-year fine arts majors are required to register for one of the following Senior Workshops: FPD-4010-A or FSD-4010-A. Students are required to choose one section of FID-4030 and FID-4040 in the fall semester, one section of FID-4050 and FID-4060 in the spring semester, two semesters of FID-4110, Visiting Artists Seminar and one semester of AHD-4140, Senior Seminar.

Fine Arts General Course Listing Electives Open To All Departments

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

SECOND-YEAR FINE ARTS COURSES

Note: For all workshops scheduled from 9:00 am to 5:50 pm, the instructor will be present from 9:00 am to 2:50 pm.

FDD-2020-A

Anatomy

Monday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: S. Smulka

In this course, anatomy will be studied in enough detail to enable students to draw the muscular and skeletal systems from memory. The anatomical studies will explain how the underlying bone and muscles create the forms and surface landmarks of the living figure. A significant part of the course will be spent on drawing from the model.

FDD-2020-B-D

Anatomy

Two semesters: 3 credits each semester

Instructor: A. Gerndt

Anatomy can offer a concrete structure for drawing and painting the figure. This studio course will relate the study of the skeleton and the muscles to the live model. The first semester will concentrate on the skeleton and the second on the muscular system. Please bring a quality anatomy book such as *Albinus on Anatomy* by Hale and Coyle or *Anatomy for the Artist* by Jenő Barcsay.

Course #	Day	Time
FDD-2020-B	W	9:00-11:50
FDD-2020-C	W	12:00-2:50
FDD-2020-D	W	3:00-5:50

FDD-2054-A

Drawing the Figure

Monday 12:00-5:50

Two semesters: 3 credits each semester

Instructor: A. van Dalen

This course will emphasize the primary facets of drawing the figure that have given it an enduring and prominent place in art. Drawing and representing the figure will lead to a better understanding of line, gesture, proportion, volume and composition. Observation, concept, character and materials will be discussed in relation to portraying the human figure. Classical traditions as well as contemporary examples of figure drawing will be explored. All drawing media are welcome, including ink and watercolor.

FDD-2066-A

Drawing Workshop

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: E. Sisto (fall), M. Goldberg (spring)

Fall semester: This course will focus on the model. Students will approach the figure in space very directly at first and then move toward a more personal expression. We'll concentrate on how to structure a picture, the use of the picture plane as an organizing tool, and plastic form. We'll use charcoal in the beginning and then diversify.

Spring semester: In the spring semester, students will approach the figure very directly, and then be encouraged to move away, using the figure as a catalyst.

Through direct observation, students will be encouraged to work with materials more internally, looking both inside and outside. We will explore many materials and means with which to approach the act of drawing.

FDD-2066-B

Drawing Workshop

Thursday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: L. Wells

Using a model, diverse approaches are encouraged with emphasis on drawing as a combined process of thought and emotional response.

FDD-2066-C

Drawing Workshop

Thursday 12:00-5:50

Two semesters: 3 credits each semester

Instructor: B. Larsen

Definition of drawing: act of a person or thing that draws anything. In this course students push ideas to their visual limits. Each student will learn to take an idea, document it, and explore unique and individualistic ways to use it in a visual format. Then through conventional drawing techniques, consider other ways to experiment with the same idea. Students will be encouraged to render the idea and variations of it in different materials and media and participate actively in group critiques.

FDD-2066-D

Drawing Workshop

Friday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: S. DeFrank

What does it mean to draw? How is drawing relevant in today's art world? This course is about the experience of drawing and looking at drawings and about the possibilities of extending our traditional ideas concerning the limits of drawings. We will attempt to answer these questions through a series of discussions and exercises in and out of class. All types of materials are encouraged. Figurative and abstract imagery will be examined.

FDD-2066-E

Drawing Workshop

Monday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: B. DePalma

The premise of this course is that drawing constitutes the fundamental basis of all visual language. As such, drawing will be explored through the development of both technical skills and concepts. The clarification of personal vision will be joined with stimulating dialogue revolving around contemporary issues. Work will involve the use of all media. Experimentation and invention will be stressed. Drawing will be viewed as a prime vehicle through which the artist grows in the struggle for freedom of expression.

FPD-2099-A

Painting Workshop

Tuesday, Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: E. Ausby

This painting course is designed to further the development of the student who is beginning a personalized approach to painting. The student will be encouraged and assisted in the development of that approach. Through discussion and criticism, special emphasis will be placed on what is unique to the student's work.

FPD-2099-B

Painting Workshop

Thursday 9:00-5:50

Two semesters: 3 credits each semester

Instructor: M. Sheehan

This course will be structured to allow the fullest opportunity in exploring the range of possibilities in figurative and abstract art. Concepts concerning the principles of color, form and pictorial space and their relationship to materials and techniques will be basic to all class projects, including those initiated by

the student. Work will be done with and without models, and will receive individual attention and guidance while in progress, including the benefit of periodic group critiques.

FPD-2099-C

Painting Workshop

Thursday 9:00-5:50

Two semesters: 3 credits each semester

Instructor: J. Linhares

This painting course will engage students in their development of the narrative image. Using traditional and experimental approaches to oil paint, acrylic and gouache. Students will explore composition, color and process in relation to the narrative possibilities of the picture. Students will work from models, memory, and imagination and will explore the uses of the narrative image and its possibility to express ideas. The uses of narrative in contemporary art and storytelling in art history will be discussed. Students will develop their ideas as well as their technical skills.

FPD-2099-D

Painting Workshop

Friday 9:00-5:50

Two semesters: 3 credits each semester

Instructor: B. Komoski

With a concentration on individual development from students' self-generated directions, this course will focus on intent, execution and presentation. All approaches are respectfully attended to when accompanied by commitment. Students will develop a vocabulary of words and ideas, and thinking about their work as color, drawing and content. *Note: Midyear entry is allowed with instructor's permission.*

FPD-2099-E

Painting Workshop

Friday 12:00-5:50

Two semesters: 3 credits each semester

Instructors: A. Belag (fall), P. Hristoff (spring)

This course is based on the premise that drawing can be a key to painting. Each session will be divided into two parts: painting and drawing from observation (the model) quickly and energetically as a way to loosen up and understand the figure. In the second half of each session, students will work on elaborating and finishing paintings based on the earlier exercises as well as paintings of their own initiative. This course encourages experimentation with various materials and techniques as well as developing content by focusing on issues of identity through specific projects. In addition to class work, there will be weekly home painting assignments, students will be required to keep a journal/sketchbook as well as write (review) exhibitions. This is a rigorous course, as is the process of art-making and the discipline of being an artist. *Note: Instructor permission required to enter midyear.*

FPD-2101-A

Photo-Based Painting

Monday 12:00-5:50

Instructor: S. Smulka

Two semesters: 3 credits each semester

The methods relevant for creating photo-realistic painting are the focus of this course. Attention will be given to oil painting techniques and basic painting skills such as color interaction, glazing, underpainting, and painting mediums will be taken to a more advanced level. We will discuss the historical use of photographs (Eakins, Picasso, Richter) as source material and students will be encouraged to pursue their own vision using photographs, as they refine their painting skills.

FPD-2131-A

Color Theory

Monday 12:00 -2:50

Fall semester: 3 credits

Instructor: V. Giacalone

Knowledge of color theory is only as good as its application to personal means of expression for the students. This course will accompany creative projects with basic color theory, using painting rather than the Josef Albers' approach of cut Color-aid paper collages. By improving techniques of painting, such as scumbling and applying glazes and mediums, students can learn complex means of creating color relationships in their paintings. The theories which produced the modern

movement in painting are included: Albers' interaction of color; color as light seen in impressionist and postimpressionist paintings; optical color mixtures; light and space; color in contemporary paintings. A term project will include an analysis of colors from a favorite painting in a gallery or museum.

FPD-2133-A

Watercolor

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Meyer

A course in watercolor painting covering basic materials and techniques. Form, composition and color will be discussed and students will explore the expressive and stylistic possibilities of the medium. Visual examples from art history and contemporary art will be part of the class critiques.

FID-2211-A

Computers in Fine Art: Techno-Drawing

Tuesday 12:00-2:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: S. Miller

This introductory course will investigate the possibilities of using the computer in contemporary art as a tool for personal expression (and promotion). We will focus on computer-printed and computer-assisted flat work, including books, paintings and digital prints. The course will also include an investigation of art on the Internet with the requirement of establishing a Web site. How the computer can interact with "traditional" mediums will be demonstrated through combining multiple techniques with an emphasis on conceptual approach and content-driven solutions. We will seek to answer the following questions: Why make art that uses digital means? More importantly, is it good art? Students will give their answers through a final project of their choosing.

FSD-2244-A

Ceramics/Sculpture Workshop

Monday 9:00-2:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: C. Freeman

Limited to 15 students

In this course, students will learn to build sculpture using the techniques and materials of ceramics. The techniques taught will be modeling, wheel throwing, and slab-and-coil construction and casting. The materials will be low-temperature fine-grogged talc clay and a coarse terra-cotta clay. The sculpture will be colored with basic lead and soda oxidation glazes as well as with oil and plastic paints.

FSD-2254-A

Sculpture Workshop

Tuesday 9:00-5:50

Two semesters: 3 credits each semester

Equipment fee: \$200 each semester

Instructor: J. Perlman

Sculpture without limits. Every kind of sculpture can be investigated. Every type of material can be used. Welding, building, carving, modeling, site-specific and mixed-media assemblage will be taught. Hands-on instruction and strong technical skills enable each sculptor to realize his or her own thoughts. Weekly critiques will discuss work done in class. The idea comes first and then the sculpture. Where it came from, what it means, how it got there. Visits to museums, galleries and studios will be assigned. Slide lectures will augment discussion.

FSD-2254-B**Sculpture Workshop**

Saturday 12:00-5:50

Two semesters: 3 credits each semester

Equipment fee: \$200 each semester

Instructor: S. DeFrank

This course is developed to help the student find his or her own voice in creating artwork. We will achieve this through a series of projects designed to encourage the student to solve problems and discover their process. Each project begins with a discussion of contemporary artists and current museum and gallery exhibitions. The student may choose from any type of material they wish to work with—from woodworking to mold-making, welding to video. We will meet for group critiques.

FSD-2258-A**Contemporary and Classical Carving**

Saturday 12:00-5:50

Spring semester: 3 credits

Equipment fee: \$200 each semester

Instructor: B. Segal

Limited to 15 students

Create lightweight, portable sculptures and site-specific public art for architecture and exhibition. We will carve industrial foam and cover it with Aqua Resin and patina overlays for indoor and outdoor use. These models could be used for fabrication in permanent materials such as aluminum, stainless steel and bronze. This course will also introduce traditional stone-carving techniques. Stone carving instruction will include the use of hand and pneumatic electric tools as well as inlay, lamination, construction and pointing (duplicating a sculpture). Students will be encouraged to locate sites where public art could be installed and to create proposals. We will discuss theory and technique, from Michelangelo and Rodin to Heizer and Burton to Murakami and Gehry. Field trips will vary from visiting a site-specific public art and architecture installation to visiting a carving studio.

FID-2954-A**Introduction to Video Art**

Thursday 9:00-11:50

Two semesters: 3 credits each semester

Equipment fee: \$200 each semester

Instructor: S. Price

This course is an introduction to the medium of video, within the context of contemporary art practice. It will introduce a range of conceptual, aesthetic and technical options through exercises, assignments and self-directed projects. There will be an emphasis on dialogue generated by work produced in the class, screenings of historical and contemporary video art, and current exhibitions. Students will be encouraged to consider their work in terms of the particular parameters of the medium, as well as in relation to other forms and the broader cultural field. They will have the opportunity to present their work as single channel and in installation. Students will learn to take a video project from preproduction to the postproduction process, to complete the course with several finished projects.

FID-2954-B**Introduction to Video Art**

Monday 12:00-2:50

Two semesters: 3 credits each semester

Equipment fee: \$200 each semester

Instructor: A. Morgana

This course is an introduction to the technical and aesthetic aspects of video as an art form. Students will complete several short projects exploring the use of video equipment and techniques, including concept development, storyboarding, visual composition, staging, lighting, camerawork, editing, mixing sound tracks and digital effects. The creative and aesthetic issues involved in working in an expressive, time-based medium will be emphasized, through the in-class discussion of examples of contemporary video work and individual and group critiques of student projects. Students will also become familiar with some of the debates regarding video art.

HHD-2990**Western Civilization I**

Fall semester: 3 credits

This course provides an historical overview of Western thought from the Renaissance to the early 20th century. Students will explore the ways in which history and culture have interacted to shape the development of societies and individuals in the modern age. We will focus on major historical transformations such as the Renaissance and the Reformation (first semester), the Enlightenment and the Industrial Revolution (second semester), in order to understand how such pivotal events both condition and reflect movement in science, philosophy and the arts. The course will also provide an introduction to the assumptions, strategies and methods that inform the disciplines of history, philosophy and the social sciences. Readings include selections from: *A History of Modern Europe*, vols. I and II; Plato; Aristotle; Hobbes; Descartes; Locke; Voltaire; Kant; Mill; Marx; Nietzsche; Freud; Heisenberg; Einstein. *Note: Open to fine arts, illustration and cartooning majors only.*

Course #	Day	Time	Instructor
HHD-2990-A	M	3:00-5:50	G. Ouwendijk
HHD-2990-B	Tu	12:00-2:50	C. Skutsch
HHD-2990-C	Tu	3:00-5:50	C. Skutsch
HHD-2990-D	W	3:00-5:50	C. Skutsch
HHD-2990-E	Th	3:00-5:50	G. Ouwendijk
HHD-2990-F	Th	6:00-8:50	S. Bartos
HHD-2990-G	F	9:00-11:50	G. Ouwendijk
HHD-2990-H	F	12:00-2:50	G. Ouwendijk
HHD-2990-J	F	3:00-5:50	S. Bartos

HHD-2995**Western Civilization II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see HHD-2990 for course description. *Note: Open to fine arts, illustration and cartooning majors only. Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Instructor
HHD-2995-A	M	3:00-5:50	G. Ouwendijk
HHD-2995-B	Tu	12:00-2:50	C. Skutsch
HHD-2995-C	Tu	3:00-5:50	C. Skutsch
HHD-2995-D	W	3:00-5:50	C. Skutsch
HHD-2995-E	Th	3:00-5:50	G. Ouwendijk
HHD-2995-F	Th	6:00-8:50	S. Bartos
HHD-2995-G	F	9:00-11:50	G. Ouwendijk
HHD-2995-H	F	12:00-2:50	G. Ouwendijk
HHD-2995-J	F	3:00-5:50	S. Bartos

FID-Access**Video Access**

One semester: no credit

Access fee: \$200

For undergraduate fine arts majors who want access to the video equipment and facilities in the Fine Arts Digital Lab. Students will use facilities independently. Prerequisite: FID-2954, Introduction to Video Art, or equivalent. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing classes or hours reserved for fine arts video students.*

Course #	Semester
FID-Access-A	fall
FID-Access-B	spring

FSD-Access

Sculpture Center Access

One semester: no credit

Access fee: \$200

For undergraduate and graduate students who want access to the Sculpture Center. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing classes.*

Course #	Semester
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FSD-Access-A	fall
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FSD-Access-B	spring
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SDD-Access

Computer Art Center Access

Two semesters: no credit

Lab fee: \$500 each semester

This is for students who want to use the Computer Art Department's Macintosh or PC computers in order to work on their own projects without the guidance of a faculty member. Students are expected to have a full working knowledge of both the software and hardware they will be using. *Note: Permission of the Computer Art Department chair is required.*

SECOND-YEAR PRINTMAKING COURSES

The following courses are open to all students. Additional printmaking courses are listed in the book after the third-year fine arts course listing. Third-year printmaking courses are open to all students.

Note: Printshop facilities are available outside of class hours.

FGD-2377-A

Printmaking: An Introduction

Tuesday 2:00-6:50

Two semesters: 3 credits each semester

Materials fee: \$150 each semester

Instructors: G. Prande, D. Rapone (fall); D. Sheridan, C. Yoder (spring)

This course offers a thorough introduction to different image-making possibilities available in the major areas of printmaking. The use of traditional drawing techniques as well as photographic processes will be introduced. Students will work with four different instructors, consecutively, each specializing in one area of printmaking.

Fall semester: Etching will be explored through the introduction of line etching, soft ground, aquatint and photoetching. The second half of the semester will focus on monoprint, linoleum and woodcut. Starting from a direct application of color in monoprint, students will then explore the use of color separations and overlays to create color linoleum and woodcut prints.

Spring semester: Silkscreen will be used to create editions, multiples and textile prints starting from hand-drawn separations, digital and photocopied images. The second half of the semester will concentrate on lithography, a medium able to capture the tonalities of charcoal and watercolor as well as the detail of photography. Large-scale digital output is available in the printshop. *Note: Midyear entry is allowed with printmaking coordinator's permission.*

FGD-2404

Printmaking: Etching

Tuesday 9:00-1:50

One semester: 3 credits

Materials fee: \$150 each semester

Instructor: C. Koppelman

Drawing and photography will be used to explore the creative range of image-making possibilities available in etching. The techniques covered include line etching, photoetching, aquatint, drypoint, embossing, collagraphy and monoprint.

Students will use traditional and experimental techniques, in black-and-white and color. A constant relation will be made between feeling and craft, concept and medium. This course is based on the aesthetic realism principle of Eli Siegel: making one of opposites is at the heart of all art.

Course #	Semester
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FGD-2404-A	fall
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FGD-2404-B	spring
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FGD-2433

Printmaking: Silkscreen

One semester: 3 credits

Materials fee: \$150

Silkscreen, one of the most versatile and widely used methods of printmaking, will be explored through demonstrations and self-initiated projects. Painters as well as photographers will find a new way of expressing their ideas through screen printing. Images can be made using hand-drawn separations, photographic film, digital separations and photocopied images. Printing on canvas, T-shirts, wood, metal and glass, as well as large-scale works, are all possible with silkscreen. Large-scale digital output is available in the printshop. Water-base silkscreen ink is used in class allowing for soap-and-water cleanup.

Course #	Day	Time	Semester	Instructor
FGD-2433-A	W	9:00-1:50	fall	L. Wright
FGD-2433-B	W	2:00-6:50	fall	L. Wright
FGD-2433-C	F	9:00-1:50	fall	G. Prande
FGD-2433-D	W	9:00-1:50	spring	L. Wright
FGD-2433-E	W	2:00-6:50	spring	L. Wright
FGD-2433-F	F	9:00-1:50	spring	G. Prande

FGD-2446

Monoprint, Woodcut, Linoleum

Tuesday 2:00-6:50

Spring semester: 3 credits

Materials fee: \$150

Instructor: D. Rapone

This course will introduce the printmaking processes of woodcut, linocut, monoprint and collagraph to create various types of prints. All processes will be demonstrated and applied in self-directed projects. The relief print is the oldest method of printmaking; its directness and ease of color application makes it particularly appealing to artists of all fields. In woodcut, the non-image areas of the print are carved away and color is applied to the high surfaces of the block using rollers or brushes. Color can also be rubbed in below the surface to create depths and color mixing. Paper is then pressed against the inked surface of the block or plate to transfer the color image from the block. The monoprint is unique within printmaking because every print is different. Images are painted or drawn directly onto blank plates and then transferred to paper with a printing press, resulting in large, direct, painterly prints. The use of multiple printing, chine collé and color overlays will also be explored.

FGD-Access

Printmaking Workshop Access

One semester: no credit

Access fee: \$175

Students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. *Note: Access is available during printshop hours that do not conflict with ongoing classes.*

Course #	Semester
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FGD-Access-A	fall
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FGD-Access-B	spring
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THIRD-YEAR FINE ARTS COURSES

Note: For all workshops scheduled from 9:00 am to 5:50 pm, the instructor will be present from 9:00 am to 2:50 pm.

FID-3010-A (previously AHD-3010)

Visiting Artists Seminar

Two semesters: no credit; required

Fall semester: October 3, 6:30-8:30; November 2, 6:30-8:30

Spring semester: February 6, 6:30-8:30; April 5, 6:30-8:30

Two required seminars on current issues in art will be conducted each semester by visiting artists. The speakers and any schedule changes will be announced at the start of each semester. *Note: Open to junior and senior fine arts majors.*

FDD-3054-A/B

Drawing Workshop

Monday 6:00-8:50

One semester: 3 credits

Instructor: I. Richer

Designed in response to the needs of artists who want to create finished paintings, sculpture and prints, this course will focus on the relationship between finished projects and drawing preparation. Too often, artists start to create a piece or body of work only to find that they have not fully prepared their projects before they begin. By using drawing as an analytical tool, a great deal of the frustration in the finished media can be avoided. Students will connect future projects to past accomplishments by using drawing as a bridge to a portfolio of ideas. Both traditional and innovative media will be employed to clarify artistic direction.

Course #	Semester
FDD-3054-A	fall
FDD-3054-B	spring

FDD-3054-C-E

Drawing Workshop

One semester: 3 credits

Instructor: E. Sisto

For the first few weeks of the semester, we will work from direct observation to investigate modernist space and the tools used to construct it. As the semester progresses, each student will be encouraged to move in his or her own direction. Drawing from the model will remain an option, but not a requirement. Students will work in charcoal, pencil, pen, painted paper collage and other media.

Course #	Day	Time	Semester
FDD-3054-C	Tu	9:00-11:50	fall
FDD-3054-D	Tu	12:00-2:50	fall
FDD-3054-E	Tu	9:00-11:50	spring

FDD-3054-F/G

Figure Drawing Workshop

Tuesday 6:00-8:50

One semester: 3 credits

Instructor: A. van Dalen

This workshop is dedicated to drawing the human figure from an individual point of view. Diverse interpretation will be encouraged, in tribute to the art form's eclectic contribution to the history of art. Issues of discussion will include: approaches to the act of drawing, systems of observation, knowledge of materials, choices of technique, and the referencing of art history. Critical thinking both in speaking and writing will be an ongoing feature of the class. Individual needs will be met with development projects. Group discussion will stimulate sharing of information and foster work relationships among students. Experimentation towards a wide range of approaches to drawing is welcome, including ink and watercolor. The class will be alerted to museum and gallery exhibits that demonstrate the timeless relevance of the human being as subject matter, and how it enlightens our art and self-understanding.

Course #	Semester
FDD-3054-F	fall
FDD-3054-G	spring

FDD-3054-H/J

Drawing Workshop

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: R. Allain

This workshop will explore drawing as a process of visual thinking and as a practice that reflects an ongoing body of work or ideas. We will experiment with alternative and subversive ways to use traditional drawing media. Always in focus will be the search for a definition of drawing through a critical look at its history, its formal parameters, its conventional and personal languages, its aesthetics and its current practices. Projects, group and individual critiques will encourage personal directions.

Course #	Semester
FDD-3054-H	fall
FDD-3054-J	spring

FDD-3054-K

Drawing Workshop

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: C. Donegan

We begin with a series of three "problems" (typically involving issues of form, process, history) to which students are asked to respond in order to jump-start their work after a season of neglect. The final quarter of the semester, students are free to pursue individual interests. Regular group discussions will emanate from free-form assignments given to students to collect information on artists, exhibitions, films, and events for class presentation.

FDD-3054-L

Drawing Workshop

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: C. Donegan

The course starts with each student performing an introspective analysis of their goals and interests for the coming semester. This culminates in the form of a self-designed project that will serve as a template for the semester's work. One on one discussion with the instructor and mini group critiques will help nudge the students along their chosen path. At the end of the semester, the evaluation will focus on comparison between the intentions and results, discoveries made in the process, and ambitions unrealized or exceeded.

FDD-3054-M

Drawing Workshop

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: D. Chow

Limited to 20 students

This course studies the application of pigments to the surface of paper and equivalent materials. This implies the history and practice of drawing, as seen from different points of view. The course stresses looking as a process of perception and invention of inner and outer images and the observation of the work in its making.

FDD-3054-N

Drawing Workshop

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Goldberg

Based on the concept that you, as students, are galley slaves and I keep time on a drum. Sessions are three hours of intensive work. Lateness or excuses are not acceptable. We will use a live model as a point of reference and any approach from the most figurative to the most abstract is encouraged, as is the broadest choice of materials.

FDD-3054-P**Drawing Workshop:****Separating the How from the What, and the What from the Why**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: G. Marsh

Figure drawing has nothing to do with nakedness and everything to do with the technical and social conventions of the 19th century. Through a working review of the techniques of classical drawing, we will move through an understanding of The Nude as an historical 19th-century idea to a more contemporary concept of the body as the subject of 20th-century drawing. Working projects will introduce students to contemporary work from the position of the implicated practitioner, and not from the position of scholarship or connoisseurship. The course will include some reading and writing, museum and gallery visits, and above all, an enthusiasm for drawing.

FDD-3054-Q**Drawing Workshop: What's My Line?****Reading and Writing the Drawing Code**

Wednesday 3:00-5:50

Spring semesters: 3 credits

Instructor: G. Marsh

Taking George Steiner's observation that "The history of composition is the history of ideas," we expand the range of drawing from the limitations of a description of an object in space into the creation of the space of the subject. The agenda of every technique or material is meaning, but without taking the more obvious (and perhaps more limited) tack of a narrative interpretation of the subject, we take apart and reassemble the interpretive pieces of material, techniques, compositional device, scale, reference, etc., and go from reading to speaking the language of drawing. Using Thomas McEvilley's essay "On the Manner of Addressing Clouds," and other texts, we will develop a working vocabulary to make critiques more significant and constructive than with an individualistic and interpretive focus. The last four weeks will be devoted to developing an independent project.

FID-3103-A**Digital Media Workshop**

Tuesday 3:00-5:50

Fall semester: 3 credits

Lab fee: \$200

Instructor: TBA

Limited to 12 students

This course is designed to provide a solid grounding in the fundamentals and advanced developments in video editing and production, video and other types of installation, computer imaging (Adobe Photoshop, etc.) and digital photography, along with a history and theory of the various digital mediums. The course will address the requirements of those students working in other mediums who wish to enhance their work with digital formats, as well as students who wish to acquire a command of the digital domain for its own sake. Prerequisite: A working knowledge of Adobe Photoshop.

FPD-3111-A**Painting Workshop**

Monday 9:00-5:50

Two semesters: 3 credits each semester

Instructor: F. Roth

This course deals with all aspects of contemporary painting with emphasis placed on the uniqueness of the individual student to develop his or her own vision and identity. Models available upon students' request. Individual and class critiques will be held.

FPD-3111-B**Painting Workshop**

Tuesday 9:00-5:50

Two semesters: 3 credits each semester

Instructor: J. Koether

A course to explore everything that happens between painting and thinking and seeing the world around us. Students will be encouraged to define, un-define and refine their artistic practice. How do you paint and why? Painting here is considered an extended field. How do you make art and why? Answers will be found in all our contributions to weekly sessions (that consist of practical work, discussion and group critiques), as well as a final in-class mounted exhibition.

FPD-3111-C**Painting Workshop**

Wednesday 9:00-5:50

Two semesters: 3 credits each semester

Instructor: J. Whitten

The course is open to different disciplines, with emphasis placed on experimentation. Students are expected to investigate their personal sensibilities in order to establish a structured plasticity. Instruction is conducted primarily on an individual basis, with some class critique.

FPD-3111-D**Painting Workshop**

Wednesday, Thursday 6:00 to 8:50 pm

Two semesters: 3 credits each semester

Instructor: N. Chunn

Students in this advanced painting workshop are encouraged to achieve an independent grasp of their personal artistic vision, whether it be autobiographical, political, figurative or abstract. This will be accomplished through individual and group critiques involving increased awareness of art historical precedents, contemporary issues and developments, and the exploration of formal and technical possibilities.

FPD-3111-E**Painting Workshop**

Thursday 9:00-5:50

Two semesters: 3 credits each semester

Instructors: D. Kardon (fall), M. Goldberg (spring)

Students set their own problems. No limits on materials or on the direction each student takes. Students must be able to work steadily. Will give individual problems if needed. The workshop's main characteristic is the lengthy individual critiques.

FPD-3111-F**Painting Workshop**

Friday 9:00-5:50

Two semesters: 3 credits each semester

Instructor: T. Kahn

Together, we will examine our assumptions about traditional painting in relation to a more contemporary experience of art-making. All approaches are welcome. Focus will be on discovering the problems of interest to each student and finding the material/metaphor most appropriate to each person's objectives. Dialogue will center on developing the strengths of personal ideas in relation to the vast and rich community of painting's vital past and intriguing present. A project-based course for students interested in developing their own ideas through a range of work in various media, emphasizing painting, but also encouraging works in other media. Students will be required to visit and review various exhibitions on a regular basis. There will be group critiques throughout the semester.

FPD-3111-G**Painting Workshop**

Saturday 12:00-5:50

Two semesters: 3 credits each semester

Instructor: F. Brickhouse

In this course, students will define their own priorities in paint. The emphasis will be on creating a dialogue within each student's body of work while continuing to explore new artistic territory. Studio time is stressed: how best to further identify and realize one's goals, how to organize one's efforts, how to work both intellectually and physically in the studio and how to communicate one's intentions. Individual instruction will be given with the encouragement of an exchange between fellow students. We will explore various media to further inform and advance painting efforts. Students will be asked to use New York's vast cultural resources on a regular basis. The understanding of our visual culture, the evolution of our creative working process and the ability to communicate our ideas are the means toward future study. Models will be available as required.

FPD-3111-H**Painting Workshop**

Tuesday 9:00-5:50

Spring semester only: 3 credits

Instructor: L. Pozzi

Students set their own problems. There will be no limits on materials or the direction each student takes, except that you must be able to work steadily. The focus of this course will be on lengthy individual critiques. *Note: Attendance at the seminar given during the first session is required.*

FPD-3187-A**Photo-Based Painting**

Thursday 12:00-5:50

Fall semester only: 3 credits

Instructor: L. Behnke

Image-based work is the predominate form of painting today. It can range from simple figuration to highly resolved illusionistic painting, with many divergent alternatives in between. Much of the current work is photographically derived. This course will explore the full range of modes of representation, with an emphasis on the photograph as a source. The use of photographic information, from media-based imagery through digital alteration will be considered. We will cover the ways that photography is both similar to and different from direct observation. Particular emphasis will be placed on helping students to match their technique to their sources and to defining the underlying content. A broad variety of imagery, media and content will be thoughtfully considered. Contemporary use of historical techniques will be demonstrated.

FPD-3188-A**Representational Painting**

Thursday 12:00-5:50

Spring semester: 3 credits

Instructor: D. Kardon

Why has representational painting become such an important practice in the contemporary art world? What is modern representation and what is being represented? What roles can photography and digital manipulation play in the making of a representational painting? This course will explore how your work interacts with the ideas and techniques used by different artists from the Renaissance to the present. Learn to create convincing imagery that seems emotionally believable, whether painted from photographs, the model, or imagination and memory. Although students are encouraged to develop their own practices, there are always one or two models available to stimulate creative responses. Homework assignments are tailored to help understand different conceptual possibilities. Any valid approach to image-making can be investigated and explored. There will be frequent consultations during class on ideas and methods so that students are able to paint confidently and independently.

FID-3266-A**Photography in Fine Art**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Maul

While pronounced “dead” every so often, the painted “picture” never really goes away. Instead, painting survives (and flourishes) as a result of its collaboration with a medium once perceived to be its greatest foe—photography. This course will examine this historic co-dependence through lectures, gallery visits, guest lecturers and critique of student work. Artists as diverse as Salvador Dalí, Gerhard Richter and Tina Barney will be discussed in relationship to art history and in parallel developments in photography and print media. Of central concern will be the reasoning process and decision-making employed in the production of a work of art—be it a painting-scaled photograph or a snapshot-size painting.

FSD-3303-A**Sculpture Workshop**

Monday 9:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: P. Dudek

This workshop takes a worldview of the sculpture-making process and will show how different cultures and art forms have impacted today's sculpture. Students will be encouraged not only to draw on their own personal/cultural pasts to develop ideas and make sculpture, but to challenge or ally those ideas with different information and influences. A wide range of materials and fabrication methods is available in this course, and through critiques and slide discussions issues of form, content and context will be examined and interpreted. The use of language as applied to sculpture is of particular interest. Architectonic, socially concerned, outsider art, site-specific, randomness and objectness is a partial listing of the current vernacular that we will be cataloging and assessing for our own use. During the semester we'll attend exhibitions, films, lectures or performances that relate to our activities. There will also be required reading.

FSD-3303-B**Public Art from the Minimal to the Monumental**

Thursday 9:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: J. LaVerdiere

A multi-discipline studio course, (video, sculpture, photography, painting, graphic design, etc), that will address radical and conventional artist interventions in the public realm, as well as explore the social-political, economic, and ideological concerns that shape public art from the minimal to the monumental. Research and execution of a few public projects and corresponding written statements, attendance at organized lectures and field trips, and completion of assigned readings are required.

FSD-3303-C**Interrelating the Arts: Sculpture Workshop**

Friday 9:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: S. Etkin

The environment in which visual artists work has always been more expansive than their studios. Robert Rauschenberg collaborated with choreographer Merce Cunningham. Pablo Picasso designed sets for Russian ballet impresario Sergey Diaghilev. The focus of this course will be to explore the interrelationships between art forms and how they influence and inspire each other. The mechanics and tools of one form can be imposed as a working method on another. Looking at performance, for example, can open up new ways of making sculpture; exploring music can enhance how we understand rhythm in art. Students will participate in readings, slide lectures, and video and film screenings. You will be encouraged to explore and research different media in your work: poetry, performance, theater, music combined with sculpture materials—wood, rubber, glass, metal and plastic. This studio course will focus on individual projects with weekly critiques.

FSD-3303-D**Multimedia Workshop**

Monday 9:00-5:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: A. Ginzal

This course is built on the principle that the *idea* is the vital core of all art. Thus, the form an idea takes should be chosen according to what medium best fulfills the function of the expression of thought. We are working in a time when no material is considered inappropriate to use. The focus of the course is an exploration of the possibilities in combining disparate materials into a stronger and potentially more profound whole. We will begin by defining multimedia as interpreted by today's art world. Emphasis will shift to historical examples in ancient art, move to early cubist assemblage and early conceptual work. Historical references will be augmented by slides. Students will be encouraged to use conventional art materials and a repertoire of unconventional media such as electricity, photomontage, sunlight, lenses, highway asphalt, video projection,

roofing copper, flame treating, water, mechanical parts, etc. Site-specific vs. non-site-specific work will be discussed. Resources will be discussed and extensive technical help will be provided. There will be critiques of the resulting work. Instruction will be on an individual basis.

FSD-3303-E

The Present Tense of Sculpture

Thursday 9:00-5:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: T. Butter

Sculpture offers the extraordinary opportunity to represent thought and feeling visually in physical three-dimensional space. It can employ literally any material or media, borrowing from disciplines that range from architecture to theater, physics to psychoanalysis. Consequently, the limits, boundaries and parameters artists choose for themselves are of the highest importance for the outcome of an artwork, and often of the highest interest to the viewer. This course will function as a lab: investigating, analyzing and probing the assumptions each artists comes with, and the subsequent implications for the artwork. For example, using a clip selected from a film picked by each student we will explore the connections and relations to his or her art as these consistencies become apparent. The goal is to become freer as you develop a philosophically clear line of thought over a specified number of projects. Individual and group critiques are central to this process.

FSD-3303-F

Interdisciplinary Workshop

Friday 9:00-5:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: G. Sherman

Artists are scavengers—we borrow ideas and resources we need from any source available. This workshop is for students who want to explore interdisciplinary practices common in the arts today. Our focus will be on both the production *and* reception of art. Intention is the starting point from which to investigate processes, materials and conventions that convey meaning, and mechanisms of presentation that intensify or subvert meaning. Resources include art, architecture, industry, design, craft, horticulture, cooking, fashion, theater, performance, film, video, television, music, language, science, etc. Students will be guided to develop their own particular interests. All media, processes and techniques are allowed. We will gather at the beginning of each session to discuss exhibitions, films, readings, lectures, and other activities that relate to our projects. The remainder of the session will be devoted to intensive work. Critiques and brainstorming sessions will be used to test ideas.

FSD-3304-A

Sculpture/Video Art Workshop: From Space to Time

Tuesday 9:00-5:50

Two semesters: 3 credits each semester

Equipment fee: \$200 each semester

Instructor: L. Buvoli

Steel, wood, wire, rubber, video, film, light, sound, music, body movement, language, liquid, dust are just a few of the traditional and non-traditional materials used in this course. We will meet as a group and on a one-to-one basis, to receive and exchange information on the projects and on current art. The rest of the time is designated for studio work. Through slides of works by modern and contemporary international artists, screenings of experimental films and videos, visits to gallery and museum shows from provided lists, readings of related articles and essays, information will be presented to help clarify directions and provide alternatives in which to work. During individual meetings, I will suggest many artists who share an affinity with your ideas and sensitivity, as well as materials and possible formal and conceptual directions that may benefit your developing work; you are encouraged to bring in your own personal interests and perspective (music, science, popular culture, philosophy, humor, etc.), and incorporate them in the few projects which will be presented to the class for group critiques. Projects will relate, among others, to ideas and forms of visibility and invisibility, sound and silence, time and motion, ephemerality and permanence, discipline and freedom, gender, social and political issues in relation to sculpture, and include indoor and outdoor site-specific or performance oriented work.

FID-3354-A

Advanced Video Art

Thursday 12:00-2:50

Two semesters: 3 credits each semester

Fee: \$200 each semester

Instructor: A. Pearlstein

A continuation of FID-2954, Introduction to Video Art, this course is for serious and self-motivated students who would like to work on the further development of their own video projects. There will be ongoing individual and group critiques of these projects, and an in-depth examination of the issues involved in contemporary video art. The course will also include relevant field trips and guest artists. Assigned readings and a brief paper on a video artist or exhibition, as well as a two-page exposition of concerns students are addressing in their own work, will be required each semester.

FID-3401-A (previously SCD-3201)

Electronics for Artists I

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Stuelke

This is a beginning course for fine artists to learn how to use electronics in their work. Simple basic principles of electricity will be taught, providing students with a wide variety of skills. These skills will range from how to light a show without blowing fuses, to how to incorporate electronic technologies in their work and make it dynamically interactive. Various basic components will be explored such as LEDs, resistors, capacitors, transistors, relays, and more. Students will learn how to read and translate a circuit diagram into a circuit, and design a circuit and solder it together. Many sensors will be utilized such as laser, infrared, ultrasonic and microwave motion detectors. Safely handling and designing high-voltage electronics will be discussed and demonstrated as well.

FID-3402-A (previously SCD-3202)

Electronics for Artists II

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: S. Stuelke

This course is a continuation of FID-3401, Electronics for Artists I. Building on the high- and low-voltage electronic components and sensors previously explored, microcontrollers (very small stand-alone computers) will be integrated into student projects. The Basic Stamp 2 microcontroller will be used. It is able to control many devices, including any serial-controlled unit such as LCD readouts, DVD players, even cell phones, not to mention more modest devices such as light bulbs and motors. Students will utilize microcontrollers and learn how to program them to successfully create stand-alone artworks such as interactive sculpture, electronic installations and other computer artworks. Explorations of the pioneers in the field of art and technology will supplement class discussions. No previous programming experience is necessary.

FID-Access

Video Access

One semester: no credit

Access fee: \$200

For undergraduate fine arts majors who want access to the video equipment and facilities in the Fine Arts Digital Lab. Students will use facilities independently. Prerequisite: FID-2954, Introduction to Video Art, or equivalent. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing classes or hours reserved for fine arts video students.*

<i>Course #</i>	<i>Semester</i>
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FID-Access-A	fall
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FID-Access-B	spring
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FSD-Access**Sculpture Center Access**

One semester: no credit

Access fee: \$200

For undergraduate and graduate students who want access to the Sculpture Center. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing classes.*

<i>Course #</i>	<i>Semester</i>
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FSD-Access-A	fall
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FSD-Access-B	spring
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SDD-Access**Computer Art Center Access**

Two semesters: no credit

Lab fee: \$500 each semester

This is for students who want to use the Computer Art Department's Macintosh or PC computers in order to work on their own projects without the guidance of a faculty member. Students are expected to have a full working knowledge of both the software and hardware they will be using. *Note: Permission of the Computer Art Department chair is required.*

THIRD-YEAR PRINTMAKING COURSES

The following courses are open to all students. Additional printmaking courses are listed in the book after the second-year fine arts course listing. Second-year printmaking courses are open to all students.

Note: Printshop facilities are available outside of class hours.

FGD-3404-A**Printmaking: Color Etching Workshop**

Friday 2:00-6:50

Fall semester: 3 credits

Materials fee: \$150

Instructor: E. Breiger

This course covers the many different ways of working with color in the etching process. Drawing, painting and photography can all be used to create plates for printing. Color will be applied through intaglio inking, stencils, surface rolls and viscosity—a method of applying multiple colors to a single plate—as well as multiple plate color printing. Traditional etching techniques, including dry point, hard ground, soft ground, lift ground, white ground and aquatint will be used to capture the qualities of pen and ink, pencil, crayon and brush. These can be combined on a single plate or with multiple plates to create layered effects of color, line and texture. Chine collé, collagraphs, Xerox transfers, offsetting and various mixed-media techniques will be demonstrated, along with photoetching techniques in which hand-drawn, painted and photographic images can be transferred to the plate. Print on paper, canvas, silk and other fabrics. Make one-of-a-kind color prints, editions, artists' books, print portfolios from this inventive medium. Think it, ink it, print it. Large-scale digital output is available in the printshop.

FGD-3422**Printmaking: Lithography Projects**

Thursday 9:00-1:50

One semester: 3 credits

Materials fee: \$150

Instructor: C. Yoder

Lithography is one of the most direct and subtle methods of image-making available in printmaking. The spontaneity of charcoal drawing, the rich tone and intricacy of pencil rendering, the transparent washes of watercolor and the detail of photographic images are all possible in this medium. This course will offer an overview of the image-making possibilities available in lithography. Prints will be made using traditional hand-drawn techniques on aluminum plates and stone

as well as photographic platemaking. Color separation techniques will be explored through the use of multiple-plate printing. Students will concentrate on self-initiated projects in the form of editions, portfolios, book projects or experimental printing. Large-scale digital output is available in the printshop.

<i>Course #</i>	<i>Semester</i>
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FGD-3422-A	fall
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FGD-3422-B	spring
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FGD-3434**Printmaking: Silkscreen Projects**

One semester: 3 credits

Materials fee: \$150

This course will concentrate on the use of silkscreen to realize personal projects, print editions, multiples, posters and portfolio pieces. Emphasis will be placed on idea concept, material choices and craft. The use of hand-drawn, photographic, photocopied and digital color separation techniques will be introduced in class. Large-scale digital output is available in the printshop. Water-base silkscreen ink will be used, allowing for soap-and-water cleanup.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
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FGD-3434-A	M	2:00-6:50	fall	D. Sandlin
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FGD-3434-B	F	2:00-6:50	fall	G. Prande
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FGD-3434-C	M	2:00-6:50	spring	D. Sandlin
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FGD-3434-D	F	2:00-6:50	spring	G. Prande
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FGD-3681**Printmaking: Silkscreen and Painting**

Tuesday 9:00-1:50

One semester: 3 credits

Materials fee: \$150

Instructor: P. Hristoff

From its first use in combination with painting by artists in the 1950s, silkscreen remains one of the only ways to bring photographic, drawn and now digital images directly into painting. This course will investigate the printed image and the painted surface, and the possibilities of their combination, through assignments as well as individualized instruction tailored to each student's work and aesthetics. Creative and informal approaches to the printing process will be encouraged. Work will be critiqued on an ongoing basis and students will be required to keep a journal as well as review current exhibitions. Large-scale digital output is available in the printshop. Prerequisite: One silkscreen course or instructor's permission.

<i>Course #</i>	<i>Semester</i>
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FGD-3681-A	fall
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FGD-3681-B	spring
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FGD-3687**Printmaking: Letterpress Workshop**

Monday 9:00-1:50

One semester: 3 credits

Materials fee: \$150

Instructor: D. Faust

This workshop will give a thorough introduction to letterpress printing. We will begin with hand-set, movable wood and metal type in combination with etched plates and linocuts, and then explore making and using photopolymer plates from digital files. This medium is versatile and adaptable, mixing easily with other printmaking processes; the quality of image can range from hard edge to painterly. Letterpress printing also impresses a third dimension of depth and texture to the image and text on paper. Simple, accurate color registration is easy on the letterpress. The experience of hand typesetting using vintage metal and wood typefaces will enhance students' knowledge and understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged to digital photo polymer plates. Letterpress die cutting allows students to actually shape their projects. Operation and maintenance of several letterpresses will be included. Each session will begin with a demonstration followed by studio time to work on individual projects, from type-based graphic designs to fine art limited editions.

<i>Course #</i>	<i>Semester</i>
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FGD-3687-A	fall
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FGD-3687-B	spring
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FGD-3698-A**Printmaking: Silkscreen and the Artists' Book**

Thursday 9:00-1:50

Spring semester: 3 credits

Materials fee: \$150

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present print as sequential images—artists' books, themed portfolios and comics, even fanzines. The course will cover the process from concept to finished and bound multiples. Students will learn methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques. Bookbinding techniques will be demonstrated, including Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available in the printshop.

FGD-3707-A**Printmaking: Etching and the Photographic Image**

Monday 2:00-6:50

Spring semester: 3 credits

Materials fee: \$150

Instructor: E. Breiger

The photograph will be used as a starting point to explore the wide range of image-making possibilities through the combination of photography and etching. Students will make digital negatives from scanned photographs, drawings, paintings or collages, and then expose presensitized etching plates for printing. Different ways of creating color separations will be introduced, including two-plate duotones for shades of different colors, and four plate, process-color printing for images of infinite colors. The basic etching techniques of line drawing, soft ground, aquatint and embossing will also be introduced and combined with photographic images to create a multi-layered print from one plate or many. Various methods of inking and printing will be demonstrated. Experimenting with these processes can generate new imagery and new ideas for use in individual projects. Create one-of-a-kind prints or editions as well as artists' books and print portfolios in this workshop. Large-scale digital output is available in the printshop.

FGD-Access**Printmaking Workshop Access**

One semester: no credit

Access fee: \$175

Students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. *Note: Access is available during printshop hours that do not conflict with ongoing classes.*

Course #	Semester
FGD-Access-A	fall
FGD-Access-B	spring

FOURTH-YEAR FINE ARTS COURSES

The following courses are restricted to fourth-year fine arts majors.

FPD-4010-A**Senior Workshop: Painting, Drawing, Multimedia**

Monday 4:00-8:50

Two semesters: 3 credits each semester

Instructors: S. Anker, L. Buvoli, S. Ellis (fall); T. Rollins, L. Pozzi, J. Silverthorne (spring); A. Aycocok, J. Whitten, J. Winsor (fall/spring)

This course functions as the focal point for fourth-year students. The instructors' focus is on the body of work initiated and developed by the individual student. Group and individual critiques are a continual process.

FSD-4010-A**Senior Workshop: Sculpture, Video Art, Multimedia**

Monday 4:00-8:50

Two semesters: 3 credits each semester

Materials fee: \$200 each semester

Instructors: S. Anker, L. Buvoli, S. Ellis (fall); T. Rollins, L. Pozzi, J. Silverthorne (spring); A. Aycocok, J. Whitten, J. Winsor (fall/spring)

See FPD-4010-A for course description.

FID-4030/FID-4040**Senior Workshop**

Fall semester: 3 credits per section

Each workshop is seven weeks long, and each workshop is 3 credits; for example, FID4030-A is 3 credits, FID4040-A is 3 credits. The workshop course allows students to work on individual projects with one teacher who serves as critic and consultant for student work through the seven-week period.

Course #	Day	Time	Begin week	End week	Instructor
FID-4030-A	Tu	12:00-5:50	2	8	L. Wells
FID-4030-B	W	12:00-5:50	1	7	J. Koether
FID-4030-C	W	12:00-5:50	1	7	S. Miller
FID-4030-D	Th	9:00-2:50	1	7	A. Ginzel
FID-4030-E	Th	9:00-2:50	1	7	D. Chow
FID-4030-F	Th	9:00-2:50	1	7	S. Keister
FID-4040-A	Tu	9:00-2:50	8	14	B. LeVa
FID-4040-B	Tu	12:00-5:50	8	14	M. Westerlund
FID-4040-C	W	9:00-2:50	8	14	T. Rollins
FID-4040-D	W	9:00-2:50	8	14	W. Insley
FID-4040-E	W	12:00-5:50	8	14	J. Silverthorne
FID-4040-F	Th	12:00-5:50	8	14	J. Miller
FID-4040-G	Th	12:00-5:50	8	14	S. Joelson

FID-4050/FID-4060**Senior Workshop**

Spring semester: 3 credits per section

Each workshop is seven weeks long, and each workshop is 3 credits; for example, FID-4050-A is 3 credits, FID-4060-A is 3 credits, etc. The workshop course allows students to work on individual projects with one teacher who serves as critic and consultant for student work through the seven-week period.

Course #	Day	Time	Begin week	End week	Instructor
FID-4050-A	Tu	9:00-2:50	1	7	M. Goldberg
FID-4050-B	Tu	9:00-2:50	1	7	C. Beckley
FID-4050-C	W	9:00-2:50	1	7	S. Williams
FID-4050-D	W	12:00-5:50	1	7	G. Simmons
FID-4050-E	Th	9:00-2:50	1	7	S. Anker
FID-4050-F	Th	9:00-2:50	1	7	B. LeVa
FID-4060-A	Tu	12:00-5:50	8	14	L. Umlauf
FID-4060-B	Tu	12:00-5:50	8	14	M. Webster
FID-4060-C	Tu	12:00-5:50	8	14	M. Heilmann
FID-4060-D	W	12:00-5:50	8	14	L. Benglis
FID-4060-E	W	12:00-5:50	8	14	W. Beckley
FID-4060-F	Th	9:00-2:50	8	14	R. Murray
FID-4060-G	Th	12:00-5:50	8	14	J. Koether

FID-4100**Professional Practices**

Monday 3:00-3:50

One semester: no credit

Limited to 20 students

This course is intended for students who wish to pursue graduate studies, artist-in-residence programs and gallery representation. Topics will include: writing an artist's statement, grant proposals, an analysis of art galleries, applying to graduate schools and portfolio presentation. *Note: Open to fourth-year fine arts students only.*

Course #	Day	Time	Semester	Instructor
FID-4100-A	M	3:00-3:50	fall	C. Matlin
FID-4100-B	M	3:00-3:50	spring	TBA
FID-4100-C	M	3:00-3:50	spring	TBA

FID-4110-A (previously AHD-4110)**Visiting Artists Seminar**

Two semesters: no credit; required

Fall semester: October 3, 6:30-8:30; November 2, 6:30-8:30

Spring semester: February 6, 6:30-8:30; April 5, 6:30-8:30

Two required seminars on current issues in art will be conducted each semester by visiting artists.

AHD-4140-A**Senior Seminar**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Avgikos

Unlike the historical avant-garde that situated itself outside of mass culture, today's emerging avant-garde art seems to anticipate ways of working from within and in relation to mass culture. Art is steadily moving out from the "white cube" to participate in a global continuum that's hosted by satellite TV and cable, the Internet, all forms of wireless communication and international biennials. The fractious history of art and mass culture has grown exponentially within the past two decades in direct proportion to the invention of new imaging technologies and the development of global economies. This course proposes to examine the scant, but rich, history of relations between art and mass culture, and to chart the rise of media-related art. We will immerse ourselves in screenings of contemporary video/multimedia work of the past two decades and seek out as many pertinent exhibitions as we can throughout the semester. We will also read interviews with artists and curators, as well as texts on media theory, globalism and the like.

AHD-4140-B**Senior Seminar**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Kuspit

The seminar will examine theoretical issues in art through a critical discussion of various current exhibitions. Different texts will be used to provide a sensitizing framework for discussion. Students will be expected to make a class presentation about a particular artist or movement.

AHD-4140-C**Senior Seminar**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Kotik

In the 1960s, installation art became a prominent tool for many artists to convey their ideas about the changing structure of society, the art market and, above all, art itself. The temporal and site-specific aspects of installation work corresponded well to the flux of artists' ideas. The practice of creating installations or environments has roots in history that can be traced back as far as the Counter-Reformation. This course will review the history of this medium, concentrating above all on the renewed interest in installations in the 1980s and emphasizing current work of both well- and lesser-known installation artists. Lectures, museum trips and gallery visits will be included.

AHD-4140-D**Senior Seminar**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Denton

The art world today is marked by a renewed appreciation of the content of art — what it "says" as much as the way it says it. The insistence on content rebuffs the progressive formal purification of the modernist narrative that insisted on the supremacy of "art" itself. Subsequent developments revealed this narrative to be part of the utopian dream which postmodernism rejected out of the force of world events. The seminar discussions will consider the "content" of art—relative to its form; to political, social, philosophical and spiritual pressures from the world in which it is made and circulates. Students will view exhibitions, critique them in class and write brief reviews on the basis of these concerns.

AHD-4140-E**Senior Seminar**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Kuspit

See AHD-4140-B for course description.

FID-4999-A**Fine Arts Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

Department of Humanities and Sciences

DEGREE REQUIREMENTS

- Successful completion of 30 humanities and sciences credits, including all required humanities and sciences courses. In addition to College-wide requirements (as listed on page 3), please refer to the specific humanities and sciences departmental requirements for your degree major.
- Register for a minimum of 3 humanities and sciences credits each semester. It is expected that students will have successfully completed at least 21 humanities and sciences credits by the end of their junior year. Students entering the senior year will be allowed to register only if they can complete all of the humanities and sciences credits and requirements within one academic year and be eligible to graduate.

• **Proficiency Examination** All students must take and pass the Proficiency Examination during their first semester at SVA. Students who receive a B- or better in HCD-1010, Literature and Writing I, and have not passed the exam will still be allowed to take HCD-1002, Literature and Writing II. In this instance, students must pass the Proficiency Examination in their second semester in order to continue with any other Humanities and Sciences courses.

Students who do not pass the Proficiency Examination in their first semester, or do not receive a B- or better in HCD-1010, Literature and Writing I, will be required to take HCD-0161, Fundamentals of Writing I, or HCD-0162, Fundamentals of Writing II. These students cannot take the second semester of the required foundation course, HCD-1020, Literature and Writing II, nor continue with any elective Humanities and Sciences courses until they have passed the exam.

• **HDR Requirements** Students are required to successfully complete one 3-credit course in each of the following four areas, unless credit has been awarded in transfer for these distribution requirements:

- Literature – HLD prefix
- History – HHD prefix
- Science – HSD prefix
- Social Sciences – HPD prefix

Distribution requirements may only be fulfilled by courses from the specified core curriculum, listed with an affix of “**R**” or “**R1**” in the course code.

Note: Humanities and sciences courses are first listed according to academic discipline in numerical order. Course descriptions are also listed first by discipline and then by course number. Elective humanities and sciences courses are listed with course numbers ranging from the 2000s up to the 4000s. The number designation is not an indication of course level and these elective courses are open to all students, assuming any prerequisite has been fulfilled.

ENGLISH AS A SECOND LANGUAGE (ESL)

Course #	Title	Day	Time	Semester	Instructor
ESD-0050-A	English as a Second Language (ESL) Reading Strategies I	Tu	3:00-5:50	fall	S. Zachary
ESD-0055-A	English as a Second Language (ESL) Reading Strategies II	Tu	3:00-5:50	spring	TBA
ESD-0060-A	English as a Second Language (ESL) Writing Strategies I	W	3:00-5:50	fall	H. Rubinstein
ESD-0065-A	English as a Second Language (ESL) Writing Strategies II	W	3:00-5:50	spring	H. Rubinstein
ESD-0067-A	Topics in Grammar I	W	6:00-8:50	fall	TBA
ESD-0068-A	Topics in Grammar II	W	6:00-8:50	spring	TBA
ESD-0070-A	The Language of Art I	M	6:00-8:50	fall	J. Berman
ESD-0071-A	The Language of Art II	M	6:00-8:50	spring	J. Berman
ESD-0073-A	TOEFL Strategies I	W	3:00-5:50	fall	C. Donnelly
ESD-0074-A	TOEFL Strategies II	W	3:00-5:50	spring	C. Donnelly
ESD-0078-A	Speak Fluently I	F	6:00-8:50	fall	C. Donnelly
ESD-0079-A	Speak Fluently II	F	6:00-8:50	spring	C. Donnelly
ESD-0081-A	Undergraduate ESL Workshop	M	12:00-2:50	fall	H. Rubinstein
ESD-0081-B	Undergraduate ESL Workshop	M	12:00-2:50	spring	H. Rubinstein
ESG-0168-A	Speaking Visually	M	10:00-12:50	fall	G. Savannah
ESG-0168-B	Speaking Visually	F	11:00-1:50	fall	G. Savannah
ESG-0169-A	Questioning Contemporary Art	M	10:00-12:50	spring	G. Savannah
ESG-0169-A	Questioning Contemporary Art	F	3:00-5:50	spring	G. Savannah
ESG-0223-B	Film for Artists	Th	12:00-2:50	fall	G. Savannah
ESG-0233-A	Thesis Writing	W	2:30-5:20	spring	G. Savannah

DEVELOPMENTAL

Course #	Title	Day	Time	Semester	Instructor
HCD-0161-A	Writing Fundamentals I	Tu	3:00	fall	C. Donnelly
HCD-0162-A	Writing Fundamentals II	Tu	3:00	spring	C. Donnelly

ELECTIVE WRITING

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HCD-2077-A	Writing Workshop	Th	12:00	spring	R. Weinreich
HCD-2466-A	Experimental Writing I	W	12:00	spring	R. Weinreich
HCD-2501-A	Workshop in Creative Writing I	Tu	12:00	fall	G. MacKenzie
HCD-2502-A	Workshop in Creative Writing II	Tu	12:00	spring	G. MacKenzie
HCD-2516-A	Dreams and the Creative Process	Tu	6:00	spring	L. Huntington
HCD-2522-A	Playwriting	M	12:00	fall	R. Auletta
HCD-2633-A	Workshop in Comedy Writing I	M	3:00	fall	H. Zuckerman
HCD-2634-A	Workshop in Comedy Writing II	M	3:00	spring	H. Zuckerman
HCD-2698-A	Journal I	Th	3:00	fall	A. Rower
HCD-2699-A	Journal II	Th	3:00	spring	A. Rower
HCD-3654-A	Photography: Images and Criticism	Tu	3:00	spring	R. Leslie

MUSIC

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HDD-2188-A	Music in Western Civilization I	Tu	12:00	fall	E. Lieber
HDD-2189-A	Music in Western Civilization II	Tu	12:00	spring	E. Lieber
HDD-2233-A	20th-Century Music I	Tu	3:00	fall	E. Lieber
HDD-2234-A	20th-Century Music II	Tu	3:00	spring	E. Lieber
HDD-2334-A	Music in Culture	W	12:00	fall	B. Altman
HDD-2341-A	Popular Music of the World	F	12:00	fall	J. Blum
HDD-2348-A	History of Jazz	Tu	6:00	fall	J. Blum
HDD-2348-B	History of Jazz	F	12:00	spring	J. Blum
HDD-2352-A	American Popular Music	Tu	6:00	spring	J. Blum
HDD-2513-A	Heroines of the Musical Stage	F	3:00	fall	M. Stern-Wolfe
HDD-2514-A	Opera and the Human Condition	F	3:00	spring	M. Stern-Wolfe

HISTORY

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HHD-2001-R	History of Ancient Civilizations	Th	9:00	fall	V. Eads
HHD-2011-R	Medieval and Renaissance Perspectives	M	6:00	fall	P. Franz
HHD-2011-R1	Medieval and Renaissance Perspectives	Th	9:00	spring	V. Eads
HHD-2041-R	20th-Century History I	W	3:00	fall	A. Bastian
HHD-2042-R	20th-Century History II	W	3:00	spring	A. Bastian
HHD-2111-R	World History I: Classical to Renaissance	W	9:00	fall	V. Eads
HHD-2112-R	World History II: Renaissance to the 21st Century	W	9:00	spring	C. Skutsch
HHD-2144-R	Modern Revolutions	Tu	9:00	fall	C. Skutsch
HHD-2777-R	U.S. History I: 1600-1865	M	9:00	fall	H. Druks
HHD-2778-R	U.S. History II: 1865-Present	M	9:00	spring	H. Druks
HHD-2784-R	A Social History of Early Modern Europe	Th	12:00	fall	G. Ouwendijk
HHD-2785-R	A Social History of Modern Western Culture	Th	12:00	spring	G. Ouwendijk
HHD-3011-R	History of Ideas: The 20th Century I	Tu	12:00	fall	S. Horowitz
HHD-3011-R1	History of Ideas: The 20th Century I	W	6:00	fall	S. Horowitz
HHD-3012-R	History of Ideas: The 20th Century II	Tu	12:00	spring	S. Horowitz
HHD-3012-R1	History of Ideas: The 20th Century II	W	6:00	spring	S. Horowitz
HHD-3022-R	Turning Points in History: From the French Revolution to the Present	F	9:00	spring	W. Rednour
HHD-3144-R	Crisis and Conflict in Early Modern Europe	Tu	9:00	spring	W. Rednour
HHD-3226-R	The Cultural History of Science	W	3:00	fall	G. Ouwendijk
HHD-3288-R	Historical Introduction to Philosophy	W	3:00	fall	C. Bica
HHD-3334-R	Postcolonial Africa	Tu	3:00	fall	A. Wilson
HHD-3356-R	The Making of the American Mind: America in Search of Democracy I	M	12:00	fall	H. Druks
HHD-3357-R	The Making of the American Mind: America in Search of Democracy II	M	12:00	spring	H. Druks
HHD-3611-R	History of Religion	Tu	9:00	spring	V. Eads
HHD-3651-R	Ecopolitics: Who Rules America?	Th	12:00	spring	J. Barkan
HHD-3766-R	Politics and Power in America: From Roosevelt to the Present	M	3:00	fall	R. Keeran
HHD-3777-R	The Crisis of Contemporary American Politics	M	3:00	spring	J. Jones
HHD-3788-R	China: Past and Present	W	3:00	fall	W. Rednour
HHD-4011-R	Oil and Water: Eco-History in the 21st Century	W	6:00	spring	A. Bastian
HHD-4022-R	Armed Force, Society and Democracy	W	12:00	fall	G. Ouwendijk
HHD-4122-R	History of Classical Greece and Rome	Th	9:00	fall	W. Rednour
HHD-4288-R	Society and Nature: An Historical Perspective	F	12:00	fall	W. Rednour
HHD-4333-R	African-American History I	W	3:00	fall	R. Jeffries
HHD-4334-R	African-American History II	W	3:00	spring	R. Jeffries
HHD-4348-R	The Wealth and Poverty of Nations	F	12:00	spring	W. Rednour
HHD-4356-R	Religious Conflict and Its Impact: The Reformation	W	3:00	spring	G. Ouwendijk

LITERATURE

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HLD-2042-A	20th-Century Literature and Culture I	M	3:00	fall	F. Litvack
HLD-2043-A	20th-Century Literature and Culture II	M	3:00	spring	F. Litvack
HLD-2088-R	American Literature: 19th Century	T	9:00	fall	R. DiPalma
HLD-2089-R	American Literature: 20th Century	T	9:00	spring	R. DiPalma
HLD-2154-R	Myths and the Cosmos	M	9:00	fall	L. Phillips
HLD-2201-R	Drama and Society	W	9:00	spring	L. Phillips
HLD-2211-R	Introduction to Poetry	W	9:00	fall	L. Phillips
HLD-2223-A	Short Fiction I	W	12:00	fall	R. Auletta
HLD-2313-A	Erotic Literature	F	9:00	fall	F. Litvack
HLD-2442-R	Apollonian and Dionysian Literature	Th	12:00	fall	N. Friedland
HLD-2565-R	American Theater	M	9:00	spring	G. Carey
HLD-2677-A	Fiction of the 19th Century I	W	12:00	fall	F. Litvack
HLD-2678-A	Fiction of the 19th Century II	W	12:00	spring	F. Litvack
HLD-2701-R	Arthurian Literature	Th	3:00	fall	R. Milgrom
HLD-2922-R	Medieval English Literature	Th	3:00	spring	R. Milgrom
HLD-2950-A	Modern Drama I	M	9:00	fall	G. Carey
HLD-2977-R	Shakespeare I	F	9:00	fall	G. Carey
HLD-2978-R	Shakespeare II	F	9:00	spring	G. Carey
HLD-2999-A	20th-Century Science Fiction	W	12:00	spring	M. Hendricks
HLD-3011-A	The Anatomy of Hell	W	12:00	spring	L. Phillips
HLD-3026-R	Comparative Literature: Great Books	M	12:00	fall	N. Friedland
HLD-3033-R	Art and Revolution I: The Working-Class Hero	Tu	3:00	fall	D. Riccuito
HLD-3034-R	Art and Revolution II: The Rebel	Tu	3:00	spring	D. Riccuito
HLD-3051-A	Literature of Self-Knowledge	M	9:00	spring	L. Phillips
HLD-3243-R	Latin American Fiction I	Th	9:00	fall	L. Huntington
HLD-3244-R	Latin American Fiction II	Th	9:00	spring	L. Huntington
HLD-3333-R	Studies in Contemporary Literature	Tu	9:00	fall	L. Huntington
HLD-3341-R	20th-Century Italian Literature	W	6:00	spring	D. Riccuito
HLD-3477-A	Children's Literature for Illustrators	Th	12:00	fall	M. Palmeri
HLD-3501-R	Tragedy	W	9:00	spring	N. Friedland
HLD-3521-R	From Aristophanes to Woody Allen: An Introduction to the Arts and Forms of Comedy	W	12:00	fall	L. Phillips
HLD-3521-R1	From Aristophanes to Woody Allen: An Introduction to the Arts and Forms of Comedy	M	6:00	spring	M. Fierst
HLD-3553-R	Images of Artists: Definitions of Culture from the 19th Century to the Present	M	12:00	spring	M. Palmeri
HLD-3566-R	Civilization and Its Discontents I	Th	3:00	fall	D. Riccuito
HLD-3567-R	Civilization and Its Discontents II	Th	3:00	spring	W. Beckley
HLD-3951-R	Literature and Psychoanalysis	W	12:00	fall	J. Immerman
HLD-3998-R	James Joyce	M	12:00	fall	J. Immerman
HLD-4022-R	Poetry and Art	M	3:00	fall	D. Riccuito
HLD-4044-A	Surrealist Literature	M	3:00	spring	D. Riccuito
HLD-4122-A	18th-Century Fiction I	W	9:00	fall	F. Litvack
HLD-4123-A	18th-Century Fiction II	W	9:00	spring	F. Litvack
HLD-4152-R	20th-Century Irish Literature	M	12:00	spring	J. Immerman
HLD-4194-A	Concepts of Love in Literature	F	12:00	fall	J. Robinson
HLD-4199-R	Antiheroes and Villains in Literature	W	6:00	spring	M. Fierst
HLD-4201-A	Behind the Scenes with Master Writers	Tu	9:00	spring	L. Huntington
HLD-4311-R	Modern World Literary Survey I	Tu	12:00	fall	A. Wilson
HLD-4312-R	Modern World Literary Survey II	Tu	12:00	spring	D. Riccuito
HLD-4331-R	Portraits of the Self in Early Modern Narrative	W	3:00	spring	M. Fierst
HLD-4342-R	The Myth of Self Creation in American Literature	W	12:00	fall	M. Curley

SOCIAL SCIENCES

Philosophy and Cultural Studies

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HPD-2044-R	Art Theory: From Modernism to Postmodernism	Th	12:00	fall	D. Riccuito
HPD-2047-R	Magic, Symbolism, Modernism and Art	Th	6:00	fall	D. Riccuito
HPD-2047-R1	Magic, Symbolism, Modernism and Art	Tu	9:00	spring	D. Riccuito
HPD-2104-A	An Introduction to Buddhist Philosophy and Yoga	Tu	12:00	spring	N. Jones
HPD-2267-A	African Art and Civilization	W	9:00	fall	R. Jeffries
HPD-2411-A	The Female Gaze	W	3:00	spring	M. Palmeri
HPD-2422-A	Art and Politics	Tu	3:00	spring	M. Palmeri
HPD-2687-R	Metaphysics	Th	3:00	fall	C. Bica
HPD-2931-R	The Mythology of War	W	12:00	fall	C. Bica
HPD-2998-R	The Philosophy of Mind	F	3:00	fall	E. Kelly
HPD-3024-R	Art, Ethics and Moral Responsibility	F	12:00	spring	C. Bica
HPD-3123-R	The Philosophy of Human Nature	F	3:00	spring	E. Kelly
HPD-3342-A	Philosophy of the Sexes and Racism	W	3:00	fall	B. Karp
HPD-3343-A	Sexuality, Race and Representation	W	3:00	spring	B. Karp
HPD-3401-R	History of Problems in Social and Political Philosophy I	M	12:00	fall	C. Bica
HPD-3402-R	History of Problems in Social and Political Philosophy II	Tu	12:00	spring	C. Bica
HPD-3442-A	Semiotics I	F	12:00	fall	W. Beckley
HPD-3443-A	Semiotics II	F	12:00	spring	W. Beckley
HPD-3451-R	Introduction to Asian Thought	Tu	3:00	spring	C. Bica
HPD-3458-R	Ethics	F	3:00	spring	C. Bica
HPD-3466-R	Uncontrollable Beauty I	F	9:00	fall	W. Beckley
HPD-3467-R	Uncontrollable Beauty II	F	9:00	spring	W. Beckley
HPD-3471-A	Media Criticism	M	12:00	fall	C. Skutsch
HPD-3474-R	Social Problems in Contemporary Society: Peace, War, Terrorism and Personal Freedom	M	3:00	fall	C. Bica
HPD-3494-R	Workers of the World: Representation of Labor	W	12:00	fall	D. Riccuito

Anthropology, Psychology, Sociology

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HPD-3511-A	Archaeology of New York City	Th	9:00	fall	M. Janowitz
HPD-3520-A	Men and Women in the Modern Workplace	Tu	9:00	spring	S. Horowitz
HPD-3522-R	Anthropology of the Bible	Th	6:00	spring	A. Wilson
HPD-3530-A	Interpersonal Behavior	Th	6:00	fall	A. Wilson
HPD-3530-B	Interpersonal Behavior	W	9:00	spring	A. Wilson
HPD-3531-R	Life Span Development: Child	M	9:00	fall	J. Rosow
HPD-3532-R	Life Span Development: Adult	M	9:00	spring	J. Rosow
HPD-3541-R	Introduction to Psychology	Tu	6:00	fall	D. Borg
HPD-3541-R1	Introduction to Psychology	Tu	3:00	spring	A. Hoffman-Stachelberg
HPD-3572-A	Cross-Cultural Human Relations	W	12:00	spring	A. Wilson
HPD-3601-A	Power, Politics and Propaganda: The Role of Free Speech and Public Opinion in American Democracy	Th	12:00	fall	J. Barkan
HPD-3623-A	Art and the Psyche	Tu	6:00	spring	J. Lange-Castronova
HPD-3641-R	Abnormal Psychology I: Neurotic and Character Disorders	Tu	3:00	fall	D. Borg
HPD-3641-R1	Abnormal Psychology I: Neurotic and Character Disorders	Th	6:00	spring	K. Andersen
HPD-3642-R	Abnormal Psychology II: Psychotic and Character Disorders	Tu	3:00	spring	D. Borg
HPD-3642-R1	Abnormal Psychology II: Psychotic and Character Disorders	Th	6:00	fall	K. Andersen
HPD-3644-A	Deviant Behavior and Social Control	Tu	9:00	fall	A. Wilson
HPD-3644-B	Deviant Behavior and Social Control	F	6:00	spring	A. Wilson
HPD-3677-A	Surviving into the 21st Century: A Multicultural Perspective	Tu	12:00	spring	R. Janoff
HPD-3898-R	Theories of Personality I	Tu	6:00	fall	J. Lange-Castronova
HPD-3899-R	Theories of Personality II	Tu	12:00	spring	E. Arfin
HPD-3899-R1	Theories of Personality II	Tu	6:00	spring	D. Borg
HPD-4026-R	Contemporary Art: Psychoanalytic and Postmodern Perspectives	M	9:00	fall	L. Gamwell
HPD-4166-R	Psychoanalysis, Art and Society	M	9:00	spring	L. Gamwell
HPD-4280-A	Marriage and the Family	Tu	9:00	fall	S. Horowitz
HPD-4299-A	Race and Ethnic Relations	W	9:00	spring	R. Jeffries
HPD-4333-R	Man the Animal	Th	9:00	spring	M. Janowitz
HPD-4481-R	Psychological Aspects of the Creative Process	Th	12:00	fall	L. Kaufman-Balamuth

SCIENCE AND MATHEMATICS

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HSD-2114-R	Evolution	M	9:00	fall	T. Gorrell
HSD-2566-R	Biological Genetics	W	3:00	spring	T. Gorrell
HSD-2642-R	Designs of Brains and Minds	F	3:00	fall	T. Gorrell
HSD-2666-R	Our Living Planet: The Biology of Life on Earth	M	3:00	spring	T. Gorrell
HSD-2987-R	Introduction to Mathematics I	F	3:00	fall	M. Levandowsky
HSD-2988-R	Introduction to Mathematics II	F	3:00	spring	M. Levandowsky
HSD-3016-R	Science in the Modern World	Th	12:00	spring	T. Gorrell
HSD-3044-R	History of the Human Body: Society, Culture and Medicine	M	12:00	fall	G. Ouwendijk
HSD-3111-R	Astronomy	Th	3:00	fall	M. Levandowsky
HSD-3114-R	Modern Art and Astronomy: The Expanding Universe	M	6:00	spring	L. Gamwell
HSD-3204-R	Science, Technology and War: An Historical Overview	M	12:00	spring	G. Ouwendijk
HSD-3211-R	The Material World	Tu	3:00	fall	M. Levandowsky
HSD-3253-R	Modern Art and Biology: The Mystery of Life	M	6:00	fall	L. Gamwell
HSD-3254-R	Science and Religion	W	12:00	spring	G. Ouwendijk
HSD-3322-R	Environmental Studies	W	9:00	fall	M. Levandowsky
HSD-3344-R	Environmental Economics	Th	9:00	spring	M. Levandowsky
HSD-3507-R	Visual Science Workshop	Th	3:00	fall	T. Gorrell
HSD-3507-R1	Visual Science Workshop	Th	3:00	spring	T. Gorrell
HSD-3901-R	Human Diseases	F	9:00	spring	M. Levandowsky
HSD-4026-R	Art, Science and the Spiritual	M	3:00	fall	L. Gamwell
HSD-4199-R	Human Biology: The Immune System	Tu	3:00	spring	R. Hayes
HSD-4204-R	Human Anatomy and Physiology	Th	12:00	fall	T. Gorrell
HSD-4232-R	Light, Color and Vision I	F	9:00	fall	M. Levandowsky
HSD-4232-R1	Light, Color and Vision I	F	6:00	fall	T. Gorrell
HSD-4233-R	Light, Color and Vision II	F	12:00	spring	T. Gorrell
HSD-4277-R	Science and Technology in Society: From the Ancient World to the Present	Tu	3:00	spring	M. Levandowsky
HSD-4289-R	Art, Mathematics and Human Reason	M	3:00	spring	L. Gamwell
HSD-4324-A	Food Explorations	F	12:00	fall	T. Gorrell

SPECIAL COURSES

Special courses are electives open to all majors. Although special courses count toward reaching the minimum credit total, they do not count toward meeting the credit minimums for studio credit.

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
SPD-2717-A	The Philosophy and Practice of Yoga I	F	12:00	fall	N. Jones
SPD-2718-A	The Philosophy and Practice of Yoga II	F	12:00	spring	N. Jones
SPD-2877-A	Holography I	W	3:00	fall	S. Morée
SPD-2911-A	Bridging Art Therapy: An Introduction to the Therapeutic Uses of Creative Arts	W	3:00	spring	L. Furman
SPD-3733-A	Art in Education and Therapy	F	9:00	fall	L. Furman, L. Seeney
SPD-3733-B	Art in Education and Therapy	F	9:00	spring	L. Furman, L. Seeney
SPD-3853-A	Introduction to Public Presentation	T	9:00	fall	J. Kuznekoff
SPD-3933-A	Law and the Visual Artist	W	6:00	spring (4 sessions)	C. Steinberg

Humanities and Sciences

General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

Courses are listed in alphanumerical order.

ENGLISH AS A SECOND LANGUAGE COURSES

The ESL/Non-Studio Program is a full-time, one-year course of study in English as a Second Language. Please contact Helene Rubinstein, ESL coordinator, for course advisement, at 212.592.2621; fax 212.592.2633; e-mail hribinstein@sva.edu.

Students enrolled in the ESL/Studio Program should refer to the ESL/Studio Program section of this book for detailed information on required courses in their area of specialization.

ESD-0050-A English as a Second Language: Reading Strategies I

Tuesday 3:00-5:50
 Fall semester: no credit
 Instructor: S. Zachary
 Students will develop vocabulary and their critical reading and thinking skills through discussion of articles, essays, short stories and related media. Students will be required to keep a reading journal.

ESD-0055-A English as a Second Language: Reading Strategies II

Tuesday 3:00-5:50
 Spring semester: no credit
 Instructor: TBA
 This course is the second part of a two-semester course. Please see ESD-0050 for course description.

ESD-0060-A English as a Second Language: Writing Strategies I

Wednesday 3:00-5:50
 Fall semester: no credit
 Instructor: H. Rubinstein
 This course will focus on the fundamentals of essay writing using class readings and discussions as a basis for writing. Grammar, sentence and paragraph logic, idea development, organization and essay structure will be explored.

ESD-0065-A English as a Second Language: Writing Strategies II

Wednesday 3:00-5:50
 Spring semester: no credit
 Instructor: H. Rubinstein
 This is the second part of a two-semester course. Please see ESD-0060 for course description.

ESD-0066-A Topics in Grammar I

Wednesday 6:00-8:50
 Fall semester: no credit
 Instructor: TBA
 Learn to feel at ease with English grammar and syntax. Using short reading exercises, dialogues and mini-interviews, students will explore topics in grammar that apply to speaking, writing and vocabulary improvement.

ESD-0067-A Topics in Grammar II

Wednesday 6:00-8:50
 Spring semester: no credit
 Instructor: TBA
 A continuation of ESD-0066, Topics in Grammar I, this course is intended to further develop grammatical proficiency.

ESD-0070 The Language of Art I

Monday 6:00-8:50
 Fall semester: no credit
 Instructor: J. Berman
 This course will focus on the vocabulary of art relevant to oral and written critiques and to art history.

ESD-0071-A The Language of Art II

Monday 6:00-8:50
 Spring semester: no credit
 Instructor: J. Berman
 A continuation of ESD-0070, The language of Art I, this course is intended to further develop oral and written fluency in the language of art.

ESD-0073-A TOEFL Strategies I

Wednesday 3:00-5:50
 Fall semester: no credit
 Instructor: C. Donnelly
 Using the Test of English as a Foreign Language (TOEFL), students will study test-taking strategies, listening comprehension, grammar, reading comprehension and vocabulary.

ESD-0074-A TOEFL Strategies II

Wednesday 3:00-5:50
 Spring semester: no credit
 Instructor: C. Donnelly
 This course is the second part of a two-semester course. Please see ESD-0073 for course description.

ESD-0078-A Speak Fluently I

Friday 6:00-8:50
 Fall semester: no credit
 Instructor: C. Donnelly
 Students will build fluency and help improve pronunciation through acting and improvisation techniques. These creative exercises will help students overcome their blocks to speaking. In the second semester, public speaking and class discussion skills will be emphasized. Students may take one or both semesters.

ESD-0079-A Speak Fluently II

Friday 6:00-8:50
 Spring semester: no credit
 Instructor: C. Donnelly
 This course is the second part of a two-semester course. Please see ESD-0078 for course description.

ESD-0081 Undergraduate ESL Workshop

One semester: no credit
 Instructor: H. Rubinstein
 The ESL workshops are offered to undergraduate students who wish to improve their English ability. Areas to be covered include: preparing for the Proficiency Examination; improving vocabulary; improving pronunciation and public speaking skills; writing about art.

Course #	Day	Time	Semester
ESD-0081-A	M	12:00-2:50	fall
ESD-0081-B	M	12:00-2:50	spring

ESG-0168**Speaking Visually**

Fall semester: no credit

Instructor: G. Savannah

This course focuses on visual media and how to talk about it. Students will practice using art terminology as well as expressive abstract language through discussion of various art forms and mediums. Presentations of student work and ongoing dialogue of works-in-progress will be included throughout the semester. The meetings are fast paced, with exercises that are designed to build vocabulary and enhance fluency. Students will gain greater confidence in their English language abilities, enabling them to participate more actively in all of their courses. *Note: Registration by placement or by permission.*

Course #	Day	Time
ESG-0168-A	M	10:00-12:50
ESG-0168-B	F	11:00-1:50

ESG-0169**Questioning Contemporary Art**

Spring semester: no credit

Instructor: G. Savannah

Developing the skills to communicate ideas about art is the focus of this course. We will begin with analyzing a central issue from the comments of a contemporary artist or art critic. Students will then write a short essay that explains how the issue is addressed in their own work, incorporating vocabulary from the artist/critic. In-class discussions to practice verbal skills will be included. Art topics will be based on the interests of class members. Optional journal work in response to exhibitions, lectures, books and films will help develop the expression of a personal aesthetic. Artists to be discussed will include: Jessica Stockholder, Shirin Neshat, Nalini Malini, Robert Irwin, Olafur Eliasson, Pedro Cabrita Reis, Stephen Hende, Jonathan Pylpchuk and Kim Sooja. *Note: Registration by placement or by permission.*

Course #	Day	Time
ESG-0169-A	M	10:00-12:50
ESG-0169-B	F	3:00-5:50

ESG-0223-A**Film for Artists**

Thursday 12:00-2:50

Fall semester: no credit

Instructor: G. Savannah

Through written and verbal responses to film clips, students develop cogent initial thesis passages. While practicing current idiomatic English, vocabulary and clear pronunciations, students will articulate their aesthetic in relation to cultural insight, cinematography and novel visual approaches. Directors to be discussed include: Mira Nair, Tran Ahn Hung, Won Kar Wai, Tsai Ming Liang, Curtis Hanson, Richard Linklater, Amy Heckerling, Hiroshi Teshigahara. *Note: Registration by placement or by permission.*

ESG-0233-A**Thesis Writing**

Wednesday 2:30-5:20

Spring semester: no credit

Instructor: G. Savannah

Through reading short stories and essays, students will examine how to use vivid and fresh detail in their writing. We will concentrate on how to be rigorous in choosing language to achieve written clarity for thesis topics. The result will be writing in a personal style that communicates original thinking and engages the audience. The first four sessions of this course are mandatory group meetings. For the remainder of the course, individual meetings with the instructor will be scheduled. *Note: Registration by placement or by permission.*

DEVELOPMENTAL**HCD-0161-A****Writing Fundamentals I**

Tuesday 3:00-5:50

Fall semester: no credit

Instructor: C. Donnelly

Limited to 18 students

The first part of a two-semester workshop that focuses on writing fundamentals (grammar, sentence and paragraph logic, idea development, organization, essay structure). This course will help prepare students for required first-year courses in composition and art history as well as for upper-level humanities and sciences courses. The writing lab will be given in the humanities and sciences Computer Assisted Writing Lab (CAWL), where students will learn to revise their work using a computer. *Note: Registration by placement or by permission.*

HCD-0162-A**Writing Fundamentals II**

Tuesday 3:00-5:50

Spring semester: no credit

Instructor: C. Donnelly

Limited to 18 students

The second part of a two-semester workshop that focuses on writing fundamentals (grammar, sentence and paragraph logic, idea development, organization, essay structure). It will help prepare students for required first-year courses in composition and art history as well as for upper-level humanities and sciences courses. The writing lab will be given in the Computer Assisted Writing Lab (CAWL), where students will learn to revise their work using a computer. *Note: Registration by placement or by permission.*

FOUNDATION REQUIREMENT**HCD-1010****Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

Course #	Day	Time	Semester	Instructor
HCD-1010-A	M	3:00-5:50	fall	G. MacKenzie
HCD-1010-B	M	6:00-8:50	fall	P. Patrick
HCD-1010-C	Th	9:00-11:50	fall	R. Josimovich
HCD-1010-D	F	9:00-11:50	spring	S. Van Booy

HCD-1020**Literature and Writing II**

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well as plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development

will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

Course #	Day	Time	Semester	Instructor
HCD-1020-A	M	3:00-5:50	spring	G. MacKenzie
HCD-1020-B	M	6:00-8:50	spring	G. MacKenzie
HCD-1020-C	Th	9:00-11:50	spring	R. Josimovich
HCD-1020-D	M	6:00-8:50	fall	G. MacKenzie
HCD-1020-E	Tu	3:00-5:50	fall	A. Armstrong
HCD-1020-F	F	9:00-11:50	fall	J. Robinson
HCD-1020-G	F	3:00-5:50	fall	J. Robinson

HONORS PROGRAM FOUNDATION-YEAR HUMANITIES AND SCIENCES REQUIREMENTS

At the completion of the foundation-year Honors Program, students will receive nine humanities and sciences credits, including exemptions from HCD-1010 and HCD-1020, Literature and Writing I and II, and will have fulfilled the Humanities Distribution Requirement (HDR) in Literature.

HHD-1040-HP

Political History of the Modern World I

Monday 9:00-10:25

Fall semester: 1.5 credits

Instructor: C. Skutsch

This is the first part of a two-semester course that will examine three significant themes unique to the modern era: 1) the struggle for individual rights; 2) the expansion of capitalism; 3) the increasing prominence of government as an agent for social change. These themes will be traced from the founding of the United States and the dissolution of the European monarchies through the rise and fall of the nation state. *Note: This course is open only to students enrolled in the Honors Program.*

HHD-1045-HP

Political History of the Modern World II

Monday 9:00-10:25

Spring semester: 1.5 credits

Instructor: C. Skutsch

This is the second part of a two-semester course. Please see HHD-1040 for course description. *Note: This course is open only to students enrolled in the Honors Program.*

HPD-1050-HP

Makers of the Modern Mind I

Tuesday 10:00-11:30

Fall semester: 1.5 credits

Instructor: T. Huhn

This two-semester course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 20th century. It will include discussion of central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory, through readings by Hume, Kant, Rousseau, Marx and Nietzsche. The goal of this course is in the attainment of productive encounters between modern European philosophy and contemporary visual arts practices. *Note: This course is open only to students enrolled in the Honors Program.*

HPD-1055-HP

Makers of the Modern Mind II

Tuesday 10:00-11:30

Spring semester: 1.5 credits

Instructor: T. Huhn

This is the second part of a two-semester course. Please see HHD-1040 for course description. *Note: This course is open only to students enrolled in the Honors Program.*

HLD-1824-HP

The Self and the Other

Thursday 10:00-11:30

Fall semester: 1.5 credits

Instructor: R. Hulot-Kentor

This course will examine 19th and early 20th century literature that explores and expands the definition of personal identity, distinct from that of "others." We will look at themes of gender, social responsibility, inwardness, spirituality and self-knowledge. *Note: This course is open only to students enrolled in the Honors Program.*

HLD-1827-HP

The Language of Modernism

Thursday 10:00-11:30

Spring semester: 1.5 credits

Instructor: R. Weinreich

What is "modernism"? How do we situate this aesthetic category in time: somewhere after antiquity and prior to postmodernity? This course seeks to define modernism through close readings of key literary texts: to explore the modernist sensibility as it is represented in the genres, structures and techniques of literature and to examine how language delineates its parameters. Readings will be selected from the works of Stein, Eliot, Rilke, Kafka, Schulz, Camus, Bowles, Grass, Mishima, Akhmatova, Borges, Ionesco, Beckett, Burroughs and Barthelme. *Note: This course is open only to students enrolled in the Honors Program.*

HONORS PROGRAM SECOND-YEAR HUMANITIES AND SCIENCES REQUIREMENTS

At the completion of the second-year Honors Program, students will receive nine humanities and sciences credits, and will have fulfilled the Humanities Distribution Requirements (HDRs) in history and social science.

HHD-2050-HP

History of the Premodern World

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: W. Rednour

The course will examine how distinctive systems of belief provided emerging cultures with a framework for their social and political ideals and how these developed over time. We will see how geography influenced early Middle Eastern civilizations; how Confucius and the Tao directed China's path; how Hinduism provided India with cultural coherence; how the ideals and legacies of Greece and Rome set the tone for late Western thought; and how religion shaped medieval and early modern Europe. Finally, we will discuss how, in the early modern period, these systems came into closer contact, thereby creating the European Renaissance, and how these systems came into conflict and synthesis, ushering the birth of globalization. *Note: This course is open only to second-year students enrolled in the Honors Program.*

HPD-2060-HP

From Ancient Myth to the Birth of Modern Science

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Stafford

In this course we will begin by discussing the earliest forms of human thinking—animism and magic—and see how from these seeds, the human mind has created polytheistic religions, philosophy and ideas of law. We will conclude the semester by examining how philosophical and religious thought, from Aristotle to Galileo, has led to the development of scientific theory. *Note: This course is open only to second-year students enrolled in the Honors Program.*

HLD-2123-HP**Human and Divine**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: M. Hendricks

Beginning with the Sumerian *Gilgamesh* and ending with William Shakespeare's *The Tempest*, this course will examine the themes that concerned ancient and premodern storytellers: the genesis of humanity, the origins of evil, free will and morality and what it means to be human, neither divine, nor animal. *Note: This course is open only to second-year students enrolled in the Honors Program.*

HONORS PROGRAM THIRD-YEAR HUMANITIES AND SCIENCES REQUIREMENTS

HSD-3507**Visual Science Workshop**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: T. Gorrell

Limited to 15 students

This course will explore the science of the tools that visual artists use. While bringing to light the methods scientists use to see their theories come to life, we will study such topics as: the photoelectric effect, microscopy, chemistry of color, biology of vision and the growing dependence of visual techniques on computer science. Activities will include performing experiments in the classroom and with the staff at the American Museum of Natural History. *Note: This course is open to all students. Third-year students enrolled in the Honors Program are required to take one semester of the course. All other students may register with permission of the instructor.*

Course #	Semester
HSD-3507-R	fall
HSD-3507-R1	spring

ELECTIVE WRITING

HCD-2077-A**Writing Workshop**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Weinreich

A workshop in fiction, poetry, drama and creative nonfiction. Assignments will include work that is spontaneous, crafted and revised. Writings will be read aloud and critiqued in class. Students will keep a journal. Readings will be selected from contemporary publications such as *The New Yorker*, *The New York Times*, *Harper's* and *Vanity Fair*.

HCD-2466-A**Experimental Writing I**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Weinreich

A workshop in fiction and poetry with a twist. Using the standard notions of story, play and poem as points of departure, the course will focus on linguistic experimentation. Topics will include the interrelationship of writing with other art forms, such as painting, film and music. "Free prose," "cutups" and "spontaneous bop prosody" techniques will be used to encourage students to find their own forms of expression. Readings will be selected from Ernest Hemingway, Gertrude Stein, James Baldwin, Jack Kerouac, Tom Wolfe, Hunter S. Thompson and Paul Bowles, among others.

HCD-2501-A**Workshop in Creative Writing I**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: G. MacKenzie

A writing workshop in poetry, short fiction and creative nonfiction. We will analyze content and craft in order to develop editing and revision skills. Included will be handouts and discussions of contemporary poets and writers such as Donald Justice, Ray Carver, Mary Karr and John Updike. A well-known guest writer will read from his/her work. Students will complete weekly assignments and read their work in class as well as submit work to the SVA magazine *Words*.

HCD-2502-A**Workshop in Creative Writing II**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: G. MacKenzie

This course is a continuation of HCD-2501, Workshop in Creative Writing I. Writing assignments will be in poetry, short stories and one-act plays. Primarily, we will read and discuss student work in class. Handouts of work by contemporary authors such as Tobias Wolff, Elizabeth Bishop and Bill Knott will be used to analyze writing style and voice. A well-known guest writer will read from his/her work. Students will submit work to the SVA magazine *Words*. *Note: There is no prerequisite for this course.*

HCD-2516-A**Dreams and the Creative Process**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: L. Huntington

One of C.G. Jung's seminal contributions to 20th-century psychology is his concept of the creative unconscious. Jung believed that images from this realm communicate symbolically with the conscious mind through dreams and the imagination. Engaging in an active relationship with imagery can generate a source of creative energy for every dreamer. This course explores current theories about accessing dream images and transforming them into new creative ideas. Examples from literature and the visual arts will help develop personal dream journals and a term dreamwork project.

HCD-2522-A**Playwriting**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: R. Auletta

In this course, students will be introduced to the fundamentals of playwriting: character, conflict, action and dialogue. The techniques explored not only provide the beginning writer with the basics needed to write for the stage, but are also applicable to other entertainment arenas, such as film and television writing, comedy and animated films. The plays written will be performed in class, in the form of staged readings, giving students a chance to function in the interrelated roles of writer, director, actor and audience member. Our emphasis will be on the writing of short plays, approximately three to four pages in length. Weekly readings of noteworthy one-act plays will also be assigned.

HCD-2633-A**Workshop in Comedy Writing I**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: H. Zuckerman

Funny and interesting writing emerges from a personal vision; therefore this workshop encourages students to express their own ideas and feelings. The writing forms include sketches, monologues, verse, short stories, essays and plays. The course will focus on the writing, subsequent discussion and development of material created by students.

HCD-2634-A**Workshop in Comedy Writing II**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: H. Zuckerman

Funny and interesting writing emerges from a personal vision. This workshop encourages students to express their own ideas and feelings. The course will focus on the development of first-draft sketches into fully rounded plays, stories, essays and poems. *Note: There is no prerequisite for this course.*

HCD-2698-A**Journal I**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Rower

Whatever your reason for wanting to keep a journal (diary, log), there are ways to do it better, through techniques that develop the four natural modes of expression: emotions, senses, intuition and intellect. They include learning to write from lists, portraits, guided imagery, altered point of view, unsent letters, imagined dialogues, long- and short-term memory writing, dreams, fantasies, maps of consciousness. In addition, sketches and drawings, collages, photos and clippings can be integrated. The course is a workshop for writing and reading aloud as well as talking about the issues involved in journal writing. The goal is to use a journal for daily writing—about events, people, situations, feelings, reflections or free association as well as some of the more structured exercises done in and out of class.

HCD-2699-A**Journal II**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Rower

This course is a continuation of HCD-2698, Journal I. The primary objectives are to promote habits of writing and to find ways to dig more deeply into the worlds of experience and literary expression through impromptu in-class writing and classroom critiques of student work. The goal is for each student to find and project his or her own personal voice. To this end, each student will study the “voices” expressed in selected published personal journals, choosing one to focus on, write about, and present to the class by the end of the semester. *Note: There is no prerequisite for this course.*

HCD-3654-A**Photography: Images and Criticism**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Leslie

Photography has had a profound impact on the way we perceive the world. In order to understand that impact we will try to answer some basic questions in this course: How do we know that an artistic photograph is art? What is the difference between art photography and other kinds of photography? What does a documentary image document? Who determines which newspaper photographs make the news? How do advertising images sell? A selection of essays covering all critical approaches to photography from the formalist to the Marxist will be read. Students will write short reviews during the semester.

MUSIC**HDD-2188-A****Music in Western Civilization I**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: E. Lieber

Discussion of masterpieces of Western music in their historical context, with an exploration into their structural elements, compositional techniques, and correlations in painting, sculpture, literature, poetry and other art forms will be the focus of this course. Music will be selected from medieval, baroque, classical and Romantic periods, including works by Palestrina, Bach, Mozart, Beethoven, Schubert, Chopin, Schumann, Tchaikowsky and Brahms. Recordings, videos, DVDs, live performances, field trips, and slides of painting, sculpture and architecture will be coordinated with the class sessions. *Note: No technical music background is required.*

HDD-2189-A**Music in Western Civilization II**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: E. Lieber

Discussion of masterpieces of Western music in their historical context, with an exploration into their structural elements, compositional techniques, and correlations in painting, sculpture, literature, photography, film and other art forms will be the focus of this course. Music will be selected from mid-Romantic and impressionistic styles through 20th-century periods, including works by Wagner, Mahler, Strauss, Debussy, Stravinsky, Ives, Schoenberg, Henze, Cage and Glass. Recordings, videos, DVDs, live performances, field trips, and slides of painting, sculpture and photography will be coordinated with the class sessions. *Note: No technical music background is required, but prior completion of the fall semester of this course is suggested.*

HDD-2233-A**20th-Century Music I**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: E. Lieber

An exploration of classical music with a focus on the first half of the 20th century will be the focus of this course. Compositional techniques and stylistic elements will be discussed in their historical context, and in relation to concurrent developments in painting, literature, photography, film and other art forms. Music selections will include works by Stravinsky, Ives, Prokofieff, Rachmaninoff, Schoenberg, Berg, Webern and Varèse, among others. Recordings, videos, DVDs, live performances, field trips, and slides of painting, sculpture and photography will be coordinated with the class sessions. *Note: No technical music background is required.*

HDD-2234-A**20th-Century Music II**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Lieber

An exploration of classical music with a focus on the second half of the 20th century will be the focus of this course. Compositional techniques and stylistic elements will be discussed in their historical context, and in relation to concurrent developments in painting, photography, film, mixed media and other art forms. Music selections will include works by Varèse, Henze, Stockhausen, Boulez, Penderecki, Berio, Cage, Xenakis and Reich, among others. Recordings, videos, DVDs, live performances, field trips, and slides of painting, sculpture and photography will be coordinated with the class sessions. *Note: No technical music background is required, but prior completion of the fall semester of this course is suggested.*

HDD-2334-A**Music in Culture**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: B. Altman

This course will explore the cultural history of modern popular music, with particular emphasis on rural origins (hillbilly and blues) and the impact of urban life (everything from rhythm and blues and rock 'n' roll to disco, punk and rap). Close inspections of such seminal artists as Robert Johnson, Muddy Waters, Bob Dylan, Hank Williams, Elvis Presley, Chuck Berry, the Beatles, the Rolling Stones, the Ramones, and others will be included.

HDD-2341-A**Popular Music of the World**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Blum

The worldwide availability of compact disks and cassettes has provided today's listener with easy access to many exotic forms of music. Not only have American styles like rock and blues achieved universal distribution, but we have been continually importing "sounds" from remote places: Ravi Shankar brought us Indian music in the 1950s; Sunny Ade and Fela have given us "African pop"; other ethnic music like salsa, reggae and calypso have also influenced our culture in recent years. This course will look at these contemporary ethnic pop forms and see how they relate to their traditional cultural base. Via recordings, films, reading and discussion, we will see how foreign traditions differ from those of the West in technique, meaning and approach. Primary texts: *Beats of the Heart: Popular Music of the World; Manuel, Popular Music of the Non-Western World.*

HDD-2348**History of Jazz**

One semester: 3 credits

Instructor: J. Blum

This course will begin with an examination of the African roots of jazz and early African-American forms such as spirituals, work songs, ragtime. We will see the beginnings of jazz as a blending of European and African elements in brass bands at the turn of the 20th century. We will then study each subsequent phase of this music through the works of representative artists such as Duke Ellington, Louis Armstrong, Charlie Parker and Miles Davis, and attempt to place these developments in cultural perspective. Recordings and films will be used in class. Musical examples will be presented in a way that can be readily understood by nonmusicians.

Course #	Day	Time	Semester
HDD-2348-A	Tu	6:00-8:50	fall
HDD-2348-B	F	12:00-2:50	spring

HDD-2352-A**American Popular Music**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: J. Blum

This course is an introduction to the diverse aspects of American popular music. We will see how such standard contemporary styles as rock, rap and R&B developed out of older forms like jazz, blues and country music. We will also study how these musical styles have often created, not just reflected, prevailing social and cultural trends.

HDD-2513-A**Heroines of the Musical Stage**

Friday, 3:00-5:50

Fall semester: 3 credits

Instructor: M. Stern-Wolfe

This course will examine the representation and contributions of women to the pivotal musical dramas of our age. Among the works to be considered are Bizet's *Carmen*, Puccini's *Tosca*, Verdi's *La Traviata*, Strauss' *Salome*, Donizetti's *Lucia*, Beethoven's *Fidelio* and Rossini's *Barber of Seville*. We will also take a look at some of the favorite female vocal characters of the American musical theater. Videos and recordings of the famed Maria Callas, Cecilia Bartoli and Teresa Stratas will be screened and aired, and the class will attend a live performance at the Metropolitan Opera or the New York City Opera. Required text: *Opera: A Listener's Guide*, by Jack Sacher.

HDD-2514-A**Opera and the Human Condition**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Stern-Wolfe

Through the musical exploration of traditional operatic literature, we will examine music's ability to probe human emotions and attempt to discover why inner demons torment so many heroes who have won the admiration of audiences throughout the world. We will hear arias and recitatives of the famous characters of Mozart's *Don Giovanni*, Verdi's *Rigoletto*, Leoncavallo's *Pagliacci*, Brecht and Weill's *Mahagonny*, Berg's and Buechner's *Wozzeck*, Gershwin's *Porgy and Bess*. Original sets will be designed by students in a class presentation of an opera of their choice. Required text: *Opera: A Listener's Guide*, by Jack Sacher.

HISTORY

HHD-2001-R

History of Ancient Civilizations

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: V. Eads

From the beginnings of civilization (and history) around 3500 BCE until 500 CE, many peoples made a mark on human history. This course will consider selected topics from the Near East (Sumer, Akkad, Egypt, Assyria, Israel, Persia), Greece, Rome, China and India. Topics will vary each semester. The primary text will be *Ancient Near Eastern History and Culture*, by William H. Stiebing, Jr. (During the fall 2005 semester this course surveyed the ancient Near East. Extensive use was made of visual sources; we discussed such topics as using the Bible as an historical source and "reading rocks.")

HHD-2011-R

Medieval and Renaissance Perspectives

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: P. Franz

This course will track the history of the Middle Ages and the Renaissance. We will examine medieval institutions and beliefs; chart the changes that brought about the Renaissance; and look at the underlying connections between culture, power and ideas. Topics will include the medieval church in religion and politics; the nature and role of chivalry; and the Black Death, along with other catastrophes. Students are welcome to suggest related topics of interest. We will read selections from influential authors of the period, including: Augustine, Gregory of Tours, Christine de Pizan, Machiavelli, Martin Luther and Sir Francis Bacon.

HHD-2011-R1

Medieval and Renaissance Perspectives

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: V. Eads

People who lived during the thousand years between the end of the Roman Empire in the West and the discovery of the "New World" did not, of course, describe themselves as "medieval." They thought they lived in "modern times." We will study a selection of the political, institutional, cultural, religious, military and social topics that were once "current events." Highlights will include: The empire of Charlemagne, Anglo-Saxon England, monasticism, the Vikings, the Crusades, Arabic learning, the Eastern Roman Empire, the Black Death, the university, the Communes, chivalry and war. Throughout the course, emphasis will be on the work and words of medieval men and women. Texts include: Cruz and Gerberding, *Medieval Worlds*; Wiesner, Wheeler and Curtis, *Discovering the Medieval Past*; *Internet Medieval Sourcebook*.

HHD-2041-R

20th-Century History I

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Bastian

This semester covers world history from 1900-1945 and focuses on the conflicts posed by the advancing industrial revolution, rival imperial powers, and rising social movements. It highlights the world wars, the Russian and anti-colonial revolutions and Nazi Germany. The course is concerned with why history happens, the choices it offers, and how the past shapes current world issues.

HHD-2042-R

20th-Century History II

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Bastian

This semester covers world history from 1945-2000, and looks at how economic globalization emerged as the dominant trend. The course highlights the rise and fall of the Cold War, Third World independence, the U.S. as superpower, and the restructuring of power relationships. We examine the links between these trends and current events.

HHD-2111-R

World History I: Classical to Renaissance

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: V. Eads

A whirlwind tour of the first 5,000 years of human history, this course will explore the major social, religious, cultural, economic and political events that have shaped several of the world's great cultures. In particular, we will examine the interactions between cultures as well as the differences that distinguish them. Emphasis will be on reading and reviewing the record people left of themselves. A few of the possible course topics are: the origins of Hinduism, Buddhism, Christianity and Islam; the thought of Confucius and Socrates; theories of monarchy and representative government; the contribution of women in religious, social and economic history; war and conflict resolution. Texts: Bentley and Ziegler, *Traditions and Encounters*, vol. 1; Sherman et al. *World Civilizations*, vol. 1.

HHD-2112-R

World History II: Renaissance to the 21st Century

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: C. Skutsch

This course is a survey of the major landmarks in world history from the 15th century to the present. It will focus on significant political, economic, social and cultural developments from a global perspective. Topics will include: the Renaissance and the scientific revolution; the rise of Russia in Eastern Europe and Asia; modern revolutions in Europe, Asia, Africa and the Americas; global significance of the world wars; legacy of 19th-century thought for the present; unification of Europe and the prospects for peace. *Note: There is no prerequisite for this course.*

HHD-2144-R

Modern Revolutions

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: C. Skutsch

A comparative examination of revolutionary movements, focusing on the large-scale political, economic and cultural transformations in modern history will be explored. The course will begin with the American and French revolutions of the 18th century, continue with the Russian Revolution of 1917 and conclude with a discussion of the most important landmarks of the political and economic transformations in Eastern Europe today. Works by Locke, Voltaire, Rousseau, Marx, Lenin, Sakharov and Havel will be discussed.

HHD-2777-R

U.S. History I: 1600-1865

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: H. Druks

An examination of the forces behind the social, political and economic developments of American civilization and their interrelationships will be the focus of this course. Special attention will be placed on the role of individuals like Benjamin Franklin, Thomas Jefferson, Abraham Lincoln and Robert E. Lee, and the variety of interpretations of American history. Readings will be from primary sources of the men and women who made this history. The text will be Daniel Boorstin's *The Americans*.

HHD-2778-R

U.S. History II: 1865-Present

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: H. Druks

An examination of the forces behind the social, political and economic developments of American civilization and their interrelationships will be the focus of this course. Special attention will be placed on the role of individuals such as Theodore Roosevelt; Harry S. Truman; John F. Kennedy; Richard Nixon; Dr. Martin Luther King, Jr. and Bill Clinton; and the variety of interpretations of American history. Readings will be from primary sources of the men and women who made this history. The text will be Daniel Boorstin's *The Americans*. *Note: There is no prerequisite for this course.*

HHD-2784-R**A Social History of Early Modern Europe**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

This course will deal with a wide variety of topics covering the social life of European peoples from the 14th century to the 18th century, a period of tremendous ferment and change. How did people work and what attitudes did they have toward it? How did religion function in their lives? What did they believe concerning God and their place in the universe? What was the role of the family and how were children raised? How were they educated and what did they learn? How did the different social classes view one another? How were these activities and views expressed in the art and documents of this period? These topics will provide useful criteria for a comparative examination of the different classes—the “high and low” within European society. Readings will include selections from contemporary sources as well as recent historical studies.

HHD-2785-R**A Social History of Modern Western Culture**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Ouwendijk

This course will examine the social life of the West from the aftermath of the French Revolution to the present. Special attention will be given to the long-term effects and consequences of the Industrial Revolution on the lifestyles, beliefs and culture of all levels of society. We will consider relationships produced by class and gender differences as well as the impact of economic development. We will also survey topics such as family structure, attitudes toward work, methods of entertainment, the role of religion and popular attitudes toward new scientific theories. Lastly, we will explore institutional responses to changing social needs and examine their historical effects on people's lives. Our sources will include diaries, works of art and other contemporary artifacts as well as recent historical studies.

HHD-3011**History of Ideas: The 20th Century I**

Fall semester: 3 credits

Instructor: S. Horowitz

This course will focus on the social, political and economic background of the 20th century. We will examine Victorianism, imperialism, World War I, the Russian Revolution and other developments, through the 1920s. The ideas of Marx, Lenin, Freud, Darwin, and others will be covered in historical context.

Course #	Day	Time
HDD-3011-R	Tu	12:00-2:50
HDD-3011-R1	W	6:00-8:50

HHD-3012**History of Ideas: The 20th Century II**

Spring semester: 3 credits

Instructor: S. Horowitz

This course is a continuation of HHD-3011, History of Ideas: The 20th Century I. Topics include: the Depression, New Deal, World War II, the cold war, the turbulent 1960s, the civil rights movement, Vietnam, Watergate, Iran, the third world. The ideas of Hitler; Mao; Martin Luther King, Jr.; and the issues behind McCarthyism, totalitarianism, socialism, capitalism and communism will be discussed. *Note: There is no prerequisite for this course.*

Course #	Day	Time
HDD-3012-R	Tu	12:00-2:50
HDD-3012-R1	W	6:00-8:50

HHD-3022-R**Turning Points in History: From the French Revolution to the Present**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: W. Rednour

This course will focus on some of the pivotal events—from the Enlightenment to the space race and beyond—that have shaped the modern world. The historical contributions of such thinkers as of Locke, Voltaire, Darwin, Nietzsche, Einstein and Ellis will be examined.

HHD-3144-R**Crisis and Conflict in Early Modern Europe**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: W. Rednour

New political theories, social unrest, economic upheaval and intellectual discontent often rocked early modern Europe, resulting in a series of crises. Crisis was often accompanied by open conflict as challenges to various forms of authority were posed by changing geopolitics, inventive minds and a growing middle class that was no longer satisfied with its place within the social hierarchy. From the wars of religion and the rise of absolutism, to the onset of the Industrial Revolution and the French Revolution, we will explore the political, social and intellectual developments of the early modern European nation-states.

HHD-3226-R**The Cultural History of Science**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

Modern science emerged out of a world caught in the social and religious crises of the Reformation and the economic and political changes associated with the emergence of the modern world. Science did not appear out of a vacuum; instead, it borrowed from and built upon the cultural heritage that Western society received from classical antiquity and the Christian religious tradition. In addition, such diverse factors as ancient and medieval philosophy, Renaissance humanism, religious claims to authority, technological innovation, and the search for wealth and power have all contributed to the shape of modern science from its very foundation. This course will explore the history of science within this cultural and social context. The approach will take a broad overview, from the Middle Ages to the modern day, but it will focus on pivotal developments such as the scientific revolution, the Enlightenment and the cold war. Readings on key contemporary sources as well as recent historical studies will be included.

HHD-3288-R**Historical Introduction to Philosophy**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Bica

The great thinkers of the Western world will be examined in their historical context in an attempt to explain how their thought is a reflection and transformation of their culture. Plato, Aristotle, Augustine, Descartes, Hume, Kant, Marx, Rousseau, Mill, Nietzsche, Freud, Sartre, among others, will be studied and related to areas as diverse as the scientific revolution, the Industrial Revolution and modernism in art.

HHD-3334-R**Postcolonial Africa**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Wilson

Africa is said to be the cradle of human civilization. Today, it is a continent of reemerging independent nations with a complex history and a changing pattern of indigenous ways of life. This course will explore the culture and history of the African continent from the 1870s to the present, focusing on East, West and Southern Africa. Readings will include works of both European and African writers and activists. Selected videos will be screened.

HHD-3356-R**The Making of the American Mind: America In Search of Democracy I**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: H. Druks

As we examine contributors to the Making of the American Mind we will see that in this changing society an ever present component has been the American democratic revolution. Through a multitude of political, scientific and artistic expressions the Americans developed a democratic, open and free society. We will examine a sampling of individuals who have contributed to this phenomenon as well as those who have preferred its destruction. We will select six individuals to study from among the following: Thomas Jefferson, Thomas Paine, Ben Franklin, Charles Wilson Peale, Mark Twain, Nathaniel Hawthorne, Henry David Thoreau, Emma Lazarus, John Muir.

HHD-3357-R**The Making of the American Mind: America In Search of Democracy II**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: H. Druks

As we examine contributors to the Making of the American Mind we will see that in this changing society an ever present component has been the American democratic revolution. Through a multitude of political, scientific and artistic expressions the Americans developed a democratic, open and free society. We will examine a sampling of individuals who have contributed to this phenomenon, as well as those who have preferred its destruction. We will select six individuals to study from among the following: Mark Twain, Theodore Roosevelt, Frederick Jackson Turner, Upton Sinclair, Peter Cooper, Emma Lazarus, John Dewey, Michael Harrington, John Steinbeck, Jonas Salk, James Baldwin, Joseph R. McCarthy, Robert Kennedy.

HHD-3611-R**History of Religion**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: V. Eads

A survey of the major religions of the world, beginning with Hinduism, Zoroastrianism and Judaism, and ending with Christianity and Islam. The spiritual crisis of the sixth century BCE that gave rise to Buddhism, Confucianism and Taoism in the East will be compared to the epochs that gave rise to Christianity and Islam. While examining the similarities as well as the differences in the ultimate concepts of major Eastern and Western religions, such as moksha, nirvana, Tao and the kingdom of heaven, this course will explore the historical conditions in which the world religions evolved.

HHD-3651-R**Ecopolitics: Who Rules America?**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Barkan

What are the real connections between politics and the economy? We will trace the development of the free enterprise system, with special emphasis on the inherent contradictions between American capitalism and democracy. Discussion will focus on such issues as the rise and fall of traditional economic systems, ranging from feudalism to socialism; the evolution of the United States from a 17th-century agrarian society to a complex 21st-century postindustrial giant; the ideal of social equality as envisioned in the First and 14th Amendments of the American Constitution and the threats to that ideal; the debate over whether or not poverty can be eliminated in a free enterprise system; industrialism's legacy of environmental abuse and the survival of the planet; economic planning vs. the free market: which strategy will work best within the emerging international economy? Selected readings from Carson, *Economic Issues Today: Alternative Approaches*; Cochran and Lawrence, *American Public Policy*; Barke and Stone, *Governing The American Republic: Economics, Law and Policies*. Readings will be supplemented by pertinent videos and guest speakers.

HHD-3766-R**Politics and Power in America: From Roosevelt to the Present**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: R. Keeran

The cold war, the civil rights movement, the 1960s, Watergate, Reagan's "revolution" and Iran-Contra: What did each of these reveal about politics and power in American society? We'll read and screen videos about these topics along with the Great Depression, McCarthyism, Vietnam and the future of American politics. Issues of social justice and democracy will be major themes. The course will be conducted in a lecture-discussion format.

HHD-3777-R**The Crisis of Contemporary American Politics**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Jones

Racial and sexual discrimination, AIDS, environmental destruction, crime and war. These problems are worsening, yet our political system seems unable to respond. Can the U.S. deal with these crises? What about social inequality—are we becoming ever more a society of haves and have-nots? We will read about, discuss and view videos dealing with these questions.

HHD-3788-R**China: Past and Present**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: W. Rednour

After a generation of isolation, the world is now in full communication with the globe's most populous nation. The course aims to provide a broad background in China's history and culture. We will examine the impact of Confucianism and Buddhism on China's political and social development and China's role in politics, industry and global relations in view of the new, major changes in Chinese communism. The scope ranges from the classic ancient dynasties of Shang, Han, Tang, Sung and Ming to contemporary times. A selection of films will supplement the lectures and study projects.

HHD-4011-R**Oil and Water: Eco-History in the 21st Century**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: A. Bastian

Starting with the history of the oil economy in the last century, this course will explore two interrelated ecological topics that are central to how we will live in the 21st century—oil-based economies and the world water supply. Geopolitical conflicts, resource wars and the advent of global warming will be discussed, including the emerging "water wars" between nations, corporations, and people.

HHD-4022-R**Armed Force, Society and Democracy**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

Like other human institutions, the military and the power it projects both arise within larger cultures and historical contexts. This course will examine links between society and the military, particularly those points of intersection where each realm has changed and limited the development of the other. We will begin with a focus on the history of military force in the West, then go on to examine its impact on a global scale. Lastly, we will consider recent historical developments such as the end of the cold war and the novel use of pre-emptive force in today's world. Several main topics will frame our course—the political economy of the military, civil society and its relation to force, the causes and consequences of military actions and the relationship of modern military force to modern democratic movements.

HHD-4122-R**History of Classical Greece and Rome**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: W. Rednour

The legacy of the Greek and Roman civilizations extends into our modern world. In this survey we will examine the rise of the Greek city-states and their political and artistic development, ending with the growth of Hellenistic culture. We will then turn our attention to the growth of Rome, from its mythic roots through the Republican era, the rise of the Caesars and the political, religious and artistic achievements of the empire. The course will conclude with an investigation of the factors that contributed to the eventual decline and fall of the Roman Empire.

HHD-4288-R**Society and Nature: An Historical Perspective**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: W. Rednour

This course explores the varied and evolving relationships between human societies and the natural environment since the Renaissance. Topics of study will include: the "meaning" of nature and our place within it; conceptions of nature in Judeo-Christian, pagan, Taoist and other belief systems; the impact of the scientific and industrial revolutions on nature and society; theories and practices of conservation and ecology in the 19th and 20th centuries; and current conceptions of environmental crisis. Related issues such as capitalism and socialism will also be considered.

HHD-4333-R**African-American History I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: R. Jeffries

This course will trace the histories and experiences of African-Americans in the United States from 1619 to 1865, covering the Colonial period, antebellum period and the Civil War. It will focus on the social, historical and political development of the African-American family and community. Texts will include: Jacqueline Jones, *Labors of Love, Labors of Sorrow*; John Hope Franklin, *From Slavery to Freedom*; Joanne Grant, *Black Protest*.

HHD-4334-R**African-American History II**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Jeffries

This course will begin with an examination of Reconstruction and the backlash against it. We will then explore the lives, philosophical views and major contributions of Booker T. Washington; W.E.B. DuBois; Marcus Garvey; Martin Luther King, Jr.; Malcolm X; Adam Clayton Powell Jr.; Paul Robeson and Thurgood Marshall. The social and historical ramifications of World War I, World War II, the Depression, the Harlem Renaissance, the NAACP, CORE, SNCC, SCLS and the Black Panther Party will also be considered. *Note: There is no prerequisite for this course.*

HHD-4348-R**The Wealth and Poverty of Nations**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: W. Rednour

Although world peace and stability in the 21st century will depend heavily on achieving a more equitable distribution of global wealth, the disparity between the world's rich and poor nations has never been so great, and, in fact, continues to increase even as the need to resolve this inequality grows ever more pressing. How have we arrived at this dilemma? Have first-world nations created their own wealth, or have they stolen it from others? Have some nations always been poor, or have they been impoverished? Do wealth and poverty result from decisions freely made by each nation's political and business leaders, or are they the result of larger social, economic and cultural dynamics? Is there a way out of the deepening crisis? This course will address these and related questions in light of the historical processes that have led to the development of a world of rich and poor nations. We shall also attempt to evaluate the relative merits of various solutions that have been proposed to resolve this dilemma.

HHD-4356-R**Religious Conflict and Its Impact: The Reformation**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: G. Ouwendijk

The Reformation of the 16th century was one of the most pivotal events in Western civilization, resulting in the formation of Protestantism and the reform of Catholicism. The breakup of Western Christianity into separate churches had immediate significance for the life of European peoples. The unity of the medieval world view was shattered, and competing views of spirituality and forms of religious worship challenged social and political unity as well. Regional differences were intensified, individual conscience became more pronounced, the style and

content of art changed profoundly, and new philosophical and scientific ideas resulted. Fundamental questions arose as to the nature of social life, political organization, knowledge and truth. Ultimately, the Reformation had a tremendous impact on the subsequent history of Western societies, and served as an introduction to the religious strife that affects the modern world. Understanding these events and issue is crucial for comprehending the origins of the modern age and the diversity of beliefs that now exist. Readings will include selections by 16th-century authors and recent historical studies.

LITERATURE**HLD-2042-A****20th-Century Literature and Culture I**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: F. Litvack

This course will focus on the literary, philosophical and intellectual background of the 20th century. Topics for the fall semester will include Victorian culture, existentialism, social Darwinism, the Freudian tradition and the jazz age. We will discuss the works of Dostoyevsky, T. S. Eliot, Ernest Hemingway, Gertrude Stein, John Steinbeck, among others.

HLD-2043-A**20th-Century Literature and Culture II**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: F. Litvack

This course is a continuation of HLD-2042, 20th-Century Literature and Culture I. Cultural themes and movements will include the beat generation, feminism, black nationalism, the peace movement, the global village concept and the convergence of Eastern and Western cultures. Writers will include: James Baldwin, Albert Camus, Angela Davis, Bob Dylan, Jean-Paul Sartre, John Updike, Malcolm X. *Note: There is no prerequisite for this course.*

HLD-2088-R**American Literature: 19th Century**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: R. DiPalma

This course explores the intellectual, cultural and literary roots and directions of American literature, from its Puritan, Gothic and Romantic origins through realist, transcendental and premodern tendencies late in the 19th century. We'll read selected works by Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Frederick Douglass, Walt Whitman, Emily Dickinson, Henry James and the utopian feminist Charlotte Perkins Gilman. We'll investigate questions of style, genre, tradition and critical interpretation in relation to the blooming of American society and culture.

HLD-2089-R**American Literature: 20th Century**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: R. DiPalma

This course will plot the legacies and outgrowths of modernism, from its inception with imagism, surrealism and societal critique, through the Harlem Renaissance to the wartime epic novel, reactive 1960s beat confessional, to contemporary poetry and prose, especially rich in ethnic and literary diversity. We'll read Jack London, Robert Frost, Djuna Barnes, William Faulkner, Langston Hughes, Ernest Hemingway, Sylvia Plath, William Carlos Williams and Toni Morrison, carving out a sense of what America has been, is, or may come to be, from the perspective of its great writers. Research papers, oral reports and abstracts will focus on each student's particular interests within this survey of distinct traditions, perspectives and possibilities.

HLD-2154-R**Myths and the Cosmos**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: L. Phillips

A study of some of the world's ancient religious myths of creation, the cosmos, and man's role within it, as contrasted with the universe of modern science. Among the mythologies to be considered are those of the Egyptians, Hebrews, Indians, Chinese and Greeks. Texts will include: Homer's *Odyssey* (E.V. Rieu translation, Penguin paperback); Plato's *Symposium* (B. Jowett translation, many editions); John Updike's *The Centaur*; and *The Epic of Gilgamesh*.

HLD-2201-R**Drama and Society**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: L. Phillips

This course traces the history of drama and the interaction of drama with the society in which it is created. The course will emphasize modern and contemporary works, but will trace the rise of drama from ancient Greece to the present day. Students will view plays, either on tape or in live performance. Among the playwrights whose works will be read are: Euripides, Plautus, Molière, Ibsen, Shakespeare, Shaw, O'Neill, Ionesco, Beckett, Kopit and Mamet.

HLD-2211-R**Introduction to Poetry**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: L. Phillips

We do not like that which we do not understand. As Marianne Moore wrote: "I too, dislike it: there are things that are important beyond all this fiddle. Reading it, however, with a perfect contempt for it, one discovers in it after all, a place for the genuine." This course will concentrate on the close reading of a wide variety of poems—ballads, nursery rhymes, sonnets and contemporary lyrics—and will attempt to focus on the genuine aspects of the poet's craft and vision. Students will be encouraged to attend poetry readings, and guest poets will be invited to the class. Texts include: Perrine, *Sound and Sense*; O. Williams ed., *Modern Verse*; T. S. Eliot, *The Waste Land and Other Poems*.

HLD-2223-A**Short Fiction I**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: R. Auletta

In many respects, the short story is more like a play than a novel. Its brevity, immediacy, concentration on character and compression of plot enable it, in the hands of a master, to profoundly affect the reader. Some of the best literary work of the last century has been in the form of short stories. Writers we will study include: Leo Tolstoy, Herman Melville, Anton Chekhov, James Joyce, Franz Kafka and Ernest Hemingway.

HLD-2313-A**Erotic Literature**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: F. Litvack

This course will focus on selections from the great erotic literature from ancient Greece to modern times. Topics will include social attitudes about sex; the distinction between pornography and erotica; feminist issues, including exploitation and political relationships between men and women; erotica and censorship. We will read and discuss the works of Anaïs Nin, Henry Miller, D. H. Lawrence, Marquis de Sade, Chaucer, Boccaccio and Aristophanes.

HLD-2442-R**Apollonian and Dionysian Literature**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: N. Friedland

Nietzsche proclaimed that great works of literature were born from the dynamic struggle between orderly Apollonian forces and their disorderly Dionysian counterparts. This course will examine Nietzsche's definition of these two forces and study their interplay in specific works of literature, music and art. In addition, the course will discuss rebellion against traditional artistic norms as well as decadence and artistic sterility.

HLD-2565-R**American Theater**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: G. Carey

This course will introduce students to key playwrights and stage artists of the American theater from the 1930s to the present. Assigned readings will include plays by Eugene O'Neill, Clifford Odets, Tennessee Williams, Arthur Miller, Edward Albee, David Mamet, August Wilson, Sam Shepard and Tony Kushner. Video screenings of important productions by these authors will be included.

HLD-2677-A**Fiction of the 19th Century I**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: F. Litvack

We will read short stories and one or two short novels by selected writers such as Wilde, Gogol, Mérimée, Tolstoy and Hoffmann, exploring such psychological and emotional themes as love, sin, madness and death. Attention will be paid to the interrelations of the literature and art of the period—Romanticism, realism and symbolism. Videos will supplement course material.

HLD-2678-A**Fiction of the 19th Century II**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: F. Litvack

This course is a further exploration of some of the themes and movements of fiction of the 19th century offered in HLD-2677, Fiction of the 19th Century I. Readings will include selections from the novels and short stories of, among others, Dostoyevsky, Anderson, Poe, Shelley, Hugo and Hawthorne. Videos will supplement course material. *Note: There is no prerequisite for this course.*

HLD-2701-R**Arthurian Literature**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: R. Milgrom

The Arthurian legend has had an enduring appeal for writers from the early Middle Ages to the present time. It has embodied the ideals of romantic love, chivalry and Christian heroism as well as serving as a vehicle for satirizing these ideals. Readings will include: *History of the Kings of Britain*, Geoffrey of Monmouth; *Morte d'Arthur*, Malory; *A Connecticut Yankee in King Arthur's Court*, Mark Twain; *The Once and Future King*, T.H. White; *The Crystal Cave*, Mary Stewart; *The Alliterative Morte Arthure*; *Sir Gawain and the Green Knight*; *The Death of Arthur*; *The Mabinogian*.

HLD-2922-R**Medieval English Literature**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Milgrom

The medieval age was a period of extraordinary literary flowering in Europe. Themes like heroism, religion, courtly love and chivalry became popular as the institutions that supported them rose and fell. The result was a literature full of contradictions, at once spiritual and bawdy, romantic and cynical. Readings will include *Beowulf*; selected Anglo-Saxon heroic verse; Dante's *Inferno*; selections from Chaucer's *Canterbury Tales*; *Sir Gawain and the Green Knight*; John Gardner's *Grendel*; and Hesse's *Narcissus and Goldmund*.

HLD-2950-A**Modern Drama I**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: G. Carey

This course will introduce students to the foundation of present-day theater. While attention will be paid to directors, actors and stage artists, the emphasis is on the playwright. The concentration will be on the realistic movement and will cover such dramatists as Ibsen, Strindberg, Chekhov and O'Neill.

HLD-2977-R**Shakespeare I**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: G. Carey

This course will provide the student with a selective, chronological overview of Shakespeare, the dramatist. Plays assigned will include a selection of his comedies, histories and early tragedies.

HLD-2978-R**Shakespeare II**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: G. Carey

This course will provide the student with a selective, chronological overview of Shakespeare, the dramatist. Plays assigned will include the four major tragedies and one of the final romances. *Note: There is no prerequisite for this course.*

HLD-2999-A**20th-Century Science Fiction**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Hendricks

Time, space and machine: these are the three great themes of modern science fiction. While providing popular culture with both a sense of wonder and metaphors for contemporary anxieties, science fiction challenges our sense of stability and insists that the only constant is change. We will read stories about the voyage into time and space, the alien and the self, the power of multinational business, the postapocalyptic earth and the cybernetic future. We will also read critical theory to help define and locate the genre.

HLD-3011-A**The Anatomy of Hell**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: L. Phillips

From mankind's very beginnings, human beings have pondered the nature of the afterlife. Although the concept of heaven inspires us, it is the notion of hell that truly fires our imaginations. This course, drawing on readings ranging from the *Egyptian Book of the Dead* all the way to episodes from Rod Serling's *Twilight Zone*, will explore numerous conjectures concerning hell, the devil and the afterlife. Readings include Dante's *Inferno*, selections from Milton's *Paradise Lost*, Marlowe's *Dr. Faustus*, Sartre's *No Exit* and David Mamet's *Oh Hell!*

HLD-3026-R**Comparative Literature: Great Books**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: N. Friedland

This course explores some of the more influential European and American literary and poetic works written between the turn of the 20th century and World War II. The modern period was rich for writers, stimulating participation in both political struggles of the age and its anxiety-ridden debates about progress. Class discussions will focus on how these works respond, both formally and thematically, to pervasive social transformation. We will read works by Baudelaire, Wilde, Kafka, Stein, Crane, Camus, Beckett, Levi, Baroka and Lorca.

HLD-3033-R**Art and Revolution I: The Working-Class Hero**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Riccuito

The multicultural revolution has deepened and broadened our understanding of gender, race, sexual preference and international culture. Unfortunately, we have tended to ignore one crucial factor that cuts across all areas of human experience: socioeconomic class. This course will focus on the art, literature and struggles of working-class people during the past two centuries. Readings will be selected from fictional works such as Zola's *Germinal*, Gorky's *My Childhood*, Sillitoe's *The Loneliness of the Long Distance Runner*, Steinbeck's *The Grapes of Wrath*, Wright's *Black Boy*, Tillie Olsen's *Tell Me a Riddle*. In conjunction with the readings we will view and discuss the paintings of artists such as Courbet, Millet, Daumier, Kollwitz, the Russian social realists and the American Ashcan School. Selected videos will be screened and discussed.

HLD-3034-R**Art and Revolution II: The Rebel**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Riccuito

The landscape of history has periodically been illuminated by apocalyptic struggles to change society, reinvent the world and re-create human nature. In this course, we will explore the literature of social revolt and political revolution. Readings will be selected from authors such as Maxim Gorky, André Malraux, Arthur Rimbaud, Marge Piercy, Bertolt Brecht, Albert Camus, Mariano Azuela and Malcolm X. In conjunction with the readings, we will view and discuss selected works of such artists as Diego Rivera, Siquieros, Eisenstein, Orozco and Frida Kahlo. Selected videos will be screened and discussed. *Note: There is no prerequisite for this course.*

HLD-3051-A**Literature of Self-Knowledge**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: L. Phillips

Beginning with the book *On the Taboo Against Knowing Who You Are*, by Alan Watts, this course will draw upon fiction, nonfiction, film, art and photography to explore various responses to the question "Who am I?" Among the authors and artists considered will be Lao-tzu, Plato, Rembrandt, Thoreau, Frederick Douglass, Fellini, Capote and Anne Sexton.

HLD-3243-R**Latin American Fiction I**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: L. Huntington

The so-called "boom" of the early 1960s first introduced contemporary Latin American fiction to a global audience. Since that introduction, the literature continues to redefine the postmodern novel as a creative art form. With roots in surrealism, myth and dream, works from Latin American countries/cultures challenge our fundamental assumptions about the nature of reality and human consciousness. Core issues for class discussion include politics and exile, cultural identity, religious syncretism and popular genre transformations of fable/fairy tale, science fiction and the detective story. Readings will be selected from master authors such as Borges, Cortázar, Donoso, Fuentes, Marquez and Rulfo.

HLD-3244-R**Latin American Fiction II**

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: L. Huntington

This course focuses on recent novels by established Latin American authors and contributions from new narrative voices. Works by Allende, Marquez and Puig will be compared with novels by their “post-boom” heirs—Alvarez, Esquivel and Hijuelos. Topics will include: public/private voicings, regional/global identity, gender/ethnic representations and cross-cultural boundary issues. We will also consider contemporary European and American writers such as Baricco, Byatt, Calvino and Kingsolver who have been influenced by the postmodern technical and stylistic experiments of their Latin American counterparts. *Note: There is no prerequisite for this course.*

HLD-3333-R**Studies in Contemporary Literature**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: L. Huntington

This course will examine how contemporary novelists explore our relationships with the past. We represent the past, filtered through multiple layers of time and memory. How accurate are our perceptions? Are we living the life we imagine? Does nostalgia for the past affect our creative energies? These questions have been asked, and in some cases answered, by such diverse writers as Alessandro Baricco, Laura Esquivel, Maxine Hong Kingston, Carson McCullers and Peter Staffer, among others. Class discussions will focus on novels of childhood experiences and those expressing nostalgia for some long lost past. Students will also develop personal memory reconstructions using a journal format to create an end of term presentation.

HLD-3341-R**20th-Century Italian Literature**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: D. Riccuito

The Italian literary tradition didn't end abruptly with the Renaissance. Many of the greatest novels of the last century were written by Italian authors, writers who fought for or against Fascism, participated in the desperate struggles between labor and capital, took their stand on the issues of anti-Semitism, racism and sexism. Their names may sound obscure to readers of modern fiction—Berto, Morante, D'Annunzio, Pirandello, Levi, Silone—yet we neglect them to our own detriment—politically, morally and aesthetically. This course will explore their work, together with major films of the Italian neorealist cinema.

HLD-3477-A**Children's Literature for Illustrators**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Palmeri

Illustrators will gain an appreciation of the writer's craft and of the various possible relations between pictures and words in a children's book. We will read as literature works by Aesop, E.B. White, Maurice Sendak, Lewis Carroll, Roald Dahl, Lois Lowery, Mildren Taylor, and others. Narrative voice, the visual element in language and other topics will be discussed throughout a survey of the best children's books, past and present.

HLD-3501-R**Tragedy**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: N. Friedland

What are the common and unique features of tragic works? Is there a universal definition of tragedy? Is tragedy a realistic appraisal of the human condition? These and other questions will be explored as we come to grips with works that confront the underlying possibilities and limitations of the human condition. Readings will include: *The Bacchae*, Euripides; *Timon of Athens* and *King Lear*, Shakespeare; *Peer Gynt*, Ibsen; *Lord Jim*, Conrad; *The Iceman Cometh*, Eugene O'Neill; *A View from the Bridge*, Arthur Miller.

HLD-3521**From Aristophanes to Woody Allen:****An Introduction to the Arts and Forms of Comedy**

One semester: 3 credits

It is well known that dying is easy, but comedy is hard. And nothing can be more difficult than trying to explain what makes us laugh. Still we laugh, and our laughter proves us human. This course traces the history of comedy, starting in Greece with the plays of Aristophanes and concluding with a look at the contemporary scene in film, television and print. Along the way, we will read Plautus, Chaucer, Shakespeare, Shaw, Thurber, Ionesco and Beckett. Screenings will include films by Chaplin, Keaton and Woody Allen. We will read such essays as *The Mythos of Spring: Comedy*, Northrup Frye; *The Comic Rhythm*, Susanne Lange; and *Comedy*, Christopher Fry. We will consider comedic forms such as satire, parody, burlesque, theater of the absurd, romantic comedy, sitcoms and tragicomedy.

Course #	Day	Time	Semester	Instructor
HLD-3521-R	W	12:00-2:50	fall	L. Phillips
HLD-3521-R1	M	6:00-8:50	spring	M. Fierst

HLD-3553-R**Images of Artists: Definitions of Culture from the 19th Century to the Present**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Palmeri

What is culture and how do we know when we are experiencing it? What are the effects of not having access to culture? This course will look at how different depictions of the artist help shape our conceptions of what culture is and of the codes by which we identify what is “valuable” and “meaningful” in our world. We will trace various characterizations of the artist. From the conscience of society to voices of dissension and avant-gardism, artists are, variously, misunderstood or championed. Paying particular attention to biographies and novels about artists' lives, we will examine how ideas of culture and the artist are constructed and debated through literature, film and video. Texts will include: Mary Gordon, *Spending: A Utopian Divertimento*; Gertrude Stein, *The Autobiography of Alice B. Toklas*; Emile Zola, *The Masterpiece*; Oscar Wilde, *The Picture of Dorian Gray*; short stories by Edgar Allan Poe; selections from the diaries of Frida Kahlo, Anne Truitt and Virginia Woolf; and Vincent van Gogh's letters. Screening of films like Martin Scorsese's *Life Lessons*, Ed Harris' *Pollock*, Vincent Minnelli's *Lust for Life*, and Robert Altman's *Vincent and Theo* will be included.

HLD-3566-R**Civilization and Its Discontents I**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Riccuito

This course explores the themes of civilization and the discontents of individuals within modern society. It focuses on the particular role which the artist and art plays within this relationship. Theoretical writings, literature, film and art will be examined historically as well as critically and aesthetically. Freud's *Civilization and Its Discontents* is the primary textbook for this semester. Among additional theoretical sources are essays by Susan Sontag, Sigmund Freud and Donald Kuspit. Among the literary texts and films are: *The Remains of the Day*, Ishiguro; *The Lover*, Duras; *Swept Away*, Wertmuller, and *American Beauty*, Sam Mendes. *Note: Open to juniors and seniors, or with instructor's permission.*

HLD-3567-R**Civilization and Its Discontents II**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: W. Beckley

The spring semester of *Civilization and Its Discontents* uses the text *Life Against Death* by Norman O. Brown as its primary source. This book was a great influence in the social upheaval of the 1960s, and includes chapters titled “Art and Eros,” “Apollo and Dionysus” and “The Excremental Vision.” Supplementary essays are taken from Camille Paglia's *Sexual Persona*. Contemporary social issues are compared and contrasted in light of the discontents of past decades. Supplementary readings include Georges Bataille and Marshall McLuhan. *Note: Open to juniors and seniors, or with instructor's permission. There is no prerequisite for this course.*

HLD-3951-R**Literature and Psychoanalysis**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Immerman

This course is devoted to an exploration of how an author's unconscious memories, wishes, fears and fantasies shape his/her fictional and philosophical world. Various psychoanalytical approaches will be evaluated and applied, and readings will be illustrated by clinical case material. The readings will include Freud, R.D. Laing, Alice Miller, Dostoyevsky, Kafka, Hesse, Camus, Baudelaire and Euripides.

HLD-3998-R**James Joyce**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Immerman

The development of this modernist master, as he discovers his subject and evolves his style and voice, is the focus of this course. We will read the early fiction, *Dubliners* and *A Portrait of the Artist as a Young Man*, and selected chapters from *Ulysses*. How Joyce develops his writing style in response to the literary renaissance in Ireland and the movements of modern art and literature in Europe will be explored. We will then observe how Joyce decenters his narrative voices and develops stream of consciousness narrative to explore the inner reality of his characters as his vision matures. Supplementary readings will shed light on his character and era. Against this backdrop, we'll explore how Joyce crafts his work and creates his artistic self.

HLD-4022-R**Poetry and Art**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Riccuito

Since Baudelaire, innovative poets have often exercised important influence on avant-garde visual artists, primarily through radical innovations of form and content in their poetry, but also as friends and, in some cases, major art critics as well. The course concentrates on the work of Baudelaire, Rimbaud, Mallarmé, Apollinaire and William Carlos Williams, with close readings of their poetry. Home assignments include readings to locate the poems against their literary and cultural background. There are also selected readings from the poets' essays and art criticism. Primary emphasis is on the poetry, and the course also attempts to answer the questions: What accounts for the mutual interplay of influence between poetry and visual art? How does it work?

HLD-4044-A**Surrealist Literature**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Riccuito

Surrealism, a 20th-century movement begun by poets, aimed at uniting the dream and waking worlds through art. The poets were later joined by visual artists whose works they influenced, both as critics and as friends. The course studies the manifestos and poetry of such seminal precursors as F. T. Marinetti, the founder of futurism, and Tristan Tzara, the Dada *animateur*. André Breton, the "pope" of surrealism, is covered in detail, with close readings of his manifestos, poetry and fiction. We also read such poets as Jean Arp, Paul Eluard, Louis Aragon and Aimé Césaire. Class sessions feature surrealist plays and films, and discussions of visual artists associated with the movement. Translations by the instructor are included.

HLD-4122-A**18th-Century Fiction I**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: F. Litvack

This course will explore the age of eroticism, the birth of Romanticism and the development of the great satiric tradition in Western literature. We will read short works by great 18th-century authors such as Swift, Voltaire, Goethe, and the Marquis de Sade—the man who wrote the definitive manual of sexual depravity. Video screenings will supplement readings and discussions.

HLD-4123-A**18th-Century Fiction II**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: F. Litvack

This course will explore the themes of passion, horror, revolution and fantasy through 18th-century fiction. Readings will include a trip to the moon with *Baron Munchausen* (early science fiction and fantasy), and the great 18th-century erotic novels *Fanny Hill* and *Dangerous Liaisons*. Videos will supplement readings and discussions. *Note: There is no prerequisite for this course.*

HLD-4152-R**20th-Century Irish Literature**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Immerman

This course will explore how through literature 20th-century Ireland has dealt with its losses and forged its identity. The course will cover the Irish Literary Renaissance, the founding of the Abbey Theater, Joyce's efforts to give Ireland a voice and situate it within the mainstream aesthetic movements of Europe, Yeats' delving into folklore and spirituality, as well as more recent writers' explorations into such questions as cultural identity. We will read the work of fiction writers, playwrights, and poets such as: W. B. Yeats, James Joyce, J. M. Synge, Sean O'Casey, Flann O'Brien, Samuel Beckett, Patrick Kavanagh, Seamus Heaney, Eavan Boland, Mary Lavin and Tom Murphy.

HLD-4194-A**Concepts of Love in Literature**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Robinson

Love and sexuality from various cultures and times is the focus of this course. Of particular interest will be love poetry, beginning with Petrarch, Dante and Shakespeare and continuing with 20th-century poets such as Akhmatova, Desnos and Ashbery. We will also consider the recent interest in non-Western religious ideas of love (for example *The Tibetan Book of the Dead*), and the continuing interpretation of Western philosophical discourse on love, from Plato to Wittgenstein. Throughout the semester, love in literary works will be compared with the ways that love is portrayed in other artistic media such as sculpture, painting, design, illustration, filmmaking, photography and performance.

HLD-4199-R**Antiheroes and Villains in Literature**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: M. Fierst

What are villains and why do we love them so much? This course will examine the literary device of "the villain" and the emergence of the antihero in literature. We will read representative texts by such authors as: Sophocles, Shakespeare, Dante, Dostoyevsky, Beckett and Hammett.

HLD-4201-A**Behind the Scenes with Master Writers**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: L. Huntington

This course examines intimate forms of expression—diaries, journals, letters, memoirs—of significant contemporary writers. We will consider how an author's childhood memories, dreams, beliefs, passions, travel experiences, hobbies and even body image shape his or her fictional world. Readings will be selected from the self-reflective works of Isabel Allende, Maya Angelou, John Barth, Joan Didion, Alan Gurganus, Jamaica Kincaid, V. S. Naipaul, Reynolds Price and Amy Tan, among others. Class participants will experiment with new approaches to journal writing through guided class exercises and personal creative exploration.

HLD-4311-R**Modern World Literary Survey I**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Wilson

This course will explore the literature of modern Africa and the Middle East. Our focus will be on the tensions between tradition and modernity, old and young, rulers and ruled, native and outsider. Readings will include selections from such writers as Chinua Achebe, Nadine Gordimer, Nawal El Saadawi, Etel Adnan, Maryse Condé and Patrick Chamoiseau.

HLD-4312-R**Modern World Literary Survey II**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: D. Riccuito

This world literary survey will focus on the best-known and most influential writers of India and Asia. The enormous changes of the 20th century have produced literatures that uniquely blend traditional cultural forms with new styles and content. Readings will include short stories, novels and essays from such authors as Kobo Abe, Yukio Mishima, Lu Xun, Lao She, Salmon Rushdie, B. Bandopadhyay and V. S. Naipaul. *Note: There is no prerequisite for this course.*

HLD-4331-R**Portraits of the Self in Early Modern Narrative**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Fierst

What is the nature of experience? This very basic question is at the heart of how we understand ourselves. This course will explore the history of our concept of experience, using fiction from the 18th and 19th centuries, to think about how we communicate our feelings to others. Close attention will be paid to the ways in which literature imagines the experience of beauty, oppression, commodification and modernization. Authors will include Austen, Defoe, Smollett, Sterne and Cleland.

HLD-4342-R**The Myth of Self-Creation in American Literature**

Wednesday 12:00-2:50

Fall Semester: 3 credits

Instructor: M. Curley

D. H. Lawrence wrote of America, "She starts old, old wrinkled and writhing in an old skin. And there is a gradual sloughing off of the old skin towards a new youth. It is the myth of America." The idea that the past could be discarded as an old skin and that we could be better and freer by virtue of being new is a myth that defined America before there even was such a country as America. It is an idea that has had tremendous influence on the religious and political history of this country. This myth continues to shape how Americans think about themselves and their relationship to what is still perceived as an older and more corrupt world. In spite of slavery, genocide, global profiteering, two world wars, economic colonialism and other such sins, America still sees itself as a pure and innocent force for good in an evil world. This course will draw on a broad range of authors to show how this myth has adapted itself to different times and social conditions and yet remained recognizable as the same myth. We will focus primarily on short stories and novels, but will also examine some poetry and essays. Readings will include works by such authors as Emerson, Whitman, Twain, Lewis, Fitzgerald, Faulkner, Baldwin, Dreiser, Norris and Hurston. We will also discuss some contemporary manifestations of this myth.

SOCIAL SCIENCES**PHILOSOPHY AND CULTURAL STUDIES****HPD-2044-R****Art Theory: From Modernism to Postmodernism**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: D. Riccuito

This course is an introduction to the philosophical ideas that have shaped the practice of contemporary art and criticism in the West. We begin with an examination of some historical problems that have arisen in thinking about art. Then we survey the various systems that constitute modernist cultural "theory," including formalism, phenomenology, Marxism, structuralism, semiotics and psychoanalysis. These modernist theories are compared to poststructuralist and feminist views of art production and reception. The overall objective is to provide the necessary background for understanding and evaluating contemporary theories of art and design. Required texts: Stephen David Ross, ed., *Art and Its Significance: An Anthology of Aesthetic Theory*; Terry Eagleton, *Literary Theory*; Harrison and Wood, eds., *Art in Theory: 1900-1990*.

HPD-2047-R**Magic, Symbolism, Modernism and Art**

One semester: 3 credits

Instructor: D. Riccuito

What is a mystic, a magician, a seer, a charlatan, a scientist, an artist? When do poetry, art, emotion and science collide? This course explores the themes of magic and science as they relate to the movements of symbolism and modernism in 19th- and 20th-century literature, philosophy, art and art theory. We will examine Edgar Allan Poe's definition of the infinite universe, Nikola Tesla's scientific achievements in electrical discoveries, Harry Houdini's sleight-of-hand tricks, the films of Georges Méliès and Jean Painlevé, and the art of Pablo Picasso. Readings from literature, scientific articles, philosophy and art theory will be complemented with films and demonstrations.

Course #	Day	Time	Semester
HPD-2047-R	Th	6:00-8:50	fall
HPD-2047-R1	Tu	9:00-11:50	spring

HPD-2104-A**An Introduction to Buddhist Philosophy and Yoga**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: N. Jones

Limited to 18 students

The enlightenment, satori or liberation spoken of in both Buddhism and yoga share many similarities. Both rely on the union of the physical, mental and spiritual resources within the seeker. By incorporating basic yoga practices we will be able to experience a deeper understanding of the subject matter. Because the esoteric side must be witnessed through the silence, we will learn and practice meditation techniques as well as study the texts. In this course we practice the roots or base of Buddhism as well as explore the philosophy. Readings include: Living Yoga, George Feuerstein and Stephan Bodian; *Zen Mind, Beginner's Mind*, Shunryu Suzuki; *Zen in the Art of Archery*, Eugene Herrigel; *Siddhartha*, Herman Hesse, and other books on Mahayana and Hinayana aspects of Buddhism.

HPD-2267-A**African Art and Civilization**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: R. Jeffries

The aims of this course are to study the traditional art for specific ethnic groups and to explore artistic variations from Africa, parts of the Americas, Brazil, Puerto Rico, Jamaica, Haiti and the continental United States. We will examine Dogon symbols and Bobo/Bwa, Guro, Senufo, Baule, Kingdoms of life, Fon, Benin, Yoruba, Congo, Bakuba, as well as Gabon, Cameroon, Cross Niger/Igbo Nigeria, South Africa, Zimbabwe. We will also look at African contemporary art, including modern film that contrasts modernity with antiquity.

HPD-2411-A**The Female Gaze**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Palmeri

We will look at artists whose vision has been clearly shaped by an awareness that what we see is conditioned by who we are, that our sexuality and personal histories play significant roles in the forming of our artistic statements. We will study artists like Sophonisba Anguissola, Hannah Hoch, Louise Bourgeois, Eva Hesse, Mary Kelly, Adrian Piper, Lorna Simpson, Sophie Calle, Shirin Neshat and Louisa Mattiasdottir in light of such questions as: How does gender relate to art? How is this relationship reflected in history? What is the relationship between the rise of the women's movement and art? What is feminist art? We will also look at the collaborative group known as the Guerrilla Girls. Language, identity and autobiographical impulses are among the topics to be discussed and integrated through readings in *Ways of Seeing*, John Berger, and *Manifesta*, Jennifer Baumgardner and Amy Richards. We will also examine the history of the women's movement and the feminist art movement through selected essays by John Stuart Mill and Harriet Taylor Mill, Elizabeth Cady Stanton, Linda Nochlin, Lucy Lippard, Betty Friedan and Michelle Wallace.

HPD-2422-A**Art and Politics**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Palmeri

An examination of the role of political art in history including Goya's *Disasters of War* and *Caprichos*, Picasso's *Guernica*, and Käthe Kollwitz's antiwar woodcuts, posters and other graphic work. How do artists respond to the social upheavals of their times? What is the artist's responsibility to these concerns and what is the responsibility to one's craft and to the development of a personal statement? Readings will be supplemented by film, video and field trips.

HPD-2687-R**Metaphysics**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Bica

Metaphysics is the study of the world in its entirety. The metaphysician attempts to understand reality as a kind of a whole, attempts to answer not the hows, but the whys of life; producing a map that, hopefully, captures with genuine insight what the seer leaves as inspired intuition. The map's legends are identity, potentiality, universals, time, mind, beauty, freedom and their cosmological adhesion is its paper. The course is designed to introduce the intermediary student to exploratory touring of the territory with classical and contemporary maps. Texts will include: *Metaphysics*, Aristotle; *Monadology*, Leibniz; *Foundations*, Kant; *Metaphysics*, Hamlyn.

HPD-2931-R**The Mythology of War**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: C. Bica

Perhaps an understanding of institutionalized violence and man's inhumanity to man has never been more important than in the troubled times in which we live. In this course, we will explore the philosophical and psychological foundations of the allure of war. While many studies of war and its causes look to states and institutions, here we turn our attention to what might be called the "mythology of war." Simply put, despite its costs—both human and economic—war and battle have an enduring appeal that defies rational understanding. Our task will be to probe the depths of the human experience in war and battle so as to better comprehend this appeal. We will consider the claim that man is by nature a warrior or, as a consequence of an innate lust for destruction, naturally driven to killing and violence. To guide us in this endeavor, we will study the insights offered in such texts as Michael Gelvin's *War and Existence, A Philosophical Inquiry*; Stephen Pressfield's, *Gates of Fire, An Epic Novel of the Battle of Thermopylae*; Glenn Gray's, *The Warriors: Reflections on Men in Battle*; Dave Grossman's, *On Killing: The Psychological Cast of Learning to Kill in War and Society* and Jonathan Shay's *Achilles in Vietnam*.

HPD-2998-R**The Philosophy of Mind**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: E. Kelly

The philosophy of mind concerns itself with the human—and perhaps nonhuman—mental, intellectual and spiritual awareness of the "world," broadly conceived. This course begins with an attempt to define typical mental states, such as perceiving, knowing and desiring, and then consider such issues as the mind-body problem and our knowledge of other minds. Contemporary questions will explore the relationship of thought and language, the possibility of artificial intelligence, the intelligence of animals, moral action and free will. Students will be encouraged to reflect on their thought processes as a source of phenomena that a coherent theory of mind must account for.

HPD-3024-R**Art, Ethics and Moral Responsibility**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Bica

This course is an introduction to philosophic reasoning about some basic ethical questions of human life. We will begin by exploring the moral notions of right and wrong, and whether there are rational ways for determining the difference between them. In particular, we will examine the nature and the application of moral standards to our personal behavior and especially to our artistic pursuits. In addition, we will consider whether there is a philosophical basis for moral responsibility, action and commitment, and whether such concepts will impact our freedom of expression. Among the authors and artists to be considered will be Immanuel Kant, W.D. Ross, Alasdair MacIntyre, Andre Serrano and Jock Sturges.

HPD-3123-R**The Philosophy of Human Nature**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Kelly

Since Darwin shook the belief in divine provenance, philosophers and scientists have sought a new theory of human nature—or have denied such a thing is possible. This course begins with a study of classic sources of humankind's picture of itself—in Plato, the Bible, the Upanishads and Confucianism. Modern theories reflect on the human being as a respondent organism, a genetic mechanism, a maker of tools, a seeker of God, a creator of art, the destroyer of its own habitat, and even as the slayer of its own species. Contemporary readings will include reflections by Marx, Skinner, Dawkins, Freud, Lorenz and Sartre.

HPD-3342-A**Philosophy of the Sexes and Racism**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: B. Karp

Drawing from anti-racist feminist thought in literature, film and video, music, art, philosophy, history, social sciences and representation in various media, we will study reasoning regarding the subordination of women; the intertwining of racism, sexism, heterosexism and class; and varying forms of feminist consciousness. The course provides background for future study of oppression. It also includes study of Black feminist thought. Recommended for students interested in art and representation issues, the arts and activism, philosophy and critical thinking skills.

HPD-3343-A**Sexuality, Race and Representation**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: B. Karp

In this course, we will study anti-racist feminist theory, fiction, film, music, art and performance. Examples will be included from Fatimah Rony, Toni Morrison, Julie Dash, Bessie Smith, Ethel Waters, Ella Fitzgerald, Helen Lee's *The World of Suzie Wong*, *Casablanca*, the Whitney's 1994 "Black Male" exhibition, 1970s feminist art and influences, the feminist debate on prostitution, L. Borden's *Working Girls*, Drucilla Cornell's *The Imaginary Domain*, Vanalyne Green's autobiographical documentary video and Luce Irigaray. Topics include: sexuality, desire, subjectivity, home, language, power/pleasure of cinema, whiteness, looking and being looked at, the social and aesthetic meanings of race, beauty, music, romantic love, split consciousness and resistance, fiction and truth, what's feminist about feminist art.

HPD-3401-R**History of Problems in Social and Political Philosophy I**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: C. Bica

This course will consider primary issues and texts in social and political philosophy. In so doing, we will discuss and analyze the perspectives of various thinkers in relation to contemporary issues and problems. Topics will include: war, poverty, homelessness, government, patriotism, nationalism, racism, sexism, the social contract, the state and utopias. Readings will include selections from: Aristotle's *Politics*, Plato's *Republic*, Machiavelli's *The Prince*, More's *Utopia*, and Thoreau's *On the Duty of Civil Disobedience*.

HPD-3402-R**History of Problems in Social and Political Philosophy II**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Bica

This course will consider primary issues and texts in social and political philosophy. In so doing, we will discuss and analyze the perspectives of various thinkers in relation to contemporary issues and problems. Topics will include: war, poverty, homelessness, government, patriotism, nationalism, racism, sexism, the social contract, the state and utopias. Our readings will include selections from: Hobbes' *Leviathan*, Locke's *Second Treatise on Government*, Marx's *Communist Manifesto*, Peter Singer's *Animal Liberation* and King's *Letter from Birmingham City Jail*.
Note: There is no prerequisite for this course.

HPD-3442-A**Semiotics I**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: W. Beckley

We see the world we live in through the words and images by which we name and define things. Semiotics is the study of this naming process; an exploration of signs, both linguistic (speech and writing) and iconic (paintings, photographs, drawings, sculptures, etc.). Some of the texts will provide a background to the theory of semiotics while others will apply the theory and language of semiotics to contemporary aesthetics and current issues. Marshall Blonsky's *On Signs* is the primary textbook. We will read authors and texts that have had great influence in recent visual thought such as: Ludwig Wittgenstein, Roland Barthes, *The New York Times*, Julia Kristeva, Carter Ratcliff, Thomas McEvilley, Walter Benjamin, Jean Baudrillard and excerpts from Umberto Eco's *Theory of Semiotics*.

HPD-3443-A**Semiotics II**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: W. Beckley

This course will explore the semiotics of iconic signs, paintings and photographs. We learn the difference between these and linguistic signs. We will focus on applied semiotics and the interconnection of sign systems—aesthetic, political and moral. Texts such as Donald Kuspit's *Dialectics of Decadence* and *Redeeming Art*, Carter Ratcliff's *Out of the Box* and Roland Barthes's *A Lover's Discourse* are used. *Note: There is no prerequisite for this course.*

HPD-3451-R**Introduction to Asian Thought**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Bica

This course will introduce the diverse doctrines and practices of the Hindu and Buddhist traditions as they developed in ancient India and traveled to Tibet, China and Japan. Through scriptural texts we will explore Hinduism's three spiritual paths: the Path of Action, the Path of Devotion and the Path of Knowledge. We will then examine how the Buddha's radical reinterpretation of the meaning of self formed the basis of one of the most powerful spiritual and philosophical movements in history. The course will then focus on Japanese Zen Buddhism through the writings of its founders. We will conclude with a look at the forms that these traditional schools are now taking as they are transplanted into Western cultures. Readings include: Fenton's *Religions of Asia*; Koller's *Sourcebook in Asian Philosophy*; Harvey's *An Introduction to Buddhism*; Suzuki's *Zen Mind, Beginner's Mind*.

HPD-3458-R**Ethics**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Bica

Is might right? Should majority rule? Does power corrupt? Does pluralism entail the abdication of values? Ethics is the rational analysis of morals, with no regard for fashion and political correctness, and can therefore both seek and find firm and objective answers to what is right, good, duty, justice and freedom in all corners of personal and social life. This course is not an issues menu or a survey of all possible positions, but a concentrated study of deontological, naturalistic and utilitarianistic ethics in classical texts and contemporary commentaries. Additionally, the question of evil in the world and the status of universal human rights must be sorted out.

HPD-3466-R**Uncontrollable Beauty I**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: W. Beckley

This course defines the nature of beauty, drawing upon contemporary critics and philosophers and contrasts our modern notion of beauty with Victorian writers like John Ruskin, Walter Pater and George Santayana. We discuss the newest philosophies of beauty from writers like Dave Hickey, Jeremy Gilbert Rolfe, Jacqueline Lichtenstein and Marjorie Welish as well as the works of more established critics like Meyer Schapiro and Arthur Danto. *Uncontrollable Beauty*, an anthology compiled and edited by the instructor, is the primary text for the course. A sampling of the essays includes: "Beauty and the Contemporary Sublime," "Beauty and Morality" and "Enter the Dragon, On the Vernacular of Beauty."

HPD-3467-R**Uncontrollable Beauty II**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: W. Beckley

This course defines the nature of beauty, drawing upon the polemics of recent cultural wars and the views of contemporary poets and artists. We will discuss the notion of cultural relativity and the modern artist's affinity for so-called "primitive" art, and also discuss the practice of beauty and art-making through the

essays and poems of artists and writers like Agnes Martin, Kenneth Koch, Julia Kristeva, Donald Kuspit and Louise Bourgeois. *Uncontrollable Beauty*, an anthology compiled and edited by the instructor, is the primary text for the course.
Note: There is no prerequisite for this course.

HPD-3471-A
Media Criticism

Monday 12:00-2:50
Fall semester: 3 credits
Instructor: C. Skutsch

What is the role of the media in our contemporary society? How does it interact with our conception of democracy? What is the difference between information and propaganda? How does thought control work in a democratic society? How can we detect bias, conflicts of interest, inaccuracy, censorship and “dumbing down”? What is the role of visual imagery in shaping our attitudes toward gender, race and class? This course will explore these questions through readings from such analysts as Noam Chomsky, Ben Bagdikian and Norman Solomon. We will also examine some alternative sources of information and visual imagery.

HPD-3474-R
Social Problems in Contemporary Society: Peace, War, Terrorism and Personal Freedom

Monday 3:00-5:50
Fall semester: 3 credits
Instructor: C. Bica

This course will be devoted to examining and interpreting the nature and justification, if any, for war and terrorism, moral questions about tactics in war and responding to terrorism, ideas for avoiding war and eliminating terrorism, concepts and strategies for attaining peace and the morality of relations between nations. Then putting theoretics behind us, we will focus on the historical details of the Vietnam and Iraq wars in the hope of uncovering some historical insights relevant to these issues. Finally, we will discuss the impact of terrorism and war upon such important values as personal freedom, dissent and patriotism. Reading assignments will include the works of such thinkers and social activists as Michael Walzer; Stanley Karnow; Mohandas Gandhi; Martin Luther King, Jr.; George Orwell; Virginia Held.

HPD-3494-R
Workers of the World: The Representation of Labor

Wednesday 12:00-2:50
Fall semester: 3 credits
Instructor: D. Riccuito

Time is money. At least that's what we're told. It's strange to imagine that you could put a price on hours and minutes, but this is precisely what we do at the workplace. This course will explore literary and visual texts that challenge our assumptions about how human time and human lives should be valued. Readings from authors of philosophical and fictional works will include Marx, Orwell, Sartre, Melville and Woolf. We will also view selected films in the science fiction and magic-realist genres that imagine futuristic forms of labor, such as *Brazil*, *Metropolis* and *Dark City*.

ANTHROPOLOGY, PSYCHOLOGY, SOCIOLOGY

HPD-3511-A
Archaeology of New York City

Thursday 9:00-11:50
Fall semester: 3 credits
Instructor: M. Janowitz

This course is an introduction to archaeology in general and to the archaeology of the New York City area in particular. The prehistory and history of the area will be presented from the viewpoint of North American archaeology. Field trips will be made to archaeological sites, museums and archaeological labs.

HPD-3520-A
Men and Women in the Modern Workplace

Tuesday 9:00-11:50
Spring semester: 3 credits
Instructor: S. Horowitz

After an historical overview of work in preindustrial and industrial contexts, this course will focus on the experience of work in postindustrial society. Current issues within the workplace will be addressed, including: gender roles, the impact of the computer, functioning in complex organizations and opportunities for worker satisfaction. Those working in nonbureaucratic, smaller-scale contexts, such as professionals and artists, will also be discussed. A common theme will be the potential for, and limits to, worker autonomy and participation in decision-making. Readings will be supplemented with selected videos and films.

HPD-3522-R
Anthropology of the Bible

Thursday 6:00-8:50 pm
Spring semester: 3 credits
Instructor: A. Wilson

This course will explore the birth and evolution of the Old and New Testaments and the relevance to people of different cultures throughout history. Employing sociological and anthropological models and theories, the class will conduct an archaeological examination of the peoples of the Hebrew and Christian Bibles.

HPD-3530
Interpersonal Behavior

One semester: 3 credits
Instructor: A. Wilson
Limited to 15 students

This course will analyze the structures and processes involved in face-to-face interpersonal relationships. Sociology has developed three perspectives with which to understand the behavior involved in these relationships—exchange theory, symbolic interactionism and sociology of emotions. These perspectives will form the basis for an analysis of love relationships, anonymous relationships, friendships, work situations and family ties.

Course #	Day	Time	Semester
HPD-3530-A	Th	6:00-8:50	fall
HPD-3530-B	W	9:00-11:50	spring

HPD-3531-R
Life Span Development: Child

Monday 9:00-11:50
Fall semester: 3 credits
Instructor: J. Rosow

In this course, we will focus on the extraordinary changes undergone by the developing child from conception through adolescence. We will base our study on the body of knowledge generated by theory and research in the field of developmental psychology. Our emphasis will be on patterns of physical maturation, linguistic and cognitive development, personal, social and emotional growth. Current issues in child psychology such as the working mother, popular media, neglect and abuse, drugs, and violence will also be addressed. Text: *Of Children: An Introduction to Child Development*.

HPD-3532-R**Life Span Development: Adult**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: J. Rosow

Do adults develop through predictable stages or do they reach a peak in their twenties or thirties and then decline and die? Within the framework of this organizing question, we will trace predictable changes and challenges experienced by adults from young adulthood through old age and death. Central issues will include: finding a mate, bearing and raising children, negotiating relationships with family and friends, selecting and developing a career, accommodating to changing physical capacities and health, and coming to terms with death.

HPD-3541**Introduction to Psychology**

One semester: 3 credits

Psychology is the science that systematically studies human behavior and experience. Within the last 100 years, psychologists have developed a significant body of knowledge in the areas of child and adult development, psychopathology, perception, cognition, memory, learning and social psychology. This course presents an overview of key topics in psychology and examines the methods that distinguish psychology from other approaches to human behavior.

Course #	Day	Time	Semester	Instructor
HPD-3541-R	Tu	6:00-8:50	fall	D. Borg
HPD-3541-R1	Tu	3:00-5:50	spring	A. Hoffman-Stachelberg

HPD-3572-A**Cross-Cultural Human Relations**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Wilson

As it becomes increasingly clear that the shrinking globe is indeed one world and that all human cultures are ultimately one human culture, it is our responsibility to develop strategies that will equip us to come to grips with realities that all too often seem to be beyond our control and comprehension. In this course we will explore issues such as race, class, gender, caste and ethnicity in an attempt to understand how they can both divide and unite us. Readings will include works by George Orwell, Tillie Olsen, Allen Sillitoe, Simone de Beauvoir, Richard Wright, Ngugi, Douglas Turner Ward, Amy Tan, and others. Selected videos will also be screened. There will be guest speakers.

HPD-3601-A**Power, Politics and Propaganda: The Role of Free Speech and Public Opinion in American Democracy**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Barkan

Have the traditional American ideals of free speech and democracy been reduced to mere rhetoric? Or do they remain a vital reality? Who really shapes U.S. public opinion? How is it formed? What role does it play in American political life? Why is the true nature of political power and policy shrouded in mystery? In this course we will examine various theories of political and economic power as we explore the secret dynamics of American politics and public policy. The role of propaganda and public opinion in current political life will be discussed in light of such issues as the presidential election, abortion, the environment, race relations and foreign policy. Selected readings from Margolis and Mauser, *Manipulating Public Opinion*; Wayne and Wilcox, *The Quest for National Office*; Cigler and Loomis, *Interest Group Politics*, 3rd ed. Readings will be supplemented by salient videos and guest speakers.

HPD-3623-A**Art and the Psyche**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: J. Lange-Castronova

What do you reveal to your audience through your work? Is your art a free flowing stream to your unconscious? Is it a window to your own internal world or a reflection of the external? Do you strive for the content or the form? Freud argued that when making art one engages in complex mental processes. He described art as an effort at mastery as well as a regressive search for pleasure, representing both affective and cognitive expression. This course will examine three distinct theories of psychology as they apply to the relationships between art, artist and audience. The lectures will focus on drive theory, ego psychology and object-relations theory and their corresponding approaches to art analysis. We will explore selected works from Sigmund Freud, Melanie Klein, Ernst Kris, D.W. Winnicott, Margaret Mahler, Anna Freud and Fred Pine, along with the principal authors of some alternative theories of psychology.

HPD-3641**Abnormal Psychology I: Neurotic and Character Disorders**

One semester: 3 credits

This course will introduce students to the psychological and interpersonal conflicts that underlie obsessional, hysterical, depressive and narcissistic disorders. Treatment strategies will also be explored with reference to actual case histories. Readings include selections from such clinical theorists as Sigmund Freud, Anna Freud, David Shapiro, Alice Miller, Charles Brenner, Karen Horney and Heinz Kohut.

Course #	Day	Time	Semester	Instructor
HPD-3641-R	Tu	3:00-5:50	fall	D. Borg
HPD-3641-R1	Th	6:00-8:50	spring	K. Andersen

HPD-3642**Abnormal Psychology II: Psychotic and Character Disorders**

One semester: 3 credits

This course will focus on the psychological and interpersonal conflicts that characterize schizoid and borderline personality disorders as well as psychotic mood disorders and schizophrenia. Treatment strategies will also be explored with reference to actual case studies. Readings include selections from such clinical theorists as Frieda Fromm-Reichmann, Harry Stack Sullivan, Irvin Yalom, W.W. Meissner, R.D. Laing and Peter Breggin. *Note: There is no prerequisite for this course.*

Course #	Day	Time	Semester	Instructor
HPD-3642-R	Tu	3:00-5:50	spring	D. Borg
HPD-3642-R1	Th	6:00-8:50	fall	K. Andersen

HPD-3644**Deviant Behavior and Social Control**

One semester: 3 credits

Instructor: A. Wilson

This course will examine the causes and consequences of various forms of deviant behavior. In addition to viewing deviant behavior as a residual and problematic phenomenon in society, we will also focus on what some sociologists consider to be the integrated and necessary relationship between deviance and society. Specific topics for analysis and discussion will include prostitution, pornography, drug addiction, alcoholism, mental illness, street crime and white-collar crime.

Course #	Day	Time	Semester
HPD-3644-A	Tu	9:00-11:50	fall
HPD-3644-B	F	6:00-8:50	spring

HPD-3677-A**Surviving into the 21st Century: A Multicultural Perspective**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Janoff

At this moment, there are approximately 40 wars on our small planet. Most are based on racial, religious or ethnic differences. With today's weapons, it is easy to imagine omnicide, the death of everything. To move with hope in the 21st century, and the new millennium it has begun, we must learn to understand how

we create “us” and “them” scenarios. We must learn to recognize ourselves as a single species. We will read some of the great writers and thinkers of many different cultures, religions and eras (Freud, Geronimo, Gandhi, Maya Angelou, Bei Dao, Neruda, Whitman, Marina Tsvetayeva, Elie Wiesel, Nelson Mandela, Virginia Woolf, Malcolm X). The process of reading, writing and discussion should enable each student to raise his or her consciousness and to explore ways of eliminating prejudice in daily life, the necessary first step toward world peace.

HPD-3898-R
Theories of Personality I

Tuesday 6:00-8:50
Fall semester: 3 credits
Instructor: J. Lange-Castronova

What is a personality? How can we understand human behavior? What are the criteria according to which people can be characterized? This course will introduce students to a psychological approach to the question of what it means to be a person. It has two aims: First, it will provide an introduction to the classical personality theories of Freud, Jung, Erikson and Winnicott, as well as to current developmental perspectives on personality emerging from the ideas of Bowlby, Stern and Ainsworth. Second, it will teach students to use theories of personality to inform their understanding of self and others.

HPD-3899
Theories of Personality II

Spring semester: 3 credits
This course focuses on a psychological approach to the study of the individual person. It will cover a broad range of theorists of personality theory, including Freud, Sullivan, Fromm, Maslow, Skinner and Bandura, as well as Eastern ideas about personality such as Zen Buddhism. This course will also attempt to explore the relationship between the theorist’s personal biography and his/her personality theory. Issues of self-awareness, unconscious processes, dreams, nonconformity and creativity will be highlighted. *Note: There is no prerequisite for this course.*

Course #	Day	Time	Instructor
HPD-3899-R	Tu	12:00-2:50	E. Arfin
HPD-3899-R1	Tu	6:00-8:50	D. Borg

HPD-4026-R
Contemporary Art: Psychoanalytic and Postmodern Perspectives

Monday 9:00-11:50
Fall semester: 3 credits
Instructor: L. Gamwell
The aim of this course is to give students a richer experience and deeper insight into contemporary art by approaching it from a variety of psychoanalytic and postmodern perspectives. The course includes the theoretical tools of psychoanalytic criticism, the classical approaches of Freud and his followers and more recent uses of psychoanalysis by Marxist art critics, feminists and deconstructionists. We will discuss traditional issues in art and psychoanalysis in a contemporary context: the relevance of the artist’s biography for understanding his or her art, the analogy between art and dreams, the psychology of the aesthetic experience and the “mad genius” view of the artist. There will be practical application of these theoretical topics to issues raised by the latest museum and gallery exhibitions in the New York art world. Selections from Sigmund Freud, *On Dreams* and the *Five Lectures on Psychoanalysis* (the Clark lectures); Carl Jung, *Man and His Symbols*; D.W. Winnicott, *Transitional Objects and Transitional Phenomena and the Location of Cultural Experience*; Theodor Adorno, *Art, Society and Aesthetics*; Laura Mulvey, *Visual Pleasure and Narrative Cinema*; Donald Kuspit, *Authoritarian Abstraction and Artists’ Envy*; Ellen Handler Spitz, *Art and Psyche: A Study in Psychoanalysis and Aesthetics*; Elizabeth Wright, *Psychoanalytic Criticism*.

HPD-4166-R
Psychoanalysis, Art and Society

Monday 9:00-11:50
Spring semester: 3 credits
Instructor: L. Gamwell
The aim of this course is to critically evaluate psychoanalysis as a tool in understanding art, literature, history, philosophy and the social sciences. While focusing on Freud’s classic theory, we will also explore the work of later psychoanalytic thinkers such as Jung, Winnicott and Kohut.

HPD-4280-A
Marriage and the Family

Tuesday 9:00-11:50
Fall semester: 3 credits
Instructor: S. Horowitz
A behavioral science core curriculum course intended to parallel IDD-2010, Design Studio I. This course will focus on the basic functions of the family as well as its cross-cultural and historical forms. Emphasis will be placed on the American family. Issues will include immigration and minority family patterns; the family and social stratification; the family and social institutions; gender and family politics; parenthood, childhood and socialization.

HPD-4299-A
Race and Ethnic Relations

Wednesday 9:00-11:50
Spring semester: 3 credits
Instructor: R. Jeffries
This course will focus on a variety of theoretical and empirical issues related to race and ethnic relations. Topics will include the concept of “race”; minorities; social stratification and social conflict; the relationship between prejudice and discrimination; assimilation, amalgamation and cultural pluralism; race, ethnicity and ideology; patterns of segregation; and the question of racial oppression or class subordination.

HPD-4333-R
Man the Animal

Thursday 9:00-11:50
Spring semester: 3 credits
Instructor: M. Janowitz
This course in physical anthropology will cover human evolution, physical characteristics of human populations (including growth studies, human variation and forensic anthropology) and the other primates (monkeys and apes). There will be field trips to museums as well as the Bronx Zoo.

HPD-4481-R
Psychological Aspects of the Creative Process

Thursday 12:00-2:50
Fall semester: 3 credits
Instructor: L. Kaufman-Balamuth
This course reviews the intellectual and the emotional processes that facilitate creativity. What kind of thinking facilitates creativity and what blocks it, and how do you develop creative thinking? What kind of internalized negative voices block you from achieving your fullest creative potential? How do you carve a personal space that will assist your art-making the best? We will read psychological theories as well as personal accounts of writers and artists who write about the creative process. The work of Julia Cameron, author of *The Artist’s Way*, will be the centerpiece of the course.

SCIENCE AND MATHEMATICS

HSD-2114-R

Evolution

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: T. Gorrell

This course will explore the origins of life on earth as well as the evolutionary processes of microbes, plants and animals, especially humans. Focal topics will include Darwin's theory of natural selection and Gregor Mendel's contributions to our understanding of the diversity of life forms. Modern tools of artificial selection and the cloning of organisms will also be examined and discussed.

HSD-2566-R

Biological Genetics

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: T. Gorrell

Genetics and molecular biology have increasingly found applications in a variety of areas collectively known as biotechnology. Many of these applications have become a part of our everyday lives. This course will focus on providing a basic understanding of genetics and molecular biology specifically as they relate to the practical application of these sciences. The basic architecture of cells; principles of inheritance; DNA structure, function and replication; and gene expression, including RNA and protein synthesis, will form the base of our investigations. The study of genetic engineering, the purposeful manipulation of genetic material to attain a desired result, will then allow for an understanding of the uses of biotechnology in many different areas. Biotechnologies covered will include the production of tools for disease diagnosis, the development of new drugs and vaccines, forensic employment in a variety of legal proceedings, uses in improving agricultural output and uses in environmental technologies.

HSD-2642-R

Designs of Brains and Minds

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Gorrell

This course will explore diverse roles of the brain in the biological world and the emergence of artificial intelligence. Topics will include: evolution and development of the brain, engineering intelligence in animals, artificial organs, robotics and neural networks as the basis of artificial minds.

HSD-2666-R

Our Living Planet: The Biology of Life on Earth

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: T. Gorrell

This course will explore the biological nature and environmental habitats of microbial, plant and animal life on earth. The origins, physiology, behavior and reproductive patterns of the planet's various life forms will be examined in relation to their diverse natural conditions and interactions. The quest for life on other planets will also be discussed.

HSD-2987-R

Introduction to Mathematics I

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Levandowsky

This course approaches mathematics historically, emphasizing its relation to art, science and other cultural areas. We will study ancient Greek mathematics and early astronomers; number systems and geometry; algebra, projective geometry, early physics and Renaissance culture.

HSD-2988-R

Introduction to Mathematics II

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Levandowsky

This course is a continuation of HSD-2987, Introduction to Mathematics I. After review of material covered in the first semester, we examine an array of topics of interest: combinations and permutations, statistics and probability theory, topology, non-Euclidean geometries, and other areas of students' interest. *Note: There is no prerequisite for this course.*

HSD-3016-R

Science in the Modern World

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Gorrell

The triumphs of modern science have been heralded as an emancipation from the burdens of ignorance, fear, toil and disease. But have the sciences fulfilled their promise to liberate humankind? Have we truly overcome superstition and dogma, or simply replaced them with the uncertainties of a scientific "metaphysics" bristling with mysterious forces, powers, fields, waves, quarks and rays? Have we achieved the goals of knowledge and power, or have we reinvented ignorance and multiplied the dangers that surround us? In an attempt to come to grips with these questions, this course takes stock of recent scientific progress in fields such as anthropology, cosmology, ecology, subatomic physics and genetic engineering, measuring the claims of science and technology against those of the individual.

HSD-3044-R

History of the Human Body: Society, Culture and Medicine

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

This course will focus on the ways in which concepts of the human body have shaped Western culture from classical antiquity to the present day. We will survey theories of the body, anatomy, the diagnosis and treatment of disease, and pharmacology. We will also consider the social aspects of medicine, focusing on the lives of people who generated and used medical knowledge. Moreover, we will investigate the ways in which this knowledge has affected modern culture, from its impact on art and philosophy to modern attitudes toward medicine and health care practitioners. In part, this course will consist of a survey of medical ideas and practices from earliest times to the present. We will subsequently focus upon the vast influence that medicine has had on the realms of culture, society and politics. Readings will include important contemporary sources as well as recent historical studies.

HSD-3111-R

Astronomy

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Levandowsky

This is an introductory astronomy course for nonscience students. We will begin with a study of the early history of astronomy and our current understanding of the planets and other components of the solar system. The second part of the course is devoted to the study of the rest of the universe. We examine the optical tools used, spectral types, the Hertzsprung-Russell diagram, the various kinds of stars and their life histories, black holes, galaxies, quasars and other celestial bodies. Cosmological theories will be discussed.

HSD-3114-R

Modern Art and Astronomy: The Expanding Universe

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: L. Gamwell

Where do stars come from? How big is the universe? What's inside an atom? Why is the sky blue? In the last century, scientists have given revolutionary answers to these questions, profoundly altering how modern society perceives reality. This course presents fascinating responses to these questions in plain, easy-to-understand English, along with illustrations of their impact on art and culture. Topics include Einstein's theory of the relativity of space and time, the discovery that the universe is expanding, space travel, the splitting of the atom, and the dawning of the nuclear age, as well as scientific metaphors in the arts.

HSD-3204-R**Science, Technology and War: An Historical Overview**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Ouwendijk

This course will examine two areas of great importance. The first area deals with the historical analysis of the roles that science and technology have played in the development and transformation of war. We will focus on the evolution of weapons and weapons systems and their effect in battle. The second area examines the effects of weapons technology upon the rest of society. We will study how changes in weapons technology can alter state and world systems. Can they increase the need to mobilize the population for industrial production? Do they increase the capacity to, and rationality of, striking at civilians? Has technological change made massive violence unlikely, or more likely?

HSD-3211-R**The Material World**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Levandowsky

We will begin by reading J.E. Gordon's *Structures*, which addresses the application of classical physics to structural problems of design in architecture, biology and other areas. We will then read March's *Physics for Poets*, exploring the development of physics from its Renaissance beginnings to the present. The approach is nonmathematical, and no previous knowledge of physics is assumed.

HSD-3253-R**Modern Art and Biology: The Mystery of Life**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: L. Gamwell

How did the first life on earth begin? How smart were dinosaurs? Why do children look like their parents? How does the human brain remember things? Scientists gave revolutionary answers to these questions in the 20th century, profoundly altering how modern society perceived reality. This course presents fascinating responses to these questions in plain English, along with illustrations of their impact on art and culture. Topics include the theory of evolution, how cells function, deciphering the DNA molecule, and medical revolutions from antibiotics to organ transplants as well as biological metaphors in the arts.

HSD-3254-R**Science and Religion**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Ouwendijk

What is the relationship between religion (popular and official) and science? Are they complementary in their effects, or are they antagonistic? Is there continuity and interdependence between the philosophical propositions of science and religion? Has Western science replaced religion as a rational activity? These and similar questions will be posed and discussed in the course through the critical examination of major historical, sociological and anthropological studies.

HSD-3322-R**Environmental Studies**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: M. Levandowsky

This course stresses the basic principles of the physical sciences. Topics include: physical and chemical parameters of the environment, populations, biochemical cycles, biological diversity, human ecology and energy.

HSD-3344-R**Environmental Economics**

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Levandowsky

Beginning with an examination of the history of economic ideas, from the physiocrats and Adam Smith to the present, this course will focus on issues of environmental economics. Readings include Heilbroner's *The Worldly Philosophers* as well as selections from Herman Daly and other contemporary writers.

HSD-3507**Visual Science Workshop**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: T. Gorrell

Limited to 15 students

This course will explore the science of the tools that visual artists use. While bringing to light the methods scientists use to see their theories come to life, we will study such topics as: the photoelectric effect, microscopy, chemistry of color, biology of vision and the growing dependence of visual techniques on computer science. Activities will include performing experiments in the classroom and with the staff at the American Museum of Natural History. *Note: Open to third-year Honors Program students and to all others with permission of the instructor.*

Course # Semester

HSD-3507-R fall

HSD-3507-R1 spring

HSD-3901-R**Human Diseases**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Levandowsky

This course will survey the major human diseases, their history, causes and treatment. Emerging diseases are also discussed. The legends and myths about diseases will be clarified and insights into infectious diseases will be provided. A trip to the American Museum of Natural History will be included.

HSD-4026-R**Art, Science and the Spiritual**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: L. Gamwell

What is our place in the universe? How do we perceive the world? Students will learn how modern science has profoundly transformed modern art. The theories of Charles Darwin and Albert Einstein forever changed how artists understand reality. The rise of science also entailed the decline of organized religion, causing traditional spiritual questions to be reformulated in secular terms. At the same time, the theories proposed by psychologists—the new doctors of the soul—revolutionized modern society's understanding of the human psyche. Artists responded to the challenges posed by science and psychology by creating new metaphors for the human condition during the first secular, scientific age in human history. We will explore the interplay between art, science and the spiritual by evaluating major scientific and religious trends of the 20th century in relation to the representative artistic movements and works of the time.

HSD-4199-R**Human Biology: The Immune System**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Hayes

With the advent of diseases that attack and cripple the immune system, immunology has been thrust into the public domain. This course will attempt to help the nonscientist understand some of the basics of the critical cells within the blood that help protect us from infection, disease and cancer, and that play an everyday role in our lives. Topics will include some of the myths about the immune system, how stress adversely influences our body's ability to cope with disease, how to potentially strengthen the immune system through dietary supplements, and how medical science is attempting to harness the immune system as a partner in the prevention and treatment of cancer using vaccines and immunotherapy.

Note: No previous science background is required.

HSD-4204-R**Human Anatomy and Physiology**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Gorrell

A comparative study of human anatomy in the context of vertebrate evolution. Demonstration dissection of the fetal pig, field trips to the American Museum of Natural History and detailed discussion of the major physiological systems will be included.

HSD-4232**Light, Color and Vision I**

Fall semester: 3 credits

This course examines the basic physics and chemistry of light in a nonmathematical treatment of classical geometrical and physical optics. We will discuss: refraction and diffraction; structural color; a qualitative discussion of the modern view of the nature of light and its interactions with matter; photochemistry, pigments and dyes; the principles underlying fluorescence and phosphorescence, lasers and holography.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
HSD-4232-R	F	9:00-11:50	M. Levandowsky
HSD-4232-R1	F	6:00-8:50	T. Gorrell

HSD-4233-R**Light, Color and Vision II**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Gorrell

A continuation of HSD-4232, Light, Color and Vision I, this course will examine: the biology and psychology of vision, sensory responses to light in microorganisms and plants, vision in the invertebrates, the vertebrate eye, aberrations of human vision, the biochemistry and neurology of vision, visual illusions and visual perception in relation to art history. Prerequisite: HSD-4232, Light, Color and Vision I, or instructor's permission.

HSD-4277-R**Science and Technology in Society: From the Ancient World to the Present**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Levandowsky

We trace the historical development of science and technology from the ancient world to the present. The contributions of Asian and other cultures to Western technology are examined, as well as separate developments in New World cultures (the Mayans and the Incas).

HSD-4289-R**Art, Mathematics and Human Reason**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: L. Gamwell

What is infinity? Do numbers originate in our minds or in the cosmos? How do abstract patterns acquire meaning? These fascinating questions lie at the heart of mathematics, which—because of its abstractness—is the foundation of exact thought and the international language of today's high-tech culture. But despite its pivotal importance, mathematics is often a disappointment to artists because its secrets are written in a language—mathematical symbols—that they may not understand. The goal of this course is to describe in plain English the ideas that drive mathematics—numbers, infinity, geometry, pattern, and so on—and to demonstrate how these topics have been absorbed, interpreted and expressed by modern artists. The course will also explain how mathematical ideas are conveyed in symbols, formulas, graphs and diagrams. These figures and formulas amount to a pictorial visualization of abstract concepts that have profound implications for artists who create animated patterns, abstract paintings or conceptual art. No background in mathematics is needed; the only prerequisite is a natural curiosity about numbers.

HSD-4324-A**Food Explorations**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Gorrell

Cuisine, nutrition and the problems of our abundant food supply will be examined in this course. Topics will include the selections of crops, meats and beverages by ancient civilizations; industrialization of farming through genetic engineering; and fast-food diets. The impact of our changing taste for nutrition and our health will also be explored. Other areas suggested by students will be included. Field trips to green markets and purveyors of food will provide a chance to explore the culinary arts. Readings include: Harold McGee's *Science and Lore of the Kitchen*.

SPECIAL COURSES

SPD-2717-A

The Philosophy and Practice of Yoga I

Friday 12:00-2:50

Fall semester: 3 miscellaneous credits

Materials fee: \$20

Instructor: N. Jones

Limited to 18 students

Three routines designed for freedom and alignment of both the body and mental processes will be practiced. Gradual or sudden improvement in lifestyle involving diet, general health habits, ways of thinking, etc., will be studied and discussed. Texts include: B.V.S. Lyengar's *Light on Yoga*; Dick Gregory's *Natural Diet for Folks Who Eat*; P. Yoganand's *Autobiography of a Yogi*.

SPD-2718-A

The Philosophy and Practice of Yoga II

Friday 12:00-2:50

Spring semester: 3 miscellaneous credits

Materials fee: \$20

Instructor: N. Jones

Limited to 18 students

Throughout the semester we will practice three different routines designed to develop a fund of energy and vitality. Through balancing these energies by practice and meditation, we can reach higher and more efficient levels of mental/spiritual perception and calmness. Because yoga demands a holistic approach in lifestyles for best results, we will study literature dealing with diet and general health. Class discussions will share experiences and information. The following books will be used: *The Soul and Its Mechanism*, Alice Bailey; *Diet for a Small Planet*, Frances Lappe; *Yoga, Immortality and Freedom*, Mircea Eliade; *Pranayama (The Yoga Breathing)*, Andre van Lysbeth. *Note: There is no prerequisite for this course.*

SPD-2877-A

Holography I

Wednesday 3:00-5:50

Fall semester: 3 miscellaneous credits

Equipment and supplies fee: \$100

Instructor: S. Morée

A studio-oriented course that begins with an introductory discussion of the basic principles and history of holography, followed by work in the holography lab. Students will make single-beam-reflection (Denisyuk) holograms, shadowgrams, laser-viewable transmission master holograms and white-light viewable transfers.

SPD-2911-A

Bridging Art Therapy: An Introduction to the Therapeutic Uses of Creative Arts

Wednesday 3:00-5:50

Spring semester: 3 miscellaneous credits

Instructor: L. Furman

This course is an overview of the use, benefits and scope of art therapy. Students will explore the history of art therapy and the field's current reach; the use of art materials and various creative modalities within a therapeutic context; the collaboration of art, client population and setting; and the popular uses of theory in art therapy. Class discussions, creative art experientials, slide presentations and guest speakers will help students gain a general understanding of the use of art therapy and this ever-growing field.

SPD-3733

Art in Education and Therapy

Friday 9:00-11:50

One semester: 3 miscellaneous credits

Instructors: L. Furman, L. Seeney

Taught by faculty from SVA's graduate programs in art education and art therapy, this course will provide an introduction to the history, theories, practices and methods used in these fields. The art therapy introduction will include an exploration of the uses of art and creative modalities within a therapeutic context. Sessions in art education will provide an overview of teaching art in public schools, museum education and special SVA programs for children. Classes will be held in the graduate program facilities. Course requirements include active class participation, readings, writings and final projects.

Course #	Semester
SPD-3733-A	fall
SPD-3733-B	spring

SPD-3853-A

Introduction to Public Presentation

Tuesday 9:00-11:50

Fall semester: 3 miscellaneous credits

Instructor: J. Kuznekoff

Communication skills are listed by employers as one of the most sought after (and most lacking) qualities in job candidates. This course is an introduction to the art of public speaking and will help students to improve their ability to express themselves and to listen to others in a variety of situations. Students will gain practical firsthand experience by presenting three speeches in front of the class. One of these speeches will be performed as part of group. Specific topics covered will include: audience analysis, delivery, ethics, persuasion, critical thinking, credibility, intercultural communication and dealing with "stage fright." Text: *A Speaker's Guidebook: Text and Reference*, 2nd edition.

SPD-3933-A

Law and the Visual Artist

Wednesday 6:00-8:50; January 24-31 and February 7-14

Spring semester: four sessions, no credit

Instructor: C. Steinberg

This course is an intensive study of the law as it applies to the visual artist. Areas of concentration will include copyright law, artists' housing, artists' rights and risks in the content of artworks, contracts, leases, publishing, income taxes, incorporation, estate planning and public support of the arts. Study will also be devoted to current assaults on freedom of expression and examples throughout history of the interaction between law and artistic expression.

Department of Illustration and Cartooning

First-Year Requirements

Freshman illustration and cartooning majors must take all the courses listed below. These courses are the foundation-year requirements and they must all be successfully completed by the end of your first year at the College unless you have already received credit in transfer for any of these courses. *Note: If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.*

We have arranged 13 different general foundation class programs (numbered 1–13), all composed of the foundation-year required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled. *Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.*

Freshmen who will begin their studies in the spring 2007 semester should refer to general foundation blocks 14 and 15.

Note: If you need to change a class, you cannot have the same instructor for FPD-1020, Painting, and FDD-1030, Drawing; or for FSD-1050, Sculpture and FDD-1030, Drawing.

AHD-1010 **Survey of World Art I**

One semester: 3 credits
As the first part of a two-semester introduction to the art of Western and non-Western cultures, this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. The second semester will examine art from the Renaissance to the modern world. Field trips and museum visits will augment the course.

AHD-1015 **Survey of World Art II**

One semester: 3 credits
This is the second part of a two-semester required course. Please see AHD-1010 for course description.

FDD-1030 **Drawing**

Two semesters: 3 credits each semester
This course is about learning to see. It will examine drawing both as an act of creating independent works of art and as a preparatory process in the creation of a finished work. Projects will be assigned to study design elements as they relate to drawing in both large and small scale. Basic skills will be stressed. Open to first-year students only.

FPD-1020 **Painting**

Two semesters: 3 credits each semester
Students will study visual perception through painting, stressing both a practical and a theoretical understanding of color. An exploration of form and content will be undertaken with an emphasis on technical skills and individual expression. Self-expression will be encouraged—right from the start. Each project will serve as an exercise in a fundamental area of painting and as a vehicle for personal and conceptual investigation. Course content will include what's going on now, as well as historically, in the arts. Critiques will begin a dialogue that teaches a critical vocabulary.

FSD-1050 **Sculpture**

One semester: 3 credits
An investigation of perception as it relates to space and volume in three dimensions. Emphasis is on the exploration of diverse media and their potentialities.

HCD-1010 **Literature and Writing I**

One semester: 3 credits
This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

HCD-1020 **Literature and Writing II**

One semester: 3 credits
This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well as plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

SMD-1020 **Foundations of Visual Computing**

One semester: 3 credits
This course is an introduction to the tools, terms and techniques of visual computing for artists. Students will learn the basic computer skills to operate and maintain a computer and the creative techniques used to create collages and layered images as well as the tools required to display their work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

General Foundation 1 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting 9:00-2:50 L. Behnke		FDD-1030-01 Drawing 9:00-2:50 I. Richer		
12					AHD-1010-01 Survey of World Art I 12:00-2:50 R. Lorraine
1					
2		FSD-1050-01 Sculpture 12:00-5:50 J. Cohen			HCD-1010-01 Literature and Writing I 3:00-5:50 R. Auletta
3					
4					
5					
6					

General Foundation 1 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting 9:00-2:50 L. Behnke		FDD-1030-01 Drawing 9:00-2:50 I. Richer		
12					AHD-1015-01 Survey of World Art II 12:00-2:50 R. Lorraine
1					
2		SMD-1020-01 Foundations of Visual Comp. 12:00-5:50 D. Newcomb			HCD-1020-01 Literature and Writing II 3:00-5:50 Instructor: TBA
3					
4					
5					
6					

General Foundation 2 / FALL

	MON	TUES	WED	THURS	FRI
9				AHD-1010-02 Survey of World Art I 9:00-11:50 R. Mahoney	
10					
11	FPD-1020-02 Painting 9:00-2:50 D. Chow				
12				HCD-1010-02 Literature and Writing I 12:00-2:50 G. MacKenzie	
1					
2			FDD-1030-02 Drawing 12:00-5:50 S. Etkin		
3				SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 K. Schaffer	SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 K. Schaffer
4					
5					
6					

General Foundation 2 / SPRING

	MON	TUES	WED	THURS	FRI
9				AHD-1015-02 Survey of World Art II 9:00-11:50 R. Mahoney	
10					
11	FPD-1020-02 Painting 9:00-2:50 D. Chow				
12				HCD-1020-02 Literature and Writing II 12:00-2:50 G. MacKenzie	
1					
2			FDD-1030-02 Drawing 12:00-5:50 S. Etkin		
3				FSD-1050-02 Sculpture 3:00-5:50 J. Silverthorne	FSD-1050-02 Sculpture 3:00-5:50 J. Silverthorne
4					
5					
6					

General Foundation 3 / FALL

	MON	TUES	WED	THURS	FRI
9			HCD-1010-03 Literature and Writing I 9:00-11:50 G. Carey		AHD-1010-03 Survey of World Art I 9:00-11:50 C. Daigle
10				FSD-1050-03 Sculpture 9:00-2:50 M. Carlson	
11		FPD-1020-03 Painting 9:00-2:50 F. Roth			
12					
1					
2					FDD-1030-03 Drawing 12:00-5:50 A. Munizaga
3					
4					
5					
6					

General Foundation 3 / SPRING

	MON	TUES	WED	THURS	FRI
9			HCD-1020-03 Literature and Writing II 9:00-11:50 G. Carey		AHD-1015-03 Survey of World Art II 9:00-11:50 C. Daigle
10				SMD-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
11		FPD-1020-03 Painting 9:00-2:50 F. Roth			
12					
1					
2					FDD-1030-03 Drawing 12:00-5:50 A. Munizaga
3					
4					
5					
6					

General Foundation 4 / FALL

	MON	TUES	WED	THURS	FRI
9					AHD-1010-04 Survey of World Art I 9:00-11:50 P. Macapia
10		FSD-1050-04 Sculpture 9:00-11:50 J. Silverthorne			
11			FPD-1020-04 Painting 9:00-2:50 E. Ausby		
12				HCD-1010-04 Literature and Writing I 12:00-2:50 R. DiPalma	
1					FDD-1030-04 Drawing 12:00-5:50 B. Adams
2					
3				FSD-1050-04 Sculpture 3:00-5:50 J. Silverthorne	
4					
5					
6					

General Foundation 4 / SPRING

	MON	TUES	WED	THURS	FRI
9		SMD-1020-04 Foundations of Visual Comp. 9:00-11:50 K. Schaffer			AHD-1015-04 Survey of World Art II 9:00-11:50 P. Macapia
10			FPD-1020-04 Painting 9:00-2:50 E. Ausby		
11				HCD-1020-04 Literature and Writing II 12:00-2:50 R. DiPalma	
12					FDD-1030-04 Drawing 12:00-5:50 B. Adams
1					
2					
3			SMD-1020-04 Foundations of Vis. Computing 3:00-5:50 K. Schaffer		
4					
5					
6					

General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1010-05 Literature and Writing I 9:00-11:50 S. Van Booy				
10					
11				FDD-1030-05 Drawing 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting 12:00-5:50 F. Brickhouse	SMD-1020-05 Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHD-1010-05 Survey of World Art I 3:00-5:50 J. Harris	
4					
5					
6					

General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-05 Literature and Writing II 9:00-11:50 S. Van Booy				
10					
11				FDD-1030-05 Drawing 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting 12:00-5:50 F. Brickhouse	FSD-1050-05 Sculpture 12:00-5:50 B. Schwartz		
3				AHD-1015-05 Survey of World Art II 3:00-5:50 J. Harris	
4					
5					
6					

General Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting 9:00-2:50 T. Kahn		SMD-1020-06 Foundations of Visual Comp. 9:00-2:50 B. Bobkoff
12		HCD-1010-06 Literature and Writing I 12:00-2:50 G. Carey			
1	FDD-1030-06 Drawing 12:00-5:50 A. Wilson				
2			AHD-1010-06 Survey of World Art I 3:00-5:50 M. Denton		
3					
4					
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6					

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting 9:00-2:50 T. Kahn		FSD-1050-06 Sculpture 9:00-2:50 P. Dudek
12		HCD-1020-06 Literature and Writing II 12:00-2:50 G. Carey			
1	FDD-1030-06 Drawing 12:00-5:50 A. Wilson				
2			AHD-1015-06 Survey of World Art II 3:00-5:50 M. Denton		
3					
4					
5					
6					

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1010-07 Literature and Writing I 9:00-11:50 R. Josimovich
10					
11				FPD-1020-07 Painting 9:00-2:50 N. Chunn	
12					
1					
2		SMD-1020-07 Foundations of Visual Comp. 12:00-5:50 T. Fong	FDD-1030-07 Drawing 12:00-5:50 N. Karsten		
3					AHD-1010-07 Survey of World Art I 3:00-5:50 R. Sarkissian
4					
5					
6					

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07 Literature and Writing II 9:00-11:50 R. Josimovich
10					
11				FPD-1020-07 Painting 9:00-2:50 N. Chunn	
12					
1					
2		FSD-1050-07 Sculpture 12:00-5:50 S. DeFrank	FDD-1030-07 Drawing 12:00-5:50 N. Karsten		
3					AHD-1015-07 Survey of World Art II 3:00-5:50 R. Sarkissian
4					
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General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1010-08 Literature and Writing I 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	SMD-1020-08 Foundations of Visual Comp. 12:00-5:50 A. Pearlman			FDD-1030-08 Drawing 12:00-5:50 A. Munizaga	FPD-1020-08 Painting 12:00-5:50 S. Joelson
3		AHD-1010-08 Survey of World Art I 3:00-5:50 A. Wooster			
4					
5					
6					

General Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-08 Literature and Writing II 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	FSD-1050-08 Sculpture 12:00-5:50 J. Perlman			FDD-1030-08 Drawing 12:00-5:50 P. Hristoff	FPD-1020-08 Painting 12:00-5:50 S. Joelson
3		AHD-1015-08 Survey of World Art II 3:00-5:50 A. Wooster			
4					
5					
6					

General Foundation 9 / FALL

	MON	TUES	WED	THURS	FRI
9					AHD-1010-09 Survey of World Art I 9:00-11:50 A. Wooster
10		HCD-1010-09 Literature and Writing I 9:00-11:50 M. Curley			
11	FDD-1030-09 Drawing 9:00-2:50 B. Larsen		FPD-1020-09 Painting 9:00-2:50 P. Heinemann	SMD-1020-09 Foundations of Visual Comp. 9:00-2:50 A. Pearlman	
12					
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2					
3					
4					
5					
6					

General Foundation 9 / SPRING

	MON	TUES	WED	THURS	FRI
9					AHD-1015-09 Survey of World Art II 9:00-11:50 A. Wooster
10		HCD-1020-09 Literature and Writing II 9:00-11:50 M. Curley			
11	FDD-1030-09 Drawing 9:00-2:50 B. Larsen		FPD-1020-09 Painting 9:00-2:50 P. Heinemann	FSD-1050-09 Sculpture 9:00-2:50 J. Cohen	
12					
1					
2					
3					
4					
5					
6					

General Foundation 10 / FALL

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting 9:00-2:50 M. Lerner	FDD-1030-10 Drawing 9:00-2:50 P. Heinemann			FSD-1050-10 Sculpture 9:00-2:50 P. Dudek
12			HCD-1010-10 Literature and Writing I 12:00-2:50 Instructor: TBA		
1					
2					
3	AHD-1010-10 Survey of World Art I 3:00-5:50 R. Sarkissian				
4					
5					
6					

General Foundation 10 / SPRING

	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting 9:00-2:50 M. Lerner	FDD-1030-10 Drawing 9:00-2:50 P. Heinemann			SMD-1020-10 Foundations of Visual Comp. 9:00-2:50 S. Fleischmann
12			HCD-1020-10 Literature and Writing II 12:00-2:50 R. Di Palma		
1					
2					
3	AHD-1015-10 Survey of World Art II 3:00-5:50 R. Sarkissian				
4					
5					
6					

General Foundation 11 / FALL

	MON	TUES	WED	THURS	FRI
9	FSD-1050-11 Sculpture 9:00-11:50 S. DeFrank		FSD-1050-11 Sculpture 9:00-11:50 S. DeFrank		
10					
11					
12				AHD-1010-11 Survey of World Art I 12:00-2:50 J. Angeline	FPD-1020-11 Painting 12:00-5:50 L. Behnke
1					
2	FDD-1030-11 Drawing 12:00-5:50 A. Belag			HCD-1010-11 Literature and Writing I 3:00-5:50 G. MacKenzie	
3					
4					
5					
6					

General Foundation 11 / SPRING

	MON	TUES	WED	THURS	FRI
9	SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 L. Lordi		SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 L. Lordi		
10					
11					
12				AHD-1015-11 Survey of World Art II 12:00-2:50 J. Angeline	FPD-1020-11 Painting 12:00-5:50 L. Behnke
1					
2	FDD-1030-11 Drawing 12:00-5:50 A. Belag			HCD-1020-11 Literature and Writing II 3:00-5:50 G. MacKenzie	
3					
4					
5					
6					

General Foundation 12 / FALL

	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing 9:00-2:50 C. Donegan	SMD-1020-12 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	FPD-1020-12 Painting 9:00-2:50 D. Kardon
12					
1					
2					
3			HCD-1010-12 Literature and Writing I 3:00-5:50 F. Litvack	AHD-1010-12 Survey of World Art I 3:00-5:50 S. Ginsburg	
4					
5					
6					

General Foundation 12 / SPRING

	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing 9:00-2:50 C. Donegan	FPD-1020-12 Painting 9:00-2:50 D. Kardon	FSD-1050-12 Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			HCD-1020-12 Literature and Writing II 3:00-5:50 F. Litvack	AHD-1015-12 Survey of World Art II 3:00-5:50 S. Ginsburg	
4					
5					
6					

Note: General Foundation 12 courses are held on Thursday, Friday and Saturday.

Note: General Foundation 12 courses are held on Thursday, Friday and Saturday.

General Foundation 13 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		HCD-1010-13 Literature and Writing I 9:00-11:50 Instructor: TBA			
11					FDD-1030-13 Drawing 9:00-2:50 J. Shane
12					
1					
2	FSD-1050-13 Sculpture 12:00-5:50 J. Perlman			FPD-1020-13 Painting 12:00-5:50 B. Komoski	AHD-1010-13 Survey of World Art I 3:00-5:50 Instructor: TBA
3					
4					
5					
6					

Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		HCD-1020-13 Literature and Writing II 9:00-11:50 Instructor: TBA			
11					FDD-1030-13 Drawing 9:00-2:50 J. Shane
12					
1					
2	SMD-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong			FPD-1020-13 Painting 12:00-5:50 B. Komoski	AHD-1015-13 Survey of World Art II 3:00-5:50 Instructor: TBA
3					
4					
5					
6					

Note: General Foundation 13 will not be made available until all other foundation schedules have reached capacity.

Honors Program General Foundation / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP Political Hist. Mod. World I 9:00-10:25 C. Skutsch				
10		HPD-1050-HP Makers of the Mod. Mind I 10:00-11:30 T. Huhn		HLD-1824-HP Self and the Other 10:00-11:30 M. Hendricks	
11	AHD-1040-HP Hist./Theory of 20th-Cen. Art I 10:30-11:55 I. Taube				
12					
1					
2					
3		FDD-1030-HP Drawing 12:00-5:50 J. Linhares	FSD-1050-HP Sculpture 12:00-5:50 B. Schwartz	FPD-1020-HP Painting 12:00-5:50 A. Rosenberg	
4					
5					
6					

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

Honors Program General Foundation / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP Political Hist. Mod. World II 9:00-10:25 C. Skutsch				
10		HPD-1055-HP Makers of the Mod. Mind II 10:00-11:30 T. Huhn		HLD-1827-HP The Language of Modernism 10:00 - 11:30 R. Weinreich	
11	AHD-1045-HP Hist./Theory of 20th-Cen. Art II 10:30-11:55 I. Taube				
12					
1					
2					
3		FDD-1030-HP Drawing 12:00-5:50 J. Linhares	SMD-1020-HP Foundations of Visual Comp. 12:00-5:50 S. Barrett	FPD-1020-HP Painting 12:00-5:50 A. Rosenberg	
4					
5					
6					

Note: Please refer to the Honors Program art history and humanities and sciences course listings (beginning on page 218) for course descriptions.

General Foundation Courses for Freshmen Beginning Spring 2007

Freshmen who will begin their studies in the spring semester must register for spring 2007 and summer 2007 General Foundation 14 or spring 2007 and summer 2007 General Foundation 15. Please look over both schedules and decide which would be best for you. Since each program has a limited number of seats, we cannot guarantee that you will be registered for your first choice.

General Foundation 14 / SPRING 2007					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-14 Survey of World Art I 9:00-11:50 A. Wooster	
10					
11			FDD-1030-14 Drawing 9:00-2:50 Instructor: TBA		
12					
1					
2	FPD-1020-14 Painting 12:00-5:50 Instructor: TBA			SMD-1020-14 Foundations of Visual Comp. 12:00-5:50 T. Fong	
3			HCD-1010-14 Literature and Writing I 3:00-5:50 J. Immerman		
4					
5					
6					

General Foundation 14 / SUMMER 2007					
	5/7 – 5/25	5/21 – 6/8	6/4 – 6/22	6/18 – 7/9	7/12 – 8/2
9					
10					
11		FPD-1020-14 Painting 9:00-2:50 M-F Instructor: TBA		FSD-1050-14 Sculpture 9:00-2:50 M-F Instructor: TBA	FDD-1030-14 Drawing 9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-14 Survey of World Art II 3:00-5:50 M-F A. Wooster		HCD-1020-14 Literature and Writing II 3:00-5:50 M-F R. Milgrom		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 15 / SPRING 2007					
	MON	TUES	WED	THURS	FRI
9		HCD-1010-15 Literature and Writing I 9:00-11:50 N. Friedland		AHD-1010-15 Survey of World Art I 9:00-11:50 R. Lorance	
10					
11					
12					
1					
2	FDD-1030-15 Drawing 12:00-5:50 Instructor: TBA			FPD-1020-15 Painting 12:00-5:50 Instructor: TBA	SMD-1020-15 Foundations of Visual Comp. 12:00-5:50 A. Pearlman
3					
4					
5					
6					

General Foundation 15 / SUMMER 2007					
	5/7 – 5/25	5/21 – 6/8	6/4 – 6/22	6/18 – 7/9	7/12 – 8/2
9					
10					
11		FPD-1020-15 Painting 9:00-2:50 M-F Instructor: TBA		FSD-1050-15 Sculpture 9:00-2:50 M-F Instructor: TBA	FDD-1030-15 Drawing 9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-15 Survey of World Art II 3:00-5:50 M-F R. Lorance		HCD-1020-15 Literature and Writing II 3:00-5:50 M-F N. Friedland		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

Illustration and Cartooning Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual humanities and sciences distribution credit needs.

Second-year illustration majors must take:

REQUIREMENT A

Two semesters of:

ILD-2010 Painting/Illustration
or CID-2050 Storytelling
ILD-2020 Drawing
ILD-2030 Principles of Illustration

REQUIREMENT B

One semester of:

ILD-2040 History of Illustration: Myth and Symbol
HHD-2990 Western Civilization I*
HHD-2995 Western Civilization II*

*Note: HHD-2990 and HHD-2995, *Western Civilization I and II* must be taken in addition to the one-semester Humanities Distribution Requirement in history.

REQUIREMENT C

Choose one of the following technique courses each semester:

ILD-2104 Hand Lettering
CID-2108 Drawing with Ink for Cartoonists
ILD-2108 Drawing with Ink for Illustrators
ILD-2122 Watercolor Techniques
ILD-2126 The Gouache Experience
ILD-2128 Acrylic Painting
ILD-2131 Pastel Techniques
ILD-2134 Modern Illumination
ILD-2136 Figurative Sculpture
FGD-2137 Etching and Monoprint as Illustration
ILD-2143 Collage Illustration
CID-2148 Digital Coloring for Cartoonists

Second-year cartooning majors must take:

REQUIREMENT A

Two semesters of:

CID-2050 Storytelling
or ILD-2010 Painting/Illustration
CID-2030 Principles of Cartooning
CID-2070 Drawing

REQUIREMENT B

One semester of:

CID-2040 History of Cartooning: Myth and Symbol
HHD-2990 Western Civilization I*
HHD-2995 Western Civilization II*

*Note: HHD-2990 and HHD-2995, *Western Civilization I and II* must be taken in addition to the one-semester Humanities Distribution Requirement in history.

REQUIREMENT C

Choose one of the following technique courses each semester:

ILD-2104 Hand Lettering
CID-2108 Drawing with Ink for Cartoonists
ILD-2108 Drawing with Ink for Illustrators
CID-2113 Cartooning/Illustration Workshop: Pen, Brush, Ink
ILD-2122 Watercolor Techniques
ILD-2126 The Gouache Experience
ILD-2128 Acrylic Painting
ILD-2131 Pastel Techniques
ILD-2134 Modern Illumination
ILD-2136 Figurative Sculpture
FGD-2137 Etching and Monoprint as Illustration
ILD-2143 Collage Illustration
CID-2148 Digital Coloring for Cartoonists

Illustration and Cartooning Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual humanities and sciences distribution credit needs.

Third-year illustration majors must take:

REQUIREMENT A

One section (two semesters) of:

ILD-3010 Pictorial Problems

REQUIREMENT B

One semester each of:

HPD-3050 Culture Survey I
HPD-3060 Culture Survey II

Third-year cartooning majors must take:

REQUIREMENT A

One section (two semesters) of:

CID-3010 Pictorial Problems

REQUIREMENT B

One semester each of:

HPD-3050 Culture Survey I
HPD-3060 Culture Survey II

Illustration and Cartooning Fourth-Year Requirements

All fourth-year students should see their advisor early to determine remaining credit needs and requirements. You must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, within the fourth year to be eligible to graduate.

Fourth-year illustration majors must take:

REQUIREMENT A

One section (two semesters) of:

ILD-4010 Illustration Portfolio

REQUIREMENT B

Two sections each semester of:

ILD-4030 Senior Series

Fourth-year cartooning majors must take:

REQUIREMENT A

One section (two semesters) of:

CID-4020 Cartooning Portfolio

REQUIREMENT B

Two different sections each semester of:

ILD-4030 Senior Series

Illustration and Cartooning General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

SPECIAL WORKSHOP

ILD-2952-A

McMullan: High-Focus Drawing Workshop

Tuesday through Friday, January 2 – 5

Hours: 9:00 am – 6:00 pm

4 sessions; no credit

Instructor: J. McMullan

World-renowned illustrator and designer James McMullan has developed a unique approach to understanding the human figure and drawing it with great vitality and pleasure. This workshop offers a rare opportunity for artists, students and those with professional interest in drawing the body to study drawing with a master of the craft. *Note: Please bring a Ledger Bond pad (32 lb. paper, 19x24"), 2B and 4B pencils, a kneaded eraser and a pencil sharpener to the first session.*

SEMESTER COURSES

Note: Courses are listed in numerical order.

GDD-Access

Digital Imaging Center Access

Two semesters: no credit

Fee: \$500 per semester

Illustration and cartooning majors who want to use the Digital Imaging Center must register for GDD-Access. *Note: Access is available during hours that do not conflict with ongoing classes.*

FGD-Access

Printmaking Workshop Access

One semester: no credit

Access fee: \$175

Students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. *Note: Access is available during printshop hours that do not conflict with ongoing classes.*

Course # Semester

FGD-Access-A fall

FGD-Access-B spring

ILD-2010

Painting/Illustration

Two semesters: 2 credits each semester

This workshop course will deal with the basic aspects of painting in relationship to illustration. Please refer to the individual course descriptions that follow. *Note: Students with more of an interest in storytelling and narrative may elect to take two semesters of CID2050, Storytelling, to fulfill this requirement.*

Course #	Day	Time	Instructor
ILD-2010-A	M	12:00-2:50	T. Elwell
ILD-2010-B	M	3:00-5:50	M.J. Vath
ILD-2010-C	M	3:00-5:50	P. Edlund
ILD-2010-D	Tu	3:00-5:50	G. Crane
ILD-2010-E	W	3:00-5:50	G. Crane
ILD-2010-F	F	9:00-11:50	A. Moritsugu

ILD-2010-A

Painting/Illustration: Painting from the Figure

Monday 12:00-2:50

Two semesters: 2 credits each semester

Instructor: T. Elwell

Understanding form as revealed by light is the basic principle of representational painting. Designed to give students a working knowledge of this principle through painting the human figure in oil, this course will begin by using paint as a tonal medium, then gradually expanding the palette as your understanding of light and your control of the medium increase. Along the way, we will cover the basic rules of light and shade, the importance of edges and practical color theory.

ILD-2010-B

Traditional Painting/Illustration

Monday 3:00-5:50

Two semesters: 2 credits each semester

Instructor: M.J. Vath

This is a course designed specifically for the representational artist. Each class is a concentrated painting workout, painting directly from still life and/or the model. Students will work at their own level in a mistake-friendly environment. Recognizing and building on the strengths of each individual's unique approach to painting will be stressed throughout the year. The goal of this course is to give students a practical, flexible "tool box" for creating the images they want to create.

ILD-2010-C

Painting/Illustration

Monday 3:00-5:50

Two semesters: 2 credits each semester

Instructor: P. Edlund

This course takes a conceptual approach to art and composition, yet emphasizes a comprehensive understanding of traditional oil painting techniques and materials. Appropriation; still life; use of color; working from photography, literature and art history are combined to explore innovative approaches to a classic medium.

ILD-2010-D

Painting/Illustration

Tuesday 3:00-5:50

Two semesters: 2 credits each semester

Instructor: G. Crane

A class based on figurative painting. Contemporary and classic approaches to painting will be explained. This class will provide a firm foundation in the fundamentals of painting.

ILD-2010-E

Painting/Illustration

Wednesday 3:00-5:50

Two semesters: 2 credits each semester

Instructor: G. Crane

See ILD-2010-D for course description.

ILD-2010-F

Painting

Friday 9:00-11:50

Two semesters: 2 credits each semester

Instructor: A. Moritsugu

To become a technically proficient painter, an artist can use many different strategies besides painting the nude figure. This course will incorporate aspects of painting from observation and combine them with other methods of picture making. The importance of creating a personal "image bank" will be encouraged, and issues of content—"What does it mean?"—will be stressed. Different techniques and surfaces other than canvas or board will be investigated.

ILD-2020**Drawing**

Two semesters: 2 credits each semester

This course will deal with the basic aspects of drawing in relationship to the figure. Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor
ILD-2020-A	Tu	9:00-11:50	J. McMullan
ILD-2020-B	Tu	3:30-6:20	T. Woodruff
ILD-2020-C	W	9:00-11:50	J. Ruggeri
ILD-2020-D	W	9:00-11:50	R. Vecchio
ILD-2020-E	W	12:00-2:50	N. Ascencios
ILD-2020-F	Th	12:00-2:50	B. Richardson

ILD-2020-A**Drawing: High Focus**

Tuesday 9:00-11:50

Two semesters: 2 credits each semester

Book fee: \$20 fall semester only

Instructor: J. McMullan

Coordinator of High-Focus Drawing program: J. McMullan

This class focuses on the vitality of the nude figure. By developing an awareness of the rhythms that animate each pose, the instructor will help students make drawings that are dramatic and alive.

ILD-2020-B**Drawing**

Tuesday 3:30-6:20

Two semesters: 2 credits each semester

Instructor: T. Woodruff

Limited to 15 students

This class will give a strong base on which to build personal work. With short poses, students will describe form with line, gradually introducing tone, always considering compositional and formal concerns. The class will also include working and reworking one drawing throughout the semester. I will try to break you of bad drawing habits and stylish tricks, train your eye/hand coordination, and inspire a clean, pure approach to picture-making. *Note: No midyear entry.*

ILD-2020-C**Drawing**

Wednesday 9:00-11:50

Two semesters: 2 credits each semester

Instructor: J. Ruggeri

Focusing on figurative drawing with the nude model, class sessions will typically begin with quick poses and then move on to longer poses. Aspects of drawing, such as balance, rhythm, light and shadow, proportion, anatomy (including drawing the head) and composition will be explored. This is an intense and really fun class for serious students who are interested in improving their approach to the figure.

ILD-2020-D**Drawing**

Wednesday 9:00-11:50

Two semesters: 2 credits each semester

Instructor: R. Vecchio

This drawing class will concentrate on the diverse elements of good draftsmanship: perspective, anatomy, shape, line and value. Nude and clothed models will be utilized exclusively, to achieve volume and dimension in the figure.

ILD-2020-E**Drawing**

Wednesday 12:00-2:50

Two semesters: 2 credits each semester

Instructor: N. Ascencios

Students will work on sketching the figure quickly and in proportion, whether for a gesture drawing or a 40-minute pose. We will go beyond layout and gesture to understanding details within the contours of the figure through observation, attention to structure and anatomy. The more one understands and knows regarding the figure, the more choices one has when drawing on whether to include or eliminate what they see. This process will help artists with development of style.

ILD-2020-F**Drawing**

Thursday 12:00-2:50

Two semesters: 2 credits each semester

Instructor: B. Richardson

Drawing for illustration has its own unique challenges. Through observation, a visual memory can be developed. By understanding basic principles of anatomy and perspective an artist can create a convincing figure in space. When combined with skill and knowledge, visual imagination enables the illustrator to create with limitless possibilities. We will work hard to achieve these goals.

ILD-2030**Principles of Illustration**

Two semesters: 3 credits each semester

Each section limited to 25 students

This class is designed to introduce the illustration basics: editorial interpretation, compositional fundamentals, different media, color and stylization. The focus will be on thinking as well as establishing creative and novel solutions to problems. The sketch and its function in the illustrative process will be explored. Appropriate professional work habits will be stressed. Individual instructors will have particular areas of focus as indicated in the following course descriptions. Choose the section that best aligns with your areas of interest. Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor
ILD-2030-A	M	9:00-11:50	S. Catalano
ILD-2030-B	M	6:00-8:50	J. Rosen
ILD-2030-C	W	9:00-11:50	J. Chung
ILD-2030-D	W	12:00-2:50	Y. Shimizu
ILD-2030-E	W	6:00-8:50	J. Chung
ILD-2030-F	Th	12:00-2:50	W. Bedrosian, S. Savage

ILD-2030-A**Principles of Illustration**

Monday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: S. Catalano

How to make pictures, using your hand, head and heart. The fundamentals of pictorial language: drawing, composition and color will be stressed. We will explore how to find, make and use reference material from all types of imagery—classical to modern, mainstream to obscure—that will serve to inform and inspire. Exploration of new media is encouraged. The goal is to develop solid skills and creative thinking that allow personal expression.

ILD-2030-B**Principles of Illustration**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: J. Rosen

The goal of this course is to introduce the process and art of illustration. Students will be encouraged to find their voice by applying individual style to a wide variety of creative problem-solving assignments. We will focus on developing visual literacy and harnessing ideas to technique, as well as delve into the current crossover between fine art, illustration and comics. You can expect to be exposed to a vast range of art-making, both in the classroom and on field trips.

ILD-2030-C**Principles of Illustration**

Wednesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: J. Chung

The focus of this course is to build strong work habits by breaking down the entire creative process of storytelling picture-making. By working on concepts, composition, drawing and finding a personal visual style, students will learn what it takes to make successful, finished illustration. We will look at many career avenues for your work and find inspiration from guest lecturers, field trips and lots of show-and-tell.

ILD-2030-D

Principles of Illustration

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: Y. Shimizu

The aim of this course is to expose the illustration student to a positive approach to analyzing an assignment, creating concepts and sketches and honing the finished drawing. With the intelligent use of reference, we will examine and utilize the traditions of Western art to create beautiful and professional paintings. There will be a wide range of assignments in which each stage of the assignment will be discussed in a wall critique. Class trips will be made to museums, galleries and the Society of Illustrators.

ILD-2030-E

Principles of Illustration

Wednesday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: J. Chung

See ILD-2030-B for course description.

ILD-2030-F

Principles of Illustration

Thursday 12:00-2:50

Two semesters: 3 credits each semester

Instructors: W. Bedrosian, S. Savage

Forming strong and personal ideas and making visuals that don't look like anyone else's are the areas of focus in this course. Exploring less traditional, more alternative ways of making your art will be encouraged.

CID-2030

Principles of Cartooning

Two semesters: 3 credits each semester

Principles of Cartooning is designed to introduce the formal building blocks of the medium, in contrast to CID-2050, Storytelling, which emphasizes content. Topics will include the different stages of page preparation—thumbnail sketches, page layout, penciling and inking, lettering, title design, basic perspective and narrative structural approaches. Students will self-publish their work at the end of the year. Individual instructors will have particular areas of focus. Choose the section that best aligns with your areas of interest. Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor
CID-2030-A	M	12:00-2:50	K. Jansen
CID-2030-B	W	12:00-2:50	T. Hart
CID-2030-C	W	12:00-2:50	N. Bertozzi
CID-2030-D	W	3:00-5:50	K. Mayerson
CID-2030-E	F	12:00-2:50	S. Tobocman

CID-2030-A

Principles of Cartooning

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: K. Jansen

This class is designed to introduce students to the essential components of visual communication: the ability to tell a story through images. Special emphasis will be on both storytelling problems and solutions that are appropriate for comics, storyboarding and film. The class examines visual narrative through composition, design, image, juxtaposition of elements, storytelling theory, distortion, panels, continuity and more. Assignments are due every two weeks in the fall semester; a final project (approximately 20 pages) will be completed in the spring semester.

CID-2030-B

Principles of Cartooning

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: T. Hart

This class will look at cartooning as a powerful medium for all kinds of storytelling and idea exploration, from creative self-discovery and drama to social commentary and personal expression. Beginning with a focus on the basics and mechanics of panel, page and scene composition, we'll emphasize keeping sketchbooks, organized notes, stories and studies as the basis for generating

work that will be refined later. Students will learn basic tools of visual and narrative arts, including juxtaposition of images, narrative transitions, light and dark, clarity, rhythm, and the psychology of drawn images and cartoons. A wide variety of cartooning and sequential art will be examined and studied.

CID-2030-C

Principles of Cartooning

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: N. Bertozzi

Making a readable comic requires that you master a host of skills—perspective, lettering, page layout and mood, to name a few. It can be overwhelming for someone that just wants to make a simple comic. The goal of this course is to break down the processes, the effects and the language of comics into manageable, learnable chunks. By the end of the course, students will be ready to take on any genre, to tackle any type of scene and to articulate what it is they want to do with comics. *Note: Please bring three examples of work from your own portfolio as well as an example of your favorite comic to the first session.*

CID-2030-D

Principles of Cartooning: The Semiotics of Sequential Art

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: K. Mayerson

The past, present and future are all simultaneously “real” and visible in the landscape of the comic page. Unlike other media, comics uniquely manipulate the viewer's sense of time and space, smell and feeling, narrative and place, through the use of transitions and juxtapositions. Through the research and practice of different comic forms, we will explore the infinite possibilities of how to produce meaning by the sequence of images and words. Students will be encouraged to make and construct stories in whatever genre, style and medium they like, and to critically engage in the process, to achieve the full potential of their artistic practice. Assignments will range from traditional (gag cartoons, comic strips, comic books) to explorations in sequential art and the graphic novel.

CID-2030-E

Principles of Cartooning

Friday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: S. Tobocman

The goal of this class is to prepare students for making cartoons that go beyond a simple assemblage of words and pictures and to learn how to tap into the vast potential of comics as a medium for all sorts of storytelling. Examining and working with the devices used by cartoonists across the globe, students will develop a storehouse of knowledge and cartooning techniques tailored to their artistic interests. Specific classes will focus on: composing a page, honing a visual vocabulary, choosing the right media (ink, pencil paint, colored paper) how to keep the look of a character consistent throughout a story, how to stage a visual joke, and more. The finished cartoon stories achieved through these discussions and exercises will create a basic portfolio for each student.

ILD-2040

History of Illustration: Myth and Symbol

One semester: 3 credits

Instructors: T. Fasolino, M.J. Vath

The fascinating history of illustrative images and the major movements in illustration are the focus of this course. The continuous interrelations between commercial and fine art as well as the changing role of the artist's effect on culture will be explored. The course will also help students better understand the differences of metaphor in pictorial content and the universal symbolic vocabulary—where a rose is not just a rose, a ladder is not just a ladder, and a dark horse is far from being just a dark horse.

Course #	Day	Time	Semester
ILD-2040-A	M	12:00-2:50	fall
ILD-2040-B	M	6:00-8:50	fall
ILD-2040-C	M	12:00-2:50	spring

CID-2040**History of Cartooning: Myth and Symbol**

Thursday 12:00-2:50

One semester: 3 credits

Instructors: J. Harris, M.J. Vath

The focus of this course will be an historical overview of cartooning and visual storytelling. The major movements and developments (political, strip and book formats) will be explored, as well as the changing role of the cartoonist and his/her effect on culture. This course will also help students understand the differences between symbols and allegories, as well as the importance of metaphor in pictorial content and the universal symbolic vocabulary—where a rose is not just a rose, a ladder is not just a ladder, and a dark horse is far from being just a dark horse.

Course #	Semester
CID-2040-A	fall
CID-2040-B	spring

CID-2050**Storytelling**

Two semesters: 2 credits each semester

For cartooning students who are interested in developing more complex narrative skills and/or wish to gain greater insight on how to attack graphic novel forms with ambitious story lines. Please refer to the individual course descriptions that follow. *Note: Students with more of an interest in coloristic, compositional and stylistic development and less emphasis on storytelling may take ILD-2010 Painting/Illustration.*

Course #	Day	Time	Instructor
CID-2050-A	Tu	12:00-2:50	J. Abel, M. Madden
CID-2050-B	Tu	3:00-5:50	F. Jetter
CID-2050-C	Tu	3:00-5:50	G. Panter
CID-2050-D	Th	6:00-8:50	J. Cavalieri

CID-2050-A**Storytelling: Foundations of Comics Narrative**

Tuesday 12:00-2:50

Two semesters: 2 credits each semester

Instructors: J. Abel, M. Madden

This course will examine the fundamentals of comics storytelling. We will start with an emphasis on the basic mechanics of plot and characterization, and then explore more experimental and personal approaches to narrative expression, both in form and content. The goal is to develop a personal mode of expression that achieves a meaningful balance between tradition and experimentation. Comics publishing and self-publishing will be addressed. Assignments will include short comics and a final book project.

CID-2050-B**Storytelling: Artist's Books**

Tuesday 3:00-5:50

Two semesters: 2 credits each semester

Instructor: F. Jetter

In this class, stories will be told in pictures, with or without words. In a long project, one will be developed into an artist's book. The aim will be to produce an object with drama, individuality and intelligence. You will be involved in making each image function as a separate piece of art, as well as part of a cohesive whole. Work will consist of development of characters, mood, color, texture, materials, overall design and layout—including pacing—to propel the story forward. The book's cover should set the stage for the entire book, but still hold some mystery, and may be dimensional or incorporate type. There will be guest speakers and demonstrations of basic bookbinding. Both traditional and experimental approaches will be welcome.

CID-2050-C**Storytelling: Comics Narrative**

Tuesday 3:00-5:50

Two semesters: 2 credits each semester

Instructor: G. Panter

This course will explore primary and complex strategies of storytelling in cartoon form. Assignments will require students to move from stream-of-consciousness and free association narrative exercises to controlled, coherent storytelling using the formal elements of cartooning and illustration. Increasing students' knowledge and comfort with traditional tools and techniques for getting ideas onto paper will be emphasized.

CID-2050-D**Storytelling**

Thursday 6:00-8:50

Two semesters: 2 credits each semester

Instructor: J. Cavalieri

Comic book artists must learn to defy the constraints of the page and of the imagination to get the greatest possible effect with the greatest economy; to use a series of images to tell a story clearly and effectively. These principles of storytelling are the solid foundation of the comics medium, and can be employed no matter what style or approach is chosen. Contemporary and past examples of bravura storytelling, as well as many personalized methods, will be explored to unlock the story in your head and get it onto paper.

CID-2070**Drawing for Cartoonists**

Two semesters: 2 credits each semester

These courses offer an extremely wide variety of approaches to drawing as it relates to the field of cartooning—from highly figurative to the highly stylized. Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor
CID-2070-A	Tu	9:00-11:50	K. Meyerson
CID-2070-B	Tu	12:00-2:50	S. Amendola
CID-2070-C	Tu	6:00-8:50	J. Little
CID-2070-D	W	6:00-8:50	P. Jimenez

CID-2070-A**Drawing**

Tuesday 9:00-11:50

Two semesters: 2 credits each semester

Instructor: K. Meyerson

The premise of this course is to solidify your drawing as it relates to models and props. Our goal will be to attain a strong comprehensive ability for drawing an entire situation. Drawings from this class should be able to stand alone, not as studies of particular subjects but as finished presentations.

CID-2070-B**Drawing: Practical Perspective**

Tuesday 12:00-2:50

Two semesters: 2 credits each semester

Instructor: S. Amendola

Everything that is necessary to know about perspective will be covered in this course. From the essential basics of one-, two- and three-point perspective to shadows, reflections, refraction, figure placement (including form and foreshortening), as well as the relationship of color and value to create the sense of light, atmosphere, space and form. Assignments are designed to prove the practical applications of the basic principles of perspective. Class sessions with models, props and lighting will assist in the exploration of perspective.

CID-2070-C**Drawing for Cartoonists**

Tuesday 6:00-8:50

Two semesters: 2 credits each semester

Instructor: J. Little

Do your sketchbook drawings look gorgeous, but you can't seem to translate them to the comics page? This course will show you how to exploit different processes—from the mechanical to the impulsive—to get the best possible drawing onto the panel. We will focus on topics specific to the cartoonist:

character, acting, posing, framing, mood, invention, line personality and cartoon simplification, as well as explore classical concerns such as observation, anatomy, drapery, perspective, light and shadow.

CID-2070-D

Drawing for Cartoonists

Wednesday 6:00-8:50

Two semesters: 2 credits each semester

Instructor: P. Jimenez

Whether you are drawing Japanese *manga*, alternative comics or superheroes, drawing skills are the fundamental necessity for every cartoonist. It will take you everywhere. This class will focus on your draftsmanship and visual memory to help you make your comics even stronger. Sessions will include drawing from models, different cartooning drawing materials, and professional cartoonist/illustrator guest lectures and discussions.

ILD-2104

Hand Lettering

Friday 3:00-5:50

One semester: 2 credits

Instructor: A. Bloch

Words combine with images in various ways: from narrative text balloons and comic strips to title designs, page headings and logos, and on book covers or posters. Pictures with words are everywhere—yet lettering is an art form in its own right. One cannot create good hand-lettered type without understanding time-tested techniques. This course will teach students these principles and practices. There will be plenty of time for guided experiments in expressive work. You will also be able to adapt or refine your lettering on preexisting illustration or cartooning projects.

Course #	Semester
ILD-2104-A	fall
ILD-2104-B	spring

CID-2108

Drawing with Ink for Cartoonists

Monday 6:00-8:50

One semester: 2 credits

Instructor: M. Madden

This course will introduce students to the powerful, expressive possibilities of ink drawing. While it is geared toward working for comics, it is not strictly a “how to ink for the big leagues” class. Rather, students will study and experiment with a variety of materials, techniques and approaches to drawing with ink. Demonstrations in the use of dip/quill pens, and the uses of pen and brush together will be given. Techniques such as the modulation of line weight to create depth and the uses of crosshatching to achieve lighting effects will be shown and discussed. An analysis and critique of pen-and-ink drawings of past masters of fine art, comics and illustration, as well as weekly critiques of student work is included.

Course #	Semester
CID-2108-A	fall
CID-2108-B	spring

ILD-2108

Drawing with Ink for Illustrators

Monday 9:00-11:50

One semester: 2 credits

Instructor: Z. Lazar

This course will focus on the unique capacity of ink to achieve beautiful effects in rendering, modeling and texture. Students will be given demonstrations in the use of steel tip, crow quill, reed and technical pens and a variety of brushes. Work with Japanese brushes using ink stick and ink stone will also be included. Techniques for lighting effects, inking drawings and penciling will be discussed and demonstrated. Drawing and compositional skills are emphasized. In-class work will include drawing from the model, object settings, group drawings and

demonstrations; there will be analysis and critique of pen-and-ink drawings of past masters as well as weekly critique of student work. *Note: Please bring 8.5x11" paper, waterproof ink, a small water container, and a variety of brushes to the first session.*

Course #	Semester
ILD-2108-A	fall
ILD-2108-B	spring

CID-2113

Cartooning Workshop: Pen, Brush, Ink

Monday 3:00-5:50

One semester: 2 credits

Instructor: S. Amendola

The ultimate objective of this class is to show you how to creatively merge mechanical tools, materials and techniques with artistic visuals and storytelling.

Course #	Semester
CID-2113-A	fall
CID-2113-B	spring

ILD-2122

Watercolor Techniques

One semester: 2 credits

Instructor: D. Soman

Watercolor is a beautiful, versatile and demanding medium. This class will focus on learning its technique and applying it to a semester-long assignment. The majority of class time will be spent painting from the model in order to master traditional, realistic, tonal painting. Attention will be paid not just to the differing techniques of watercolors, but also to basics such as composition, drawing and color. The works of past and present master artists will be examined through weekly discussion. Students may work in any style they choose to develop and execute the semester-long project. Particular focus will be placed on the conceptual and interpretive nature of the work. *Note: Please bring a drawing pad and pencils to the first session.*

Course #	Day	Time	Semester
ILD-2122-A	Th	9:00-11:50	fall
ILD-2122-B	Th	6:00-8:50	fall
ILD-2122-C	Th	9:00-11:50	spring
ILD-2122-D	Th	6:00-8:50	spring

ILD-2126

The Gouache Experience

Tuesday 3:00-5:50

One semester: 2 credits

Instructor: J. Parks

An intensive course devoted to the use of gouache for illustration. Gouache is in many respects the ideal illustration medium—fast drying and giving brilliant, rich matte color. The course will be a workshop and seminar in which students undertake a variety of projects. A number of different techniques will be explored, but the course will concentrate on using gouache to enhance the work of the individual student. Some seminar time will be devoted to taking a close look at the uses of gouache in the professional work of many artists and illustrators.

Course #	Semester
ILD-2126-A	fall
ILD-2126-B	spring

ILD-2128

Acrylic Painting

Wednesday 3:00-5:50

One semester: 2 credits

Instructor: TBA

Acrylic painting can be extraordinarily versatile, yet, daunting. Its fast-drying time can be a blessing and a curse, but it suits the short deadlines of the commercial world. This course will help students to understand the unique properties and possibilities of acrylics.

Course #	Semester
ILD-2128-A	fall
ILD-2128-B	spring

ILD-2131**Pastel Techniques**

Friday 9:00-11:50

One semester: 2 credits

Instructor: M. Zalopany

Students will explore the versatile range of pastel and charcoal. Integrated with the drawing and painting techniques of pastel, students will be exposed to the particular papers and grounds conducive to this direct and malleable medium.

Through the use of the model and special projects, drawing and painting vocabularies will be expanded.

Course #	Semester
ILD-2131-A	fall
ILD-2131-B	spring

ILD-2134**Modern Illumination**

Tuesday 6:00-8:50

One semester: 2 credits

Instructor: D. Imperiale-Warner

Illumination is nearly a lost art, and yet produces one of the most brilliant examples of color in any form of painting. This course will focus on learning to use the materials and techniques of medieval illuminated manuscripts in a modern context. Students will learn to use egg tempera paint, gold leaf and work on real skin parchment. Some class time will be devoted to looking at manuscripts from Europe to Asia during the Middle Ages. Individual projects can range from re-creating elements from illuminated manuscripts, to illustrations or abstract work.

Note: This class is recommended for students who have an attention to detail and patience with a difficult medium.

Course #	Semester
ILD-2134-A	fall
ILD-2134-B	spring

ILD-2136**Figurative Sculpture**

Friday 12:00-2:50

One semester: 2 credits

Instructor: M. Combs

This course will introduce various materials and techniques commonly used for toy design, action figures and sculpting the human form in commercial sculpture studios. The semester begins with the design and drawing of a simple object. With detailed demonstrations, we will convert the drawing to a plasticine clay model and then to a wood sculpture. The course will fabricate a latex mold of the image and make a duplicate cast. A final project inspired by direct observation of the model will be created. Photography of your sculptures will be discussed.

Course #	Semester
ILD-2136-A	fall
ILD-2136-B	spring

FGD-2137**Etching and Monoprint as Illustration**

Thursday 2:00-6:50

One semester: 2 credits

Materials fee: \$150

Instructor: B. Waldman

This course will introduce students to numerous basic etching and monoprint techniques, including hard ground, soft ground, aquatint and color printing. Once students become familiar with functioning in a print shop, they will learn to use prints as a viable technique for fine illustration. The emphasis will be on experimentation and personal expression. We will discuss the early relationship of printmaking to illustration, and will study and discuss specific illustrators who use printmaking as a final technique for answering illustration problems.

Course #	Semester
FGD-2137-A	fall
FGD-2137-B	spring

ILD-2143**Collage Illustration**

Tuesday 12:00-2:50

One semester: 2 credits

Instructor: V. Kann

Be on the cutting edge when you explore the exciting world of collage illustration. Through concepts and technical processes, the emphasis will be on the development of personal expression and the communication of ideas. Students will experiment with various materials, including pictures, found objects and images, painted surfaces, papers and textures. This course is a must for collectors, garbage pickers and potential gluers of all kinds.

Course #	Semester
ILD-2143-A	fall
ILD-2143-B	spring

CID-2148**Digital Coloring for Cartoonists**

Monday 9:00-11:50

One semester: 2 credits

Lab fee: \$250

Instructor: A. Pearlman

With the changeover to digital prepress, most cartoon publications are now colored on the computer. This class is an introduction to the Macintosh for cartoonists. After learning the basic operation of the machine, students will scan their artwork into the computer where it will be digitally colored and printed. In addition to these techniques, students will also learn image processing and digital manipulation. Demonstrations of the capabilities of digital design will give cartoonists an insight into the potential of the computer as a creative tool.

Course #	Semester
CID-2148-A	fall
CID-2148-B	spring

HHD-2990**Western Civilization I**

Fall semester: 3 credits

This course provides an historical overview of Western thought from the Renaissance to the early 20th century. Students will explore the ways in which history and culture have interacted to shape the development of societies and individuals in the modern age. We will focus on major historical transformations such as the Renaissance and the Reformation (first semester), the Enlightenment and the Industrial Revolution (second semester), in order to understand how such pivotal events both condition and reflect movement in science, philosophy and the arts. The course will also provide an introduction to the assumptions, strategies and methods that inform the disciplines of history, philosophy and the social sciences. Readings include selections from: *A History of Modern Europe*, vols. I and II; Plato; Aristotle; Hobbes; Descartes; Locke; Voltaire; Kant; Mill; Marx; Nietzsche; Freud; Heisenberg; Einstein. *Note: Open to fine arts, illustration and cartooning majors only.*

Course #	Day	Time	Instructor
HHD-2990-A	M	3:00-5:50	G. Ouwendijk
HHD-2990-B	Tu	12:00-2:50	C. Skutsch
HHD-2990-C	Tu	3:00-5:50	C. Skutsch
HHD-2990-D	W	3:00-5:50	C. Skutsch
HHD-2990-E	Th	3:00-5:50	G. Ouwendijk
HHD-2990-F	Th	6:00-8:50	S. Bartos
HHD-2990-G	F	9:00-11:50	G. Ouwendijk
HHD-2990-H	F	12:00-2:50	G. Ouwendijk
HHD-2990-J	F	3:00-5:50	S. Bartos

HHD-2995

Western Civilization II

Spring semester: 3 credits

This is the second part of a two-semester course. Please see HHD-2990 for course description. *Note: Open to fine arts, illustration and cartooning majors only. Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Instructor
HHD-2995-A	M	3:00-5:50	G. Ouwendijk
HHD-2995-B	Tu	12:00-2:50	C. Skutsch
HHD-2995-C	Tu	3:00-5:50	C. Skutsch
HHD-2995-D	W	3:00-5:50	C. Skutsch
HHD-2995-E	Th	3:00-5:50	G. Ouwendijk
HHD-2995-F	Th	6:00-8:50	S. Bartos
HHD-2995-G	F	9:00-11:50	G. Ouwendijk
HHD-2995-H	F	12:00-2:50	G. Ouwendijk
HHD-2995-J	F	3:00-5:50	S. Bartos

ILD-3010, CID-3010

Pictorial Problems

Two semesters: 3 credits each semester

Students will be asked to design a cohesive series of works based on a theme, starting with specific assignments and progressing to more elaborate, self-determined explorations. Each student will be asked to devise his/her own complex research systems and to develop an important, cohesive body of work. A series of related illustrations or a graphic novella will be expected at the end of the spring semester, from which an exhibition of selected works will be displayed. Choose the section that best aligns with your areas of interest. Please refer to the individual course descriptions that follow. *Note: Open to junior illustration and cartooning majors only.*

Course #	Day	Time	Instructor
ILD-3010-A	Tu	9:00-11:50	P. Fiore
ILD-3010-B	Tu	12:00-2:50	T. Woodruff
ILD-3010-C	W	12:00-2:50	T. Fasolino
ILD-3010-D	W	3:00-5:50	F. Jetter
ILD-3010-E	Th	12:00-2:50	C. Griesbach, S. Martucci
ILD-3010-F	Th	6:00-8:50	J. Rosen

Course #	Day	Time	Instructor
CID-3010-A	M	12:00-2:50	J. Abel
CID-3010-B	M	3:00-5:50	T. Hart
CID-3010-C	W	3:00-5:50	D. Mazzucchelli

ILD-3010-A

Pictorial Problems: Real People Illustration

Tuesday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: P. Fiore

This course connects observational drawing to the ideas of narrative, metaphor and composition in illustration. The work will be divided in two stages. In the first, students will draw and photograph the clothed figure, with some supplementary drawing of the nude. This will lead, in the second stage, to assignments depicting figures in pictures with specific illustrative objectives. By learning to carefully observe the figure and its environment, the student will find the specific information and the emotional focus upon which to build interesting moments and strong ideas. *Note: Open to junior illustration and cartooning majors only.*

ILD-3010-B

Pictorial Problems: Illustration

Tuesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: T. Woodruff

Limited to 15 students

One of the most important and sophisticated talents an illustrator must demonstrate is the avoidance of the obvious, symbolic cliché. Being able to conjure dynamic and dramatic visual solutions is also a crucial skill. In this class, we will work on developing heightened awareness while focusing on each individual's evolving, interpretive voice. Not an easy task, but by working with the construct of a given theme, we will be able to achieve these goals. *Note: Open to junior illustration and cartooning majors only.*

ILD-3010-C

Pictorial Problems: Illustration

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: T. Fasolino

This course will deal with the basic concepts of individual picture-making. It will explore space, value, form and problems designed to make you think in terms of a total picture. Finished assignments will not be required. All work will be done to solve the multiplicity of problems encountered in the making of the complete piece. Assignments will deal with deep space, light and shade, premise and concept. Each phase of the process will be discussed and critiqued. An average of one assignment every other week will be given. *Note: Open to junior illustration and cartooning majors only.*

ILD-3010-D

Pictorial Problems: Illustration

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: F. Jetter

Students will work to make images that are intriguing and forceful, which communicate with intelligence, grace and clarity. You will be encouraged to avoid the conventional, to experiment and take risks in your work in order to become memorable. There will be short assignments early in the semester, where thumbnail sketches are due one week, finishes the next, concurrent with working on a longer-duration project. The rough sketches will be as important as the finishes; enabling students to explore different ideas on a subject, with variations in compositions that will enhance nuance and meaning in your work. All mediums, including three-dimensional work are welcome. *Note: Open to junior illustration and cartooning majors only.*

ILD-3010-E

Pictorial Problems: Illustration

Thursday 12:00-2:50

Two semesters: 3 credits each semester

Instructors: C. Griesbach, S. Martucci

The goal of this course is to help students develop and reinforce technical skills along with strong compositional strategies to establish a style that is beneficial in pursuing illustration assignments. We will encourage students to find the right subject matter to best bring out their strongest qualities by expanding their visual vocabulary, as well as participating in group critiques to accomplish these ends. *Note: Open to junior illustration and cartooning majors only.*

ILD-3010-F

Pictorial Problems: Illustration

Thursday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: J. Rosen

What makes pictures function successfully in a verbal context? This course will help students build a foundation for successful picture-making under pressure. Students will expand their visual literacy and dissect the language of symbols and clichés. We will develop conceptual tools for solving pictorial problems and navigate hypothetical job issues by working on simulated commercial art situations. We'll also view obscure samples of art historical genius by anonymous masters. *Note: Please bring three to five nonreturnable sample copies of your work and three nonreturnable samples of work by artists who inspire you as well as note paper, a drawing pad and drawing materials to the first session. Open to junior illustration and cartooning majors only.*

CID-3010-A

Pictorial Problems

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: J. Abel

This course will begin with a series of explorations designed to highlight various aspects of the comics-making experience, and then will synthesize those ideas into a larger project based on the third-year departmental theme. Through the hard work of editing and rewriting, the course will emphasize story structure, character development, and the students' individual verbal and pictorial "voice." Professional practices will be taught and followed. *Note: Open to junior illustration and cartooning majors only.*

CID-3010-B**Pictorial Problems: Cartooning**

Monday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: T. Hart

With an emphasis on the writing of comics, the crafting of storytelling technique and the development of story ideas, this course will examine the difference between dramatic storytelling, which has its roots in theater, and less linear image-making, which might have more in common with music and poetry. Exploring and encouraging the practice of both concepts toward the gradual development of a piece of work based on the third-year departmental theme, we will examine the mechanics and tools of all types of storytelling, from theater to film, radio to opera. Exercises will focus on organic generation of narrative and imagery and will integrate traditional and nontraditional cartooning techniques to develop narrative, imaginative and visual reflexes. We will work to examine the visual storyteller's "tool box" and refine our craft over the course of the year. A wide spectrum of comics will be shown. The understanding of what tools and techniques are available to the sequential artist is the ultimate goal. *Note: Open to junior illustration and cartooning majors only.*

CID-3010-C**Pictorial Problems: Cartooning**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: D. Mazzucchelli

Storytelling is a series of choices, of problems posed and solved. These choices reflect the voice of the author/artist, and affect the reader's experience with the work. This course is a rigorous, formal investigation into comic-book storytelling for the advanced student. We will explore the ways decisions are made, and how structure, chance and limitations can be important factors in these decisions. Students will experiment with style, interaction between text and image, and different ways of telling the same story. Exercises will be individual as well as collaborative. *Note: Recommended for serious students who like to work hard. Open to junior illustration and cartooning majors only.*

HPD-3050**Culture Survey I**

Fall semester: 3 humanities and sciences credits

Taught in conjunction with ILD-3010/CID-3010, Pictorial Problems, this humanities course will showcase reading lists, film screenings and slide lectures exploring a given exhibition theme. This course must be taken simultaneously with ILD-3010 or CID-3010 to fulfill the third-year "B" requirement. *Note: This course open to third-year illustration and cartooning majors only.*

Course#	Day	Time	Instructor
HPD-3050-A	M	6:00-8:50	D. Riccuito
HPD-3050-B	Tu	12:00-2:50	M. Palmeri
HPD-3050-C	Tu	3:00-5:50	M. Denton
HPD-3050-D	F	9:00-11:50	D. King
HPD-3050-E	F	12:00-2:50	A. Cooks

HPD-3055**Culture Survey II**

Spring semester: 3 humanities and sciences credits

Taught in conjunction with ILD-3010/CID-3010, Pictorial Problems, this humanities course will showcase reading lists, film screenings and slide lectures exploring a given exhibition theme. This course must be taken simultaneously with ILD-3010 or CID-3010 to fulfill the third-year "B" requirement. *Note: This course open to third-year illustration and cartooning majors only.*

Course#	Day	Time	Instructor
HPD-3055-A	M	6:00-8:50	D. Riccuito
HPD-3055-B	Tu	12:00-2:50	M. Palmeri
HPD-3055-C	Tu	3:00-5:50	M. Denton
HPD-3055-D	F	9:00-11:50	D. King
HPD-3055-E	F	12:00-2:50	A. Cooks

ILD-4010**Illustration Portfolio**

Two semesters: 3 credits each semester

In the senior year, students will be asked to create a personal body of work, building on their progress from the sophomore and junior experiences. Your informed choice of an instructor will be crucial. Twelve finished works are expected by the end of the spring semester, and after completing an exit review, selected senior works will be chosen for the *Portfolio* book. Please refer to the individual course descriptions that follow. *Note: CID-4020-C is open to illustration majors.*

Course#	Day	Time	Instructor
ILD-4010-A	M	9:00-11:50	M. Flanagan
ILD-4010-B	M	12:00-2:50	S. Catalano
ILD-4010-C	W	12:00-2:50	F. Jetter
ILD-4010-D	Th	6:00-8:50	S. Brodner
ILD-4010-E	F	9:00-11:50	M. Mattelson

ILD-4010-A**Illustration Portfolio**

Monday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: M. Flanagan

Originality in art is always the natural outgrowth of some inner search—not the conscious invention of a particular style or form. Students will thus be encouraged to explore meaning through personal imagery and narrative ideas, especially in relation to the written word. Class work in the first semester will begin with assigned texts. Students will then choose an independent project that concentrates on the problems of developing an extended visual narrative.

ILD-4010-B**Illustration Portfolio**

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: S. Catalano

This course encourages your unique creative personality. Through a series of assignments and discussions you will refine your creative process; research and coordinate reference material; develop a professional attitude; explore methods of marketing and self-promotion.

ILD-4010-C**Illustration Portfolio: The Memorable Idea-Oriented Portfolio**

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: F. Jetter

Trendy, superficial work that takes no chances will be frowned upon in this class. The emphasis will be on finding what is uniquely yours in your work and coming up with strong ideas that will turn the assigned book or article, someone else's story, into your story. That's what makes your work memorable among thousands of portfolios. There will be some short assignments to get you used to working in this field, but most of the work will be on longer assignments of the students choosing. Portfolio presentation, trade practices and promotion will be discussed.

ILD-4010-D**Illustration Portfolio**

Thursday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: S. Brodner

Think of this course as your last checkpoint before beginning a career in illustration. The emphasis will be on the total product: your artwork; instincts for the real world; presentation process—focusing, targeting and marketing your work. We will focus on problem-solving, understanding your product, audience, clients and the illustration market. Various resources will be explored, including magazines, newspapers, book illustrations, comics, posters, paintings, pantomime, film and, most importantly, your personal voice. Freedom in this class is matched only by your determination and pursuit of your individual vision.

ILD-4010-E**Illustration Portfolio**

Friday 9:00-11:50

Two semesters: 3 credits each semester

Instructor: M. Mattelson

This course will help students develop a successful approach to creating consistent personal imagery. Whether taking a representational, stylized or fantastic approach, using traditional or digital media, students are encouraged to expand their picture-making skills by considering how the use of light, line, color, value and composition can be most effectively employed to get across their individual point of view. Innovative problem solving is emphasized and combined with practical information on how to assemble quality reference material that supports one's artistic intent. We'll also explore the usefulness of photography and computer manipulation to help formulate ideas and create superior reference material. The goal is to give you the tools necessary to create a unique professional portfolio that will open the door to a successful career.

CID-4020**Cartooning Portfolio**

Two semesters: 3 credits each semester

In the senior year, students will be asked to create a personal body of work, building on their progress from the sophomore and junior year experiences. Your informed choice of an instructor will be crucial. Twelve finished works are expected at the end of the spring semester, and after completing an exit review, selected senior works will be chosen for the *Portfolio* book. Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor
CID-4020-A	M	3:00-5:50	G. Panter
CID-4020-B	W	3:00-5:50	TBA
CID-4020-C	Th	3:00-5:50	K. Mayerson

CID-4020-A**Cartooning Portfolio**

Monday 3:00-5:50

Two semesters: 3 credits per semester

Instructor: G. Panter

This portfolio course serves to showcase the students' abilities as artists. Approaches to generating materials for self-promotion will be explored. Students will complete self-defined narrative projects and organize various materials for professional use. Approximately 17 finished art pieces will be required by the end of the spring semester and students are expected to complete additional works from which a selection of 17 pieces can be made.

CID-4020-B**Cartooning Portfolio**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: TBA

This course will enable the cartooning senior to shape his/her portfolio to be prepared for the professional world. Individual goals, whether directed toward the comic book industry, advertising or animation, will be thoroughly discussed, and with hard work and focus, personal aspirations can be met.

CID-4020-C**Cartooning Portfolio**

Thursday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: K. Mayerson

Great art is often a reflection of the spirit of the times, reading between the lines of contemporary culture to come up with something new, fresh, inviting and invigorating. It is a reflection of who, what and where you are as an artist and as a human being. In this class, we will intensely explore personal vision to bring about work in a voice that is uniquely your own. Various approaches are acceptable—an independent comic, samples of comic-derived illustrations, compound artwork, or any combination of these—if you are hardworking and challenge your abilities and talents. Ongoing critiques and discussions will be conducted to assist in creating a body of work that fulfills your artistic aspirations. *Note: This section is open to illustration majors.*

ILD-4030**Senior Series**

The following courses have been designed to give illustrators and cartoonists an opportunity to study a variety of advanced areas that will help them to become more sophisticated and prepared to understand our current cultural landscape. Students must choose two seven-week sections each semester, and register for a total of four *different* courses. Please refer to the individual course descriptions that follow.

ILD-4030**Senior Series: Animé Wonderland**

Tuesday 3:00-5:50

Fall semester: 1.5 credits

Instructor: K. Mayerson

In this class, we will briefly explore traditions of Eastern art and how it came to inform Japanese *manga* and animation. We will read texts of the genre, and discuss and critique the canon of contemporary forms. Focus will be on major figures of this word/image, dreamlike, artistic phenomenon.

Course #**Semester**

ILD-4030-A

fall, first 7 weeks (begins 9/5)

ILD-4030-B

fall, second 7 weeks (begins 10/24)

ILD-4030**Senior Series: Culture and Cartooning**

Tuesday 6:00-8:50

Fall semester: 1.5 credits

Instructor: J. Cavalieri

The impact of cartooning on contemporary culture has been immense. It can be witnessed in the museums when viewing the early work of the pop artists, or seen at the beaches in the designs of current surf culture. This class will examine some of cartooning's illegitimate sires, and explore why certain notions of "high" and "low" status have been hierarchically assigned to particular imagery.

Course #**Semester**

ILD-4030-C

fall, first 7 weeks (begins 9/5)

ILD-4030-D

fall, second 7 weeks (begins 10/24)

ILD-4030**Senior Series: Artists' Stage Design**

Wednesday 6:00-8:50

Fall semester: 1.5 credits

Instructor: M. Denton

This course will introduce the illustration-oriented student to designing settings and costumes for theatrical performances. The emphasis is on artists and illustrators who have worked for the stage in the 20th century—Maurice Sendak, Edward Gorey, David Hockney, Red Grooms—as well as the Soviet artists of the 1910s and 1920s; surrealists such as Giorgio di Chirico, Jean Cocteau, and others. In addition, discussions will focus on the basic elements of designing for the theater (lighting, the conventions of the form). Each student will be responsible for a (proposed) design for a specific work of theater, music or dance.

Course #**Semester**

ILD-4030-E

fall, first 7 weeks (begins 9/6)

ILD-4030-F

fall, second 7 weeks (begins 10/25)

ILD-4030**Senior Series: Poetry into Art**

Wednesday 6:00-8:50

Fall semester: 1.5 credits

Instructor: D. King

William Blake is that rare example of an artist who achieved greatness in two quite different fields; his visionary paintings and prints are the perfect complement to his highly mystical poetry. Few have achieved Blake's versatility, but the relationship between poems and pictures—and between poets and artists—nevertheless has a long and noble history. This course will consider ecphrastic poetry, in which poets draw inspiration from works of art, but we will concentrate on the reverse equation: how artists interpret and illustrate works of poetry. Poems of all eras, moods and styles will be considered, and a portfolio piece illustrating a poem of the student's choosing will be the primary course project.

Note: Previous knowledge of poetry is not a prerequisite for this course, nor is the desire or ability to write poems. Poetry-writing exercises will be made available for those interested.

<i>Course #</i>	<i>Semester</i>
ILD-4030-G	fall, first 7 weeks (begins 9/6)
ILD-4030-H	fall, second 7 weeks (begins 10/25)

ILD-4030**Senior Series: SPOTS Before Your Eyes**

Thursday 3:00-5:50

Fall semester: 1.5 credits

Instructor: S. Savage

This course will outline the basics in how to do small "spot" illustrations, as seen in most daily newspapers and weekly magazines. They are a staple for many emerging illustrators, and their artistry is conceptual and surprisingly abstract. We will explore the history of the "spot" and examine what various artists have contributed to the form. In addition, we will attempt to re-create the environment and procedures necessary to excel in this challenging type of illustration.

<i>Course #</i>	<i>Semester</i>
ILD-4030-J	fall, first 7 weeks (begins 9/7)
ILD-4030-K	fall, second 7 weeks (begins 10/26)

ILD-4030**Senior Series: Contemporary Figuration**

Friday 12:00-2:50

Fall semester: 1.5 credits

Instructor: M. Zalopany

This class will look at the current trends and issues of content shared by cutting-edge contemporary figurative artists and certain "outsider" folk artists. Selected critical essays will be discussed. Students will be made aware of important cultural themes.

<i>Course #</i>	<i>Semester</i>
ILD-4030-L	fall, first 7 weeks (begins 9/8)
ILD-4030-M	fall, second 7 weeks (begins 10/27)

ILD-4030**Senior Series: Experiments in Narrative**

Friday 3:00-5:50

Fall semester: 1.5 credits

Instructor: L. Yablonsky

The purpose of this course is to liberate students from the conventions—and clichés—of traditional storytelling. It is an intensive workshop that encourages experiments in character, content and narrative form through instructive examples of such innovative artists, filmmakers and authors as Akira Kurosawa, Andy Warhol, Jean-Luc Godard, Jack Smith, Kurt Vonnegut, Jorge Luis Borges, the Wooster Group, Matthew Barney and other contemporaries whose imaginations and perceptual strategies continue to influence and refresh our culture.

<i>Course #</i>	<i>Semester</i>
ILD-4030-N	fall, first 7 weeks (begins 9/8)
ILD-4030-P	fall, second 7 weeks (begins 10/27)

ILD-4030**Senior Series: Words and Pictures**

Monday 12:00-2:50

Spring semester: 1.5 credits

Instructor: M. Flanagan

Many artists in the commercial and fine art arenas have been investigating the relationship of words with pictures. This course is for students who are interested in exploring ways to integrate imagery with writing in their work. When is a combination successful? When does it fail? From Egyptian hieroglyphics and medieval illuminated manuscripts to early cubist paintings, posters, comic books and the mixed media of current artists, history provides many examples for inspiration and critique. We will focus on concrete problem solving as well as historical context.

<i>Course #</i>	<i>Semester</i>
ILD-4030-A	spring, first 7 weeks (begins 1/8)
ILD-4030-B	spring, second 7 weeks (begins 2/26)

ILD-4030**Senior Series: Life Underground**

Tuesday 6:00-8:50

Spring semester: 1.5 credits

Instructor: J. Cavalieri

This class will delve into the constantly evolving, exciting developments in the world of alternative comics publishing. More "underground" work is seeing the light of day than ever before, and students will be exposed to some of the most innovative materials being produced. They will also better understand the processes involved to mount similar projects of their own.

<i>Course #</i>	<i>Semester</i>
ILD-4030-C	spring, first 7 weeks (begins 1/9)
ILD-4030-D	spring, second 7 weeks (begins 2/27)

ILD-4030**Senior Series: Not for the Squeamish**

Wednesday 6:00-8:50

Spring: 1.5 credits

Instructor: J. Rosen

The fabric of the body: artists and anatomists. Your body: temple of the soul or soft machine? A nontechnical survey of the place where art and medicine intersect. From the earliest depictions of anatomy to the virtual human project, this course will gaze at a mountainous variety of approaches to anatomy and medical illustration. We will explore the historical context and influence on contemporary art-making through the lens of history and aesthetics. By the end of each seven-week session you will be required to create a single project.

<i>Course</i>	<i>Semester</i>
ILD-4030-E	spring, first 7 weeks (begins 1/10)
ILD-4030-F	spring, second 7 weeks (begins 2/28)

ILD-4030**Senior Series: Fairy Tale Theories**

Wednesday 6:00-8:50

Spring semester: 1.5 credits

Instructor: D. King

This class will trace the roots of the folklore genre, its gender and racial connotations, and impact of such material on society. Contemporary picture books will be examined in relation to their often dark and violent predecessors.

<i>Course #</i>	<i>Semester</i>
ILD-4030-G	spring, first 7 weeks (begins 1/10)
ILD-4030-H	spring, second 7 weeks (begins 2/28)

ILD-4030**Senior Series: Navigating the Big Bad World**

Friday 3:00-5:50

Spring semester: 1.5 credits

Instructor: Y. Shimizu

This course will attempt to answer some of the most often asked questions of emerging artists. Portfolio procedures, entries to annuals, contracts and other information will be discussed, including available grants and fellowships. Visiting guests will also help to give direction to those artists starting on the daunting early career journey.

<i>Course #</i>	<i>Semester</i>
ILD-4030-J	spring, first 7 weeks (begins 1/12)
ILD-4030-K	spring, second 7 weeks (begins 3/2)

ILD-4030**Senior Series: The Subversive Image—The Political Cartoon**

Friday 3:00-5:50

Spring semester: 1.5 credits

Instructor: L. Yablonsky

The chaotic, quickly changing political and cultural landscape of today almost begs for barbs to make sense of it. Indeed, cartoonists ranging from Thomas Nast, Bill Mauldin, Herbert Block and Pat Oliphant to Jules Feiffer, Gary Trudeau, Art Spiegelman, Scott Bateman, José Guadalupe Posada and Roz Chast have proven unique in their ability to affect public opinion on a variety of issues critical to both domestic and foreign policy. By evaluating historical examples and providing tools to identify areas ripe for caricature, this course represents an opportunity to develop a resonant visual approach to meaningful social commentary.

<i>Course #</i>	<i>Semester</i>
ILD-4030-L	spring, first 7 weeks (begins 1/12)
ILD-4030-M	spring, second 7 weeks (begins 3/2)

ADVANCED ELECTIVE COURSES

For up-to-date course information, go to WebAdvisor at:

<https://webadvisor.schoolofvisualarts.edu>.

The online Registration Book can be accessed through SVA-NET.

*Note: Courses are listed in alphanumeric order.***CID-3616****Picture-Story/Comic-Strip Workshop**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: B. Katchor

Rethinking the conventions of the comic strip with the goal of finding a personal drawing style and narrative voice is the aim of this class. Studio exercises will help students discover the visual world within their own writing and find literary inspiration through drawing. The course will examine the European precursors of the American comic strip and the work of contemporary alternative comic strip artists, with an eye toward placing the student's work within a larger literary and artistic context.

<i>Course #</i>	<i>Semester</i>
CID-3616-A	fall
CID-3616-B	spring

CID-3617**Comic Book Storytelling Workshop**

Wednesday 6:00-8:50

One semester: 3 credits

Instructor: N. Bertozzi

Stories have a basic, clear format. Within that structure is an exponentially expanding set of narrative choices that the author can make. Add to that the myriad devices used in constructing works using words and pictures and it's often difficult to know where to begin telling a story. This workshop will examine the theories behind storytelling using practical exercises to help students recognize and use the components of a good story.

<i>Course #</i>	<i>Semester</i>
CID-3617-A	fall
CID-3617-B	spring

CID-3623**Writing for the Comics**

Thursday 6:00-8:50

One semester: 3 credits

Instructor: J. Harris

First, this course will explore what a story is, the relationship of plot, characterization and theme. We'll discuss the most common mistakes writers make and how to avoid them. Then we'll learn specific techniques of storytelling and how to apply them to various comic strip formats, using examples from the great artists of the past and from contemporary comics. Students will experiment with creating their own characters and stories and learn how to approach material originated by someone else. Finally, we'll look at the market and the competitive world of professional comics. Throughout, the emphasis will be on what's practical. There will be guest lecturers and critiques from professional editors.

<i>Course #</i>	<i>Semester</i>
CID-3623-A	fall
CID-3623-B	spring

CID-3641**How to Storyboard a Movie**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: B. Richardson

A storyboard artist needs rough sketches, in continuity form, to assist the film director in planning his or her shots. A strong sense of storytelling is essential to this endeavor, as is an understanding of film terms like zooming, trucking and

dolly. This course will teach students what they need to become storyboard artists, showing how to accomplish this in simple sketches, all through the "imagined" eye of the camera.

Course #	Semester
CID-3641-A	fall
CID-3641-B	spring

CID-4999-A

Cartooning Internship

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

FGD-3698-A

Printmaking: Silkscreen and the Artists' Book

Thursday 9:00-1:50

Spring semester: 3 credits

Materials fee: \$150

Instructor: D. Sandlin

Using silkscreen, students will explore the many ways to present print as sequential images—artists' books, themed portfolios and comics, even fanzines. The course will cover the process from concept to finished and bound multiples. Students will learn methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques. Bookbinding techniques will be demonstrated, including Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available in the printshop.

ILD-3211

Drawing on Location

Thursday 12:00-2:50

One semester: 3 credits

Instructor: J. Ruggeri

Class sessions will be spent at various New York City locations, learning to challenge the practical difficulties that arise while drawing on the spot. The main goal of the course is to encourage students to observe their environment, the particular details of each situation, and to draw spontaneously. We will put together three stories from drawings done on location. On-the-spot drawing experience is not necessary, but you should have some drawing skills.

Course #	Day	Time	Semester
ILD-3211-A	Th	12:00-2:50	fall
ILD-3211-B	Th	6:00-8:50	fall
ILD-3211-C	Th	12:00-2:50	spring
ILD-3211-D	Th	6:00-8:50	spring

ILD-3219

Advanced Life Drawing: Figure, Form and Function

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: S. Gaffney

An advanced exploration of the surface of the human figure based on anatomical knowledge and how the principles and ideas of rhythm, hierarchy and form can be studied to intensify the observations of the body and make powerful simplifications and expressions.

Course #	Semester
ILD-3219-A	fall
ILD-3219-B	spring

ILD-3224

Advanced Drawing for Illustrators and Cartoonists

Friday 3:00-5:50

One semester: no credit

Instructor: K. Mayerson

This class will be a place where the student can develop both observational and conceptual skills. Models will be available for those inclined toward direct representation; for those concerned with more stylized or abstract directions, critique and encouragement will be offered. A veritable one-room schoolhouse, this course is designed to enable the student to gain the greatest personal growth in relation to their drawing abilities.

Course #	Semester
ILD-3224-A	fall
ILD-3224-B	spring

ILD-3226

Advanced Drawing

Monday 9:00-11:50

One semester: 3 credits

Instructor: J. Chung

Drawing is the root of all visual language. An artist cannot practice the profession without an understanding of all the processes and various options. In this course, great emphasis will be placed on observational understanding of the nature of form (nature being our greatest teacher). Different approaches and experimentation will be encouraged with the goal of achieving both emotional and intellectual advances in your own style and direction. Assignment will consist of a sketchbook based on a stream of consciousness thought process. *Note: Bring a bond-paper drawing pad (18x24") and various drawing materials to the first session.*

Course #	Semester
ILD-3226-A	fall
ILD-3226-B	spring

ILD-3228

Pencil Rendering

Monday 3:00-5:50

One semester: 3 credits

Instructor: G. Hansen

This figure drawing class will use the pencil as a halftone instrument. The observation and recording of form and texture will be studied and achieved through the use of soft pencil on a high-surface paper. Light and shade, soft and hard edges, and the turning of form in space will be examined and explored through use of the nude model. Weekly assignments will be an important part of the class.

Note: Please bring a lead holder, 3B leads, a kneaded eraser, a sanding block and a two-ply plate-finish bristol pad (11x14") to the first session.

Course #	Semester
ILD-3228-A	fall
ILD-3228-B	spring

ILD-3246

Draw Anything: Especially From Your Head

Monday 12:00-2:50

One semester: 3 credits

Instructor: J. Moriarty

The problems confronted when drawing from your head are different from those faced when copying. Someone who can copy a photograph accurately may have difficulty in drawing from their head while someone else who can't copy as well may have no problems in drawing from their head. This course is for anyone (beginning or advanced) who wants to be able to draw from their head right now. You will be shown how to make up your own ideas and go through the sketch process, then the finished drawing. Finally, how to be objective about the results.

Course #	Semester
ILD-3246-A	fall
ILD-3246-B	spring

ILD-3251**The Dramatized Figure**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: J. McMullan

Coordinator of High-Focus Drawing program: J. McMullan

A class in emphasizing the personality and attitude of the model, both to achieve drama in the drawing and to give scope to the opinion of the artist. Clothed and nude models will be drawn. Experience with high-focus drawing is recommended.

Note: Open to juniors and seniors only.

<i>Course #</i>	<i>Semester</i>
ILD-3251-A	fall
ILD-3251-B	spring

ILD-3316**Life Painting Workshop**

Monday 9:00-2:50

One semester: 3 credits

Instructor: S. Assael

This course will pursue direct painting from the model over a sustained period of time (three to four weeks per pose). Students will paint in a workshop environment alongside the instructor with the emphasis on the development of a highly representational image. The selective process that gives meaning to the expression of a representational painting is the primary concern. Simplifications of form and the gradual development of the parts in context to the whole are produced through the observation of light and shadow and warm and cool colors. Students will gain an understanding of materials and basic craftsmanship from ground supports to a variety of techniques in oil paint. Gaining an understanding of form painted from observation will give students the tools to formulate a selective eye when using photographic reference material. *Note: Open to juniors and seniors only.*

<i>Course #</i>	<i>Semester</i>
ILD-3316-A	fall
ILD-3316-B	spring

ILD-3318**Painting Now**

Monday 12:00-2:50

One semester: 3 credits

Instructor: S. Mellyn

The course will focus on creating a body of work based on content and technique. Students will draw material from a variety of sources, including photography, art history, and current and historical events. We will examine the illustrator's role in the contemporary art scene with emphasis on the bridge between the commercial and gallery worlds. Critique of work and in-class discussion will be included.

<i>Course #</i>	<i>Semester</i>
ILD-3318-A	fall
ILD-3318-B	spring

ILD-3328**Advanced Painting**

Monday 3:00-5:50

One semester: no credit

Instructor: G. Crane

This course is an in-depth study of painting materials and techniques. We will be painting the figure as a way of understanding composition and anatomy, with particular attention to light, form and color. Additional critique of outside personal projects will be addressed and development of your personal visual vocabularies will be encouraged.

<i>Course #</i>	<i>Semester</i>
ILD-3328-A	fall
ILD-3328-B	spring

ILD-3331**Illustrative Painting Workshop**

Friday 12:00-2:50

Two semesters: 3 credits each semester

Instructors: S. Ellis, E. White

A new type of imagistic artist is emerging. Many labels have been unsuccessfully thrown around, and magazine and galleries have sprung up giving imagistic works of art more cultural accessibility. These artists use an illustrative vocabulary, technical bravura and over-the-top imagery that has excited the public and scared the conservative art world. This course—taught by two “bad boys” of painting—will explore this cutting-edge “neo-symbolist” direction and help each student to find his or her own voice through images, while insisting on the precision necessary to make the pictures successful. Guest artists will visit the class.

<i>Course#</i>	<i>Semester</i>
ILD-3331-A	fall
ILD-3331-B	spring

ILD-3334**Advanced Pastel and Watercolor Workshop**

Thursday 12:00-5:50

One semester: 3 credits

Instructor: D. Soman

The purpose of this course is for students to develop a successful approach to creating consistent personal imagery. Whether taking a representational, stylized or fantastic approach, using traditional or digital media, students will be encouraged to expand their picture-making skills by considering how the use of light, line, color, value and composition can be most effectively employed to get across a unique point of view. An emphasis on innovative problem solving will be combined with practical information on how to assemble quality reference material that supports one's artistic intent. We'll also explore the usefulness of photography and computer manipulation to help formulate ideas and create superior reference material. The goal: to give you the tools necessary to create a unique professional portfolio that will open the door to a successful career.

<i>Course #</i>	<i>Semester</i>
ILD-3334-A	fall
ILD-3334-B	spring

ILD-3336**Realistic Principles: Life Painting**

Thursday 9:00-2:50

One semester: 3 credits

Instructor: M. Mattelson

This course combines the discipline of painting the live model with a series of exercises designed to deepen your understanding of the various aspects of the painting process. We will study light, color, value, edges and chroma as well as learn how to paint realistic skin tones. Students will learn to analyze what they see in order to create solid structural drawings and underlying tonal patterns as the foundation for their paintings. By understanding the painting process, you can become more consistent in creating successful illustration projects, whether traditional or digital.

<i>Course #</i>	<i>Semester</i>
ILD-3336-A	fall
ILD-3336-B	spring

ILD-3341**The Painting of Light**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: P. Fiore

This course deals with the interpretation of light for the two-dimensional artist. The ability to capture the world around us, in a representational manner, requires a keen sense of observation. How light visually describes your subject (i.e., time of day, temperature, weather conditions, humidity, color, texture, etc.). To create a sense of reality is the artist's job—this course will teach you how. It will enable you to calculate the effect your pictures will have. Light is the great designer of our world. Learn how to capture it.

<i>Course #</i>	<i>Semester</i>
ILD-3341-A	fall
ILD-3341-B	spring

ILD-3409**The Fine Art of Illustration**

Tuesday 3:00-5:50

One semester: 3 credits

Instructors: J. Chung, M. Uong

A course of study for illustration students who have an interest in the fine arts and believe that a fine arts sensibility should be a part of the illustration form. Great emphasis will be placed on the usage of personal visual language and the development of skill, craft and conceptual ability. These components will be incorporated to produce a body of work by year's end. The class is taught by two painters with extensive illustration backgrounds. There will be museum, gallery and studio visits.

<i>Course #</i>	<i>Semester</i>
ILD-3409-A	fall
ILD-3409-B	spring

ILD-3419-A**Pictorial Fantasy Illustration**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructors: C. Griesbach, S. Martucci

Ideas and concepts will be reinforced through an in-depth exploration of fantasy illustrations in film and print. Traditional reference sources will be used to fashion unusual characters in fairy-tale landscapes. Students will create a glowing picture of strange and compelling creatures and distant worlds. Assignments will be tailored to individual pictorial preferences from child-inspired storytelling to sophisticated image realism. All media can be explored—from colored pencil, gouache, acrylic and oil—to best develop intriguing and suggestive images. Fantasy imagery can be a bold additive to your portfolio.

ILD-3432**Fashion Illustration and Beyond**

Thursday 12:00-2:50

One semester: 3 credits

Instructor: TBA

For students with an interest in fashion illustration and for illustrators with a fashionable flair, this class will explore and practice the skills needed to produce illustrations for fashion advertising as well as for print media, theater posters, package design, beauty illustration, book covers, licensing and product merchandising. Class critiques will help students identify areas on which to focus in order to achieve a personal style. Working toward portfolio-quality pieces, we will explore the changing role of the fashion illustrator in the current marketplace.

<i>Course #</i>	<i>Semester</i>
ILD-3432-A	fall
ILD-3432-B	spring

ILD-3433**Puppetry Workshop**

Tuesday 9:00-11:50

One semester: 2 credits

Instructor: TBA

Puppetry has always been a metaphoric genre. Puppets are stand-ins and fantasy versions of our reality. Because of this, they clearly relate to the predilections of the illustrator and cartoonist. In this course, students will be asked to design and fabricate their own puppet creations. Puppet construction (hand, string, rod) is expected to reflect the creature's character and intention. Mold-making and figure construction will be covered; production possibilities will be discussed.

<i>Course #</i>	<i>Semester</i>
ILD-3433-A	fall
ILD-3433-B	spring

ILD-3442**Anatomy: Getting Under Your Skin**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: S. Camhy

This course will examine fundamental anatomical structures as they apply to drawing and painting the figure and animals, both real and imagined. Skeletal and muscular systems, and their effects on construction, contour and proportion, will be discussed and explored. We will also study the fabulously varied, exciting and exotic history of medical illustration, from Tibetan schematics to Leonardo da Vinci's elegant studies, and into the 18th century where art and science converged to produce an amazing, yet disturbing, array of potent images. We will also examine the impact of these images on contemporary illustration as well as cinematic special effects.

<i>Course #</i>	<i>Semester</i>
ILD-3442-A	fall
ILD-3442-B	spring

ILD-3448-A**Animals and Creatures in Illustration**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: S. Martucci

Are you bored with rendering the human figure? If you find yourself relating more to frogs, insects, jaguars, snakes and other beasties, this course is for you. Real or imagined creatures in visual expression can be an exciting and vital part of your portfolio. Choose from a diversified view of assignments ranging from creating a movie monster poster, designing an alphabet consisting of animals, to portraying a poisonous toad in a rain forest. All projects will be worked on in class with supervision on concepts, use of different mediums and choosing reference sources supplemented with occasional class trips. This course welcomes students in all phases of development who feel this area is an important component of their visual vocabulary. Use of all media is acceptable.

ILD-3551**Illustration: The Genre of Science Fiction**

Monday 6:00-8:50

Two semesters: 3 credits each semester

Instructor: D. Giancola

Good science-fiction painting requires that an artist has an understanding of real science, a technically deft hand to convince the viewer of the artifice and a solid knowledge of the traditions of this fascinating genre. This course will help students to develop, understand and refine these principles.

<i>Course #</i>	<i>Semester</i>
ILD-3551-A	fall
ILD-3551-B	spring

ILD-3562-A**Children's Book Illustration**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: D. Soman

Beyond beautiful pictures, the real art in illustrating a children's book is in telling a story, and the real work is in telling it well. More than just pictorial narration, the field of children's books gives artists the great freedom and opportunity to explore a variety of ideas and themes found in both classic and contemporary children's literature. This class will focus on how to use our skills as artists to explore these possibilities. Students will focus primarily on one story (their own or someone else's), taking it from typewritten text to fully realized illustrations. The first part of the class will concentrate on such elements as breaking down and understanding a text, character development, composition and storyboards and the finished dummy in order to grapple with the more complex problems of pacing and point of view. The rest of the year will be spent creating the finished illustrated story (approximately 15 portfolio-quality pieces). Time will also be devoted to issues involved in printing and production as well as working in the field.

ILD-3563**Children's Book Illustration: Experimental Workshop**

Thursday 9:00-11:50

One semester: 3 credits

Instructor: Y. Heo

This will be a workshop-based course where a majority of the work will be done in class with a variety of materials and mediums. Students will be asked to push the boundaries of traditional children's book aesthetics in new and innovative directions. Extensive one-on-one guidance, group discussions and visits from prominent guests in the field will all be included.

Course # Semester

ILD-3563-A fall

ILD-3563-B spring

ILD-3563**Children's Book Illustration**

Thursday 12:00-2:50

One semester: 3 credits

Instructor: P. McCarty

Telling a story in pictures is both challenging and immensely satisfying. This course covers every stage in the creation of a picture book—developing an idea and writing it; creating sequential, storytelling images; book layout; solving problems of pacing; presenting a book to a publisher; contracts; and working with an editor. The emphasis will be on the process of making the words and images work together seamlessly, from the first rough storyboard all the way through to a presentation dummy. We will also discuss, in depth, all the work available in children's illustration and how to look for it. A good portfolio for this market is quite different from an editorial or advertising portfolio. So, we will address the questions of what art directors in this field are looking for, and what sort of portfolio pieces you might need to be competitive.

Course # Semester

ILD-3563-C fall

ILD-3563-D spring

ILD-3631**Two Eyes, a Nose and a Mouth**

Monday 9:00-11:50

One semester: 3 credits

Instructor: S. Savage

Learning to capture an individual's likeness is a skill to which almost every artist aspires. The caricaturist distorts and manipulates the face to make us laugh. Cartoonists and illustrators use the same method to create familiar or original characters in their narratives. In this course, students will learn the fundamentals of simplification and exaggeration, and how these principles impact the content of an image. We'll draw hundreds of faces—using slides, magazines, movies and models as our subject matter. We'll look for the main idea within each face—the particular arrangement of shapes that sets that person's face apart from all other faces.

Course # Semester

ILD-3631-A fall

ILD-3631-B spring

ILD-4342**Pixels on the Edge**

Monday 12:00-2:50

One semester: 3 credits

Lab fee: \$250

Instructor: S. Ewalt

The course will explore and define the visual formulas that occur in popular images. You will then reinvent and "tweak" these formulas, while developing your own personal voice. We will strive for innovative, edgy solutions to problems, and discuss how an artist can produce marketable art for the mainstream while not compromising his or her aesthetics. Particular attention will be paid to issues of scale (the CD package vs. the billboard), period styles, tracing postmodern sources, and subculture genres. Students will combine their own drawn and found materials with the use of Adobe Photoshop and Adobe Illustrator. Prerequisite: Working knowledge of the Macintosh computer.

Course # Semester

ILD-4342-A fall

ILD-4342-B spring

SMD-2244-B**Flashtooning Animation with Macromedia Flash**

Monday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: A. Pearlman

How to use Macromedia Flash for cartoon-style animation for the eventual display on the Web will be the focus of this course. Discussions include proper scanning, optimization of images and animation techniques, such as keyframing and how to use them in Flash. Students will also learn how to use light and color in a cartooning environment. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. Students should have some experience with inking their own line art. *Note: This course is cross-listed with SMD-2244-A.*

ILD-4999-A**Illustration Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

Department of Interior Design

Degree requirements:

Successful completion of all course requirements
 78 studio credits in interior design classes
 30 humanities and sciences credits, including the Humanities Distribution Requirements
 12 art history credits in interior design

Interior Design First-Year Requirements

Below is a listing of required courses for the foundation year. These courses must all be successfully completed by the end of your first year at the College. If you have received credits in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact the Interior Design Department chair, Lovejoy Duryea, so that you can arrange to take some elective courses.

IDD-1010 Basic Building Systems

One semester: 3 credits
 This course will introduce the foundation and materials and methods of interior drafting and basic building systems. The goal is to enable students to understand and complete a variety of drawing types used in the design of interior space. Topics will include: tools and materials used in drafting, surveying a space, converting survey information into a plan, plans, elevations, axonometric drawings, detail drawings. Guided by the lecture material and studio projects, students will prepare a series of drawings to enhance their understanding of how drawings are prepared and used in the development of an interior space design.

IDD-1020 Perspective Drawing

One semester: 3 credits
 This course will focus on architectural sketching and graphic skills necessary to complete quick interior sketching and to present, communicate and develop interior ideas and concepts quickly and graphically. A journal will be required. Course work will support drawings for IDD-1060, Designing Interiors, where possible.

IDD-1030 Drawing I

One semester: 3 credits
 The majority of the class sessions will be spent at various New York City locations, learning to draw the particular details of an environment. Composition will be stressed along with line drawing and the use of tone to capture the sometimes subtle changes and differences of the environment. Capturing the mood of the building and its locale are one of the major class goals. Students will be encouraged to develop selectivity in order to stress a focal point or area of interest.

IDD-1050 Design Concepts

One semester: 3 credits
 This course is designed to help students develop a personal vision within the context of the design process. Basic design principles for interiors and principles of visual thinking and communication will be introduced through two- and three-dimensional projects. Line, mass, texture, volume, form, shape, configuration, symmetry, vista, light, color, proportion and scale will be covered.

IDD-1060 Designing Interiors

One semester: 3 credits
 As the first step in designing interiors, this course will organize the creative design process into a number of distinct steps, including: a study of client and user needs, writing the design "program," understanding the building that will house the interior design, diagramming activity areas, drawing the interior, analyzing and selecting materials and furniture, presenting the design and follow-up. Small interior design projects will serve as the focus of the semester, requiring the application of basic skills and visual design studies from all other courses.

IDD-1140 Drawing II: Drawing and Color

One semester: 3 credits
 This course will begin as a continuation of IDD-1030, Drawing I. The first five sessions will focus on the rendering of interior and architectural details and ornament with the emphasis on surface characteristics and proportions. The next 10 sessions will incorporate color theory for interior design, and will focus on the history, language, technology and psychology of color as well as how to use color in design sketching and plans.

IDD-1160 Computer-Aided Drafting and Design

One semester: 3 credits
 This course is an introduction to computer-aided design and drafting (CAD). The overall concepts and ideas explored are the same as those in a manual drafting course, even though they will be taught through AutoCAD, the industry standard software program. The concepts covered will enable students to use most CAD programs. The concepts of layout, line weights, dimensions and annotation will be explored. We will approach drawings as a visual communication tool that is both artistic and informative. The course will revolve around a semester-long project that will result in a drawing that contains the various types of plans, elevations and sections of an interior space. Three hours per week of scheduled lab time is required. A teaching assistant will be available during lab time to help students with problems they may encounter in completing assignments.

IDD-1170 Basic Computer Design

One semester: 3 credits
 This course will focus on the basic operational skills of the computer and the development of creative techniques in 2D and 3D using Adobe Photoshop, Illustrator and InDesign. Students will start learning about the computer's operating system, how to scan images at the proper resolution and develop an archive of work. The course will cover basic graphic design principles of layout and design through hands-on exercises to create business cards, letterheads, logos, layout grids, illustrations and books.

IDD-2050 Interior Design Enrichment Series

Two semesters: no credit
 This enrichment series is designed to enhance and expand the student's understanding of design issues by utilizing the rich resources of New York City and its design community. Field trips, guest lectures, panel discussions and a video series will be scheduled.

HCD-1010

Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020

Literature and Writing II

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well as plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

Interior Design Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1010-71 Literature and Writing I 9:00-11:50 R. DiPalma		IDD-1170-71 Computer Design 9:00-11:50 Y. Spektor
10					
11					
12			IDD-2050-71 ID Enrichment Series 12:00-2:50 L. Duryea		IDD-1030-71 Drawing I 12:00-5:50 J. Ruggeri
1					
2					
3		IDD-1050-71 Design Concepts 3:00-5:50 L. Duryea			
4					
5					
6					
7			IDD-1010-71 Basic Building Systems 6:00-9:50 V. Kung		
8					
9					
10					

Interior Design Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-71 Literature and Writing II 9:00-11:50 R. DiPalma		IDD-1160-71 CAD lab 9:00-11:50
10				IDD-1020-71 Perspective Drawing 9:00-1:20 R. Spokowski	
11					
12			IDD-2050-71 ID Enrichment Series 12:00-2:50 L. Duryea		IDD-1140-71 Drawing II: Drawing and Color 12:00-5:50 J. Chung, J. Ruggeri
1					
2					
3		IDD-1060-71 Designing Interiors 3:00-5:50 L. Duryea			
4					
5					
6			IDD-1160-71 CAD/Design 6:00-8:50 C. Weiss		
7					
8					
9					
10					

Interior Design Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1010-72 Literature and Writing I 9:00-11:50 R. DiPalma		
10					
11					
12			IDD-2050-72 ID Enrichment Series 12:00-2:50 L. Duryea		IDD-1030-72 Drawing I 12:00-5:50 J. Ruggeri
1					
2					
3		IDD-1050-72 Design Concepts 3:00-5:50 L. Duryea	IDD-1170-72 Computer Design 3:00-5:50 B. Bobkoff		
4	IDD-1010-72 Basic Building Systems 3:00-6:50 J. Knoll				
5					
6					
7					
8					
9					
10					

Interior Design Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-72 Literature and Writing II 9:00-11:50 R. DiPalma		
10					
11					
12		IDD-1160-72 CAD lab 12:00-2:50	IDD-2050-72 ID Enrichment Series 12:00-2:50 L. Duryea		IDD-1140-72 Drawing II: Drawing and Color 12:00-5:50 J. Chung, J. Ruggeri
1					
2				IDD-1020-72 Perspective Drawing 1:30-5:50 R. Spokowski	
3			IDD-1060-72 Designing Interiors 3:00-5:50 L. Duryea		
4					
5					
6					
7				IDD-1160-72 CAD/Design 6:00-8:50 C. Weiss	
8					
9					
10					

Interior Design Second-Year Requirements

All second-year interior design students must take the following courses:

<i>Course #</i>	<i>Title</i>	<i>Semester(s)</i>
HPD-2030	Social Science and Environmental Issues I	fall
HPD-2040	Social Science and Environmental Issues II	spring
IDD-2010	Design Studio I	fall
IDD-2020	Drawing III: Rendering and Color	fall
IDD-2030	Building and Interior Systems I	fall
IDD-2050	Interior Design Enrichment Series	fall/spring
IDD-2060	Drawing IV: Advanced Rendering	spring
IDD-2070	Design Studio II	spring
IDD-2090	Building and Interior Systems II	spring
IDD-2100	History of Interiors and Architecture I	fall
IDD-2110	History of Interiors and Architecture II	spring

Interior Design Third-Year Requirements

All third-year interior design students must take the following courses in addition to fulfilling humanities and sciences course requirements

<i>Course #</i>	<i>Title</i>	<i>Semester(s)</i>
IDD-2050	Interior Design Enrichment Series	fall/spring
IDD-3010	Materials and Finishes	fall
IDD-3020	Design Studio III	fall
IDD-3030	Lighting Design	fall
IDD-3050	Design Studio IV	spring
IDD-3090	Thesis Research	spring
IDD-3100	History of Interiors and Architecture III	fall
IDD-3110	History of Interiors and Architecture IV	spring

Interior Design Fourth-Year Requirements

All fourth-year interior design students must take the following courses in addition to fulfilling humanities and sciences course requirements.

<i>Course #</i>	<i>Title</i>	<i>Semester(s)</i>
IDD-2050	Interior Design Enrichment Series	fall/spring
IDD-4010	Design Studio V: Thesis	fall
IDD-4030	Professional Practice	fall
IDD-4050	Design Studio VI: Thesis/Portfolio	spring
IDD-4060	Basic Textile Science	fall
IDD-4110	Portfolio Development	spring

Interior Design General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

Note: Courses are listed in numerical order.

IDD-2010 Design Studio I

Fall semester: 3 credits
Limited to 15 students

This fundamental studio course is designed to introduce basic design issues and principles. Skills will be developed via three-dimensional sketch problems varying in levels of complexity and duration, culminating in a final project for juried presentation. It will integrate third-semester interior design course materials, including perspective and rendering as well as behavioral science course material from HPD-2030, Social Science and Environmental Issues I. CAD and other computer 2D and 3D programs will be an option.

Course #	Day	Time	Instructor
IDD-2010-A	M	12:00-5:50	L. Berger
IDD-2010-B	M	3:00-8:50	M. Thanner

IDD-2020-A Drawing III: Rendering and Color

Friday 9:00-1:20
Fall semester: 3 credits
Instructor: R. Spokowski

This course will focus on interior rendering, with an emphasis on drawing perspective and color. Sketching and resource courses such as IDD-1020, Perspective Drawing, and HPD-2030, Social Science and Environmental Issues I, will be incorporated. Constructing perspectives from plans and elevations and rendering perspectives with a variety of media will be covered. Where possible, projects for IDD-2010, Design Studio I, will be explored.

HPD-2030-A Social Science and Environmental Issues I

Tuesday 12:00-2:50
Fall semester: 3 credits
Instructor: K. Kettler

This course will center on six social science themes as they relate to environmental issues. Part one will survey the impact of communications technology on social organization in the environment; demographic changes as signals to social and design change; the role of professions in environmental change. Course readings and research assignments will focus on the process of discovery and investigation in the social sciences, basic research methods and organizing the logical presentations of ideas.

IDD-2030 Building and Interior Systems I

Fall semester: 3 credits
Instructor: K. San Felippo

This course will present the principles and practice of building and interior construction systems. The purpose of this course is to enable students to complete a set of construction drawings from the initial survey of a space to the final plans, specifications and details of an interior design project. Building construction, interior construction (walls, ceilings, flooring), lighting, electrical, plumbing and mechanical, HVAC, acoustics, life safety, building codes, barrier-free codes and testing standards will be covered. Professional and business practices will be discussed. Visits to interiors under construction will be included when possible; the details of interior design elements will be studied both through

direct observation and drafting. CAD will be used as much as possible. There will be an emphasis on developing drafting skills and lettering to complement AutoCAD skills.

Course #	Day	Time
IDD-2030-A	M	6:00-8:50
IDD-2030-B	Tu	6:00-8:50

HPD-2040-A Social Science and Environmental Issues II

Tuesday 12:00-2:50
Spring semester: 3 credits
Instructor: K. Kettler

Part two of this yearlong sequence will begin with an investigation of social organization and government as they relate to environmental utilization and design; economics and resource allocation related to social movements; and current social science research on the impact of our built world—interiors, buildings, cities—on people.

IDD-2050-A Interior Design Enrichment Series

Wednesday 12:00-2:50
Two semesters: no credit
Instructor: L. Duryea

This enrichment series is designed to enhance and expand the student's understanding of design issues by utilizing the rich resources of New York City and its design community. Field trips, guest lectures, panel discussions and a video series will be scheduled. *Note: Seniors will be required to complete a five-session Web design course as part of this series.*

IDD-2060-A Drawing IV: Advanced Rendering

Friday 9:00-1:20
Spring semester: 3 credits
Instructor: R. Spokowski

A course focusing on the development of multimedia rendering techniques using pen-and-ink, ink line with color, marker with pencil and watercolor/tempera. Advanced interior residential and commercial subjects, including those from IDD-2070, Design Studio II, will be explored. Individual rendering techniques will be developed and reinforced.

IDD-2070 Design Studio II

Spring semester: 3 credits
Limited to 15 students

Students will be given a wide range of projects of increasing levels of complexity and scope to expand design skills. A final juried project will be presented that demonstrates the application of previous course material, including principles of design, color, perspective and rendering as well as the course material in HPD-2040, Social Science and Environmental Issues II. Barrier-free design for the handicapped will be considered. CAD will be an option for students.

Course #	Day	Time	Instructor
IDD-2070-A	M	12:00-5:50	L. Berger
IDD-2070-B	M	3:00-8:50	M. Thanner

IDD-2090-A Building and Interior Systems II

Spring semester: 3 credits
Instructor: K. San Felippo

A continuation of IDD-2030, Building and Interior Systems I, this course will endeavor to develop an overall understanding of the building process and the technical aspects of interior design. Emphasis will be placed on the further development of architectural drafting and lettering skills to complement computer-aided drawing (AutoCAD). Professional business practices will be discussed as they relate to the process of design. Areas covered will include professional ethics, fees, building laws and codes, project and team management, as well as health, safety and welfare regulations.

Course #	Day	Time
IDD-2090-A	M	6:00-8:50
IDD-2090-B	Tu	6:00-8:50

IDD-2100-A

History of Interiors and Architecture I: Western Architecture from Prehistory to the 21st Century

Wednesday 3:00-5:50

Fall semester: 3 interior design art history credits

Instructor: D. Dwyer

This course is concerned with the social, economic, material and structural reasons for the development of the various styles of architecture in the ancient, medieval, Renaissance and modern worlds.

IDD-2110-A

History of Interiors and Architecture II: Interiors of the Italian and French Traditions to 1900

Wednesday 3:00-5:50

Spring semester: 3 interior design art history credits

Instructor: D. Dwyer

This course will present the Italian interior from Pompeii, concentrating on the 15th-century Renaissance through to the 17th-century baroque. It will also examine the French interior from the Middle Ages, emphasizing 17th-century baroque, 18th-century rococo and neoclassical manifestations. The relationships between France and Italy, and their influences upon other areas of the European continent will be explored. The interdependence of interior architecture, furniture and accessories will be stressed.

IDD-3010-A

Materials and Finishes

Wednesday 3:00-6:50

Fall semester: 3 credits

Instructor: N. Gesimondo

The various materials that define our interior environment will be studied in depth. We will examine a wide range of manufacturing processes and applications, as well as the limitations of different materials. The course will provide a foundation for students to understand, identify, select and apply materials for interiors. The midterm and final project will be the culmination of a fully designed architectural and furniture finish scheme for a large-scale corporate interior project. Lectures will be supplemented by trips to showrooms; visiting design professionals and industry sales representatives will be included.

IDD-3020

Design Studio III

Monday 9:00-11:50 and 1:00-3:50

Fall semester: 3 credits

Limited to 15 students

This course will present projects that one is likely to encounter in a diverse design practice, including projects for special populations. Students will explore space and uses of geometry. Special emphasis will be given to using models and perspective as tools with which to explore space. CAD will be an option for students. Students will use a variety of drawing techniques to represent their ideas and designs, including hand sketches, hand-drafted plans, AutoCAD and three-dimensional computer programs. Building codes, laws and ADA will be incorporated into class projects. Process books are required for juried presentation of a final project.

<i>Course #</i>	<i>Instructor</i>
IDD-3020-A	M. Radu
IDD-3020-B	M. Hylton

IDD-3030-A

Lighting Design

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: C. Cameron

This course will explore the techniques and concepts in lighting design: lamps, luminaries, light and color theory; and the psychological, emotional and aesthetic effects of light and color. There will be a studio project that includes the use of architectural drafting to prepare a reflected-ceiling plan, the selection of lighting fixtures, as well as project scheduling and costs.

IDD-3050

Design Studio IV

Monday 9:00-11:50 and 1:00-3:50

Spring semester: 3 credits

Limited to 15 students

The application of drawing and drafting techniques to a variety of interior projects is the focus of this course. Students will develop a strong concept to guide design decisions and utilize a solid design process. A variety of drawing techniques will be employed to represent ideas and designs, and students will work with hand sketches, hand-drafted plans, AutoCAD and three-dimensional computer programs. Interior design and behavioral science course materials will be integrated. Barrier-free design for the handicapped will be considered.

<i>Course #</i>	<i>Instructor</i>
IDD-3050-A	M. Radu
IDD-3050-B	M. Hylton

IDD-3090

Thesis Research

Spring semester: 3 credits

Instructor: K. Kettler

As preparation for the thesis design project, this course will lead the student through project selection, background research and survey of the design project "type," strategies for determining client and user needs, program writing, location and building selection, zoning, landmark and code investigation.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
IDD-3090-A	Th	3:00-5:50
IDD-3090-B	F	9:00-11:50

IDD-3100-A

History of Interiors and Architecture III: Interiors of the English and American Traditions to 1900

Friday 12:00-2:50

Fall semester: 3 interior design art history credits

Instructor: D. Dwyer

This course will present the English interior from the Middle Ages, emphasizing the 18th and 19th century developments, as well as the complex inter-relationships with Continental styles. The American dependence upon this tradition from the 17th century onward to creative freedom will be explored. The totality of interior architecture, furniture and decorative arts will be stressed.

IDD-3110-A

History of Interiors and Architecture IV: Interiors of the 20th Century

Friday 12:00-2:50

Spring semester: 3 interior design art history credits

Instructor: D. Dwyer

This course gives an in-depth picture of the richness and diversity of 20th-century design in European and American interiors, furniture and decorative arts. Topics will include: the Viennese Secession, Eclecticism, International Style, Art Deco, 1950s and 1960s modern and Postmodern.

IDD-3201-A

Using Photoshop for Web Design of Interior Projects

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: J. Calabrese

Limited to 14 students

This course will introduce students to ways in which Adobe Photoshop can be used in creating interior spaces. Students will learn the basic features of the program as well as the most effective ways to enhance their images and create images with type. The course will cover the tools, functions and techniques of Photoshop used to create graphic documents. Topics will include: converting files from AutoCAD, Web and print graphic standards; layer hierarchies; saving and exporting file options; various filters, tools and effects available in the Photoshop environment. Coupled with Adobe ImageReady and Macromedia Dreamweaver, each student will make a Web site to showcase his or her work.

IDD-3206-A**Flash MX and Related Presentation Techniques for Interior Design**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: Y. Spektor

Limited to 14 students

Macromedia Flash is a powerful Web-page/presentations application for creating sophisticated interactive content, including audio, animation and interactive buttons. Using a Java extension, Flash does not require the use of plug-ins, and has become a favorite tool for developing sophisticated Web sites as well as CD presentations. Students will use Flash MX to create an animated movie, including original and imported artwork and user-controlled interactions. Students will work toward creating a digital interactive portfolio that contains a visual introduction of their work.

IDD-3212-A**3D Studio VIZ for Interior Design**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Lam

Limited to 14 students

AutoDesk 3D Studio VIZ will be used to create a virtual three-dimensional interior environment. Emphasis will be on scene setting, lighting and textures, and the importance of problem-solving within an architectural space using the tool sets available with VIZ. Students will be required to complete a preliminary walk-through and a video output of their projects. Prerequisites: A working knowledge of Adobe Photoshop and AutoCAD.

IDD-3213-A**Multiple Digital Media for Interior Design**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: G. Matsui

Limited to 14 students

Digital media representation of an interior space with a practical and conceptual emphasis on compositing multiple renderings, masks and digital photography to produce a sequence of simulated "film stills" is the focus of this course. Each student will document, measure and photograph an existing interior and then use this information to develop a set of 2D AutoCAD drawings. These drawings will be imported into 3D Studio Max and used as an underlay to construct an accurate 3D computer model. We will then start the rendering process, and students will learn how to light the computer model and develop textures for the interior surfaces. Multiple renderings will be achieved using Adobe Photoshop. Each student will learn how to develop highly complex Photoshop files, capable of producing multiple new "readings" of the space. Students will design a narrative for the stills; these images will be suitable for portfolio inclusion.

IDD-4010-A**Design Studio V: Thesis**

Tuesday 9:00-3:50

Fall semester: 3 credits

Instructors: A. Lee, N. Lewis

This will be a significant design project of the student's choosing. Student work is expected to incorporate all prior course material, and will culminate in a jury presentation to visiting design professionals.

IDD-4030-A**Professional Practice**

Thursday 1:00-4:50

Fall semester: 3 credits

Instructor: D. Belfiore

Professional Practice explores the nature of the client-designer relationship, with special attention to providing marketable skills that clients are interested in procuring. Mutual expectations are identified, along with developing a working knowledge of standard forms of agreement. Resources necessary to provide services such as the organization of the office; managing people, time and money; and recognizing social styles of interaction will be covered. Students will have an opportunity to prepare and present proposals for interior design services to guest critics. This course emphasizes the importance of communication through comprehensive content, attractive graphics and oral presentation.

IDD-4050-A**Design Studio VI: Thesis/Portfolio**

Tuesday 9:00-3:50

Spring semester: 3 credits

Instructors: A. Lee, N. Lewis

Students will complete the thesis project started in IDD-4010, Studio V: Thesis and revise previous projects to complete their portfolios. This course incorporates all prior course material and will culminate in a jury presentation by visiting industry professionals.

IDD-4060-A**Basic Textile Science**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: R. Rand

This course will focus on a comprehensive study of textiles, with an emphasis on textiles for interiors. Topics will include: basic textile science, performance, product labeling, textile testing, care and an introduction to textiles used in residential and commercial interiors. Technical considerations such as fire codes and what effects they have on design applications will also be covered. Green design projects will be included.

IDD-4110-A**Portfolio Development**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: R. Spokowski

This course is intended for seniors to develop and produce a brochure/book of their interior design projects and related materials. Using different digital applications, paper formats and other materials, students will explore ways to present their project information in creative and innovative ways. The student will develop mock-up brochures leading to a finished book for promotional purposes at the end of the semester. Organization methods using different color or visual keys, different typefaces and sizes, will be developed. Students will digitize any previous work (studio projects, drawings, renderings, etc.) so they can be used in a book or brochure form.

IDD-4272-A**Advanced AutoCAD 3D Modeling**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: A. Jakubowski

Limited to 14 students

This course will look at ways to take an existing two-dimensional drawing and create a three-dimensional virtual model from start to finish. While we will not use any rendering packages, we will touch upon the proper ways to create models so that they can be rendered using third-party packages such as VIZ Render, 3D Studio VIZ, form•Z, AccuRender, and others.

IDD-4999-A**Interior Design Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

International Studies

Painting in Florence

Summer semester

Instructors: A. Gennari, R. Guarneri

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

This program is for serious painters at the advanced level who wish to spend up to three unforgettable weeks in the cradle of the Renaissance. Students will work in the studio and paint on location: in the gardens of an ancient palace, in a bustling piazza or from a quiet hilltop overlooking the city—magnificent sites that throughout history have attracted people from all over the world. The object of the course is for students to experience Florence on their own terms and to render that experience on canvas. It will include guided visits to museums and historic sites. Two well-known Florentine artists, Andrea Gennari and Riccardo Guarneri will teach the program.

Accommodations at Youth Firenze 2000, a modern hostel near the Arno River, are double occupancy, with private bathrooms. Continental breakfast at a local café is included.

While punctual class attendance is mandatory, the evenings and weekends are yours to explore the myriad offerings of this fabled city, from flea markets and boutiques to dining at a local trattoria or an elegant four-star restaurant. Students can also visit nearby towns such as Pisa, Siena and Lucca, or take a weekend excursion to Venice or Rome. The beaches of the Mediterranean are only about an hour away by train. *Note: A slide portfolio is required for review and acceptance to this program.*

Course	Dates	Credits	Tuition
IPD-3102-A	May 25 – June 10	2	\$2,600
IPD-3103-A	May 25 – June 17	3	\$3,200

For further information contact Francis Di Tommaso, in-residence coordinator, or Michelle Meier, program assistant, at 212.592.2286; fax: 646.638.2110; e-mail: fditommaso@sva.edu or mmeier@sva.edu.

Painting in Barcelona

Summer semester:

Instructors: T. Carr, C. Miquel

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

Spend up to three weeks painting in the city that inspired Pablo Picasso, Joan Miró, Antoni Tàpies, Susana Solano and Antoni Gaudí. Classes will be conducted in the spacious studios at the Escola d'Arts Plàstiques i Disseny (LLOTJA), where a distinguished faculty will help you to clarify your artistic vision and explore new directions in your work.

The program is divided into two sections, each conducted by a different faculty member, who will organize the course and critique the work. Students may work with any style, medium and subject they choose. Classes will be held Monday through Friday; weekends are yours to explore this Olympic city's Gothic and modernist quarters, Gaudí's architecture and visit its many outstanding museums. You may travel to Madrid, Bilbao or Girona for the weekend.

A walking tour of the city and visits to the Miró Foundation, the Picasso Museum and Gaudí's La Pedrera are included. The program offers you an opportunity to do serious work, combined with a European adventure filled with artistic inspiration. *Note: A slide portfolio is required for review and acceptance to this program.*

Course	Dates	Credits	Tuition
IPD-3302-A	June 23 – July 8	2	\$2,600
IPD-3303-A	June 23 – July 15	3	\$3,200

For further information contact Dora Riomayor, director of international studies, at 212.592.2543; fax: 212.592.2545; e-mail: studyabroad@sva.edu.

Digital Photography in Florence

Summer semester

Instructor: J. Rudnick

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

Surround yourself with the magnificent art and architecture of the birthplace of the Italian Renaissance. Photographers are invited to spend up to three inspiring weeks in School of Visual Arts' Digital Photography in Florence program.

The course will examine the artistic vision and camera control needed in image-making. Class will include daily one-on-one review of each student's photography and a weekly critique. Advice regarding equipment, shooting and lighting techniques, personal expression, aesthetics, mood and emotional content will be offered.

Daily access to digital printing facilities will be provided. Students will be directed to work on individual projects that range in scope from fine art to art for commerce and will complete a final body of work for review. This creative study will provide guidance for photographing the city of Florence, its people and the surrounding Tuscan landscape. Guided tours of museums and churches in the area will be included.

While class attendance and punctuality will be mandatory, the evenings and weekends are yours to explore the culture and traditions of this engaging metropolis, whether it's wandering through flea markets; shopping in boutiques; sampling Tuscan cuisine; or enjoying excursions to Siena, Lucca or Chianti.

Prerequisite: Two semesters of basic photography, a working knowledge of Adobe Photoshop and digital printing is required. Students will need to supply their own digital camera (4 megapixel, or higher), storage media, cables and a copy of the appropriate download software. *Note: A slide portfolio is required for review and acceptance to this program.*

Course	Dates	Credits	Tuition
IPD-3202-A	May 25 – June 10	2	\$2,600
IPD-3203-A	May 25 – June 17	3	\$3,200

For further information contact Michelle Mercurio, in-residence coordinator, at 212.592.2073; fax: 212.592.2017; e-mail: mmercurio@sva.edu.

The Art, Myths and History of Ancient Greece

Summer semester

Instructors: J. Garrick, M. Voutsinos

Tuition includes guided tours, daily Continental breakfast and double occupancy accommodations.

This program offers you the opportunity to spend up to three incredible weeks exploring Greece. Beginning in Athens, students will visit the Acropolis, site of the Parthenon, dedicated to Athena. Then on to Delphi, the home of the mysterious oracle; to Corinth, where the apostle Paul preached; and to Olympia, the site of the Temple of Zeus and of the original Olympic Games.

The program also includes visits to Nafplion, Epidauros, Eleuses, Sparta and Mycenae. Participants enrolled in the three-week program will visit the islands of Mykonos and Delos, the birthplace of Apollo. Greek legends will come alive as you visit these historic places and explore the culture that created them. Unlike traditional tour groups, student-travelers on this trip are given extra time at each site to draw, photograph, paint or simply explore on their own.

This program is truly a marvelous way to learn about Greek art and architecture, mythology and history—on site. Prerequisite: AHD-1010, Survey of World Art I, or equivalent.

Course	Dates	Credits	Tuition
IPD-3002-A	June 1 – June 16	2	\$2,600
IPD-3003-A	June 1 – June 23	3	\$3,200

For further information contact Dora Riomayor, director of International Studies; tel: 212.592.2543; fax: 212.592.2545; e-mail: studyabroad@sva.edu.

Department of Photography

First-Year Requirements

Freshman photography majors must successfully complete all foundation-year requirements by the end of their first year at the College.

We have arranged seven individual class programs (numbered 1-7), all composed of the required courses. Please look over each schedule carefully and decide which would be best for you. Since each program has a limited number of seats, it is a good idea to have alternative choices in the event that your first preference has already been filled. If you have received credits in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.

Students are also required to complete a portfolio review at the end of each year. Any student who does not submit a portfolio will not be allowed to begin classes the following semester until the portfolio has been evaluated. Students may enter their next year level only after all photography requirements have been satisfied in their current year.

AHD-1060 History of Photography I

One semester: 3 credits

An introduction to the history of photography, this course will begin with a discussion of the invention of photography and continue through the work of the present day. Major photographers and trends in photography will be covered in detail.

AHD-1065 History of Photography II

One semester: 3 credits

This is the second part of a two-semester required course. Please see AHD-1060 for course description.

HCD-1010 Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Jonathan Swift, Emily Brontë, Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Virginia Woolf, William Faulkner, Zora Neal Hurston and Albert Camus, as well as English Romantic poetry. The course will focus on writing short essays, improving grammar, coherence and essay development to help prepare students for the Proficiency Examination and elective humanities and sciences and art history courses. The first work assigned for all sections will be Voltaire's *Candide*.

Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.

HCD-1020 Literature and Writing II

One semester: 3 credits

This is the second part of a two-semester required course, which emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works from among the following authors: Homer, Virgil, Dante, Geoffrey Chaucer, William Shakespeare, Michel de Montaigne and Miguel de Cervantes, as well plays by Greek dramatists and the anonymous works, *Beowulf* and *Sir Gawain and the Green Knight*. Students will write essays, including a research paper. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

PHD-1030 Photography Workshop

Two semesters: 3 credits each semester

A black-and-white-photography course with an emphasis on individual growth through extensive darkroom work and class critique. Printing, negative development, bleaching, spotting and mounting are covered. Assignments will be given, and students are required to submit a portfolio at the end of each semester.

Note: Please bring your portfolio to the first session.

PHD-1040 Introduction to the Principles of Photography

Fall semester: 3 credits

A series of lecture-demonstrations to supplement the student's practical experience in PHD-1030, Photography Workshop. Sessions will investigate the principles of photographic materials and techniques, and discuss how to apply them effectively to achieve improved picture quality. Topics will include: exposure and exposure meters, development, light and filters, printing materials and techniques, contrast control, cameras and lenses, practical testing, sources of information.

PHD-1080 Introduction to Digital Imaging

Spring semester: 3 credits

Emphasis will be placed on gaining a fundamental understanding of the Adobe Photoshop application. Among the topics covered will be file management, image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, image adjustments, working with layers and layer masks, and output options. By the end of the semester, students should have a basic understanding of how to work with photographs in a digital environment.

PHD-1090 Foundation Symposium

Two semesters: 3 credits each semester

Foundation Symposium is designed to introduce the student to various photographic practices and ideas. The symposium is composed of six (6) five-week courses that will explore the following topics.

Career

The practical information and career opportunities available to photographers will be discussed in depth. Topics will include: procedures for introducing work to fine art and commercial industries; résumés, statements and other supportive materials; effective strategies for promotion and marketing; basic business practices.

Commerce

This course will give an overview of how photography, both vintage and contemporary, is valued and priced in the fine art market. Recent trends in contemporary photography are discussed, and field trips to New York galleries are required. The use of photography in magazines will also be discussed and students will research the possibilities available in editorial, fashion and travel assignments.

Language

The many ways that photography and language interact to create meanings is the focus of this course. We will examine a broad range of work—advertising, fine art, documentary, photojournalism, fashion—to see how text can shape the way we understand images, and vice versa. Class time will be devoted to in-class assignments, discussions, slide presentations and critiques.

Photo as Object

There is a large body of photographic art that utilizes the physical presentation of the imagery as an integral part of the artwork. We will explore photo-based works, such as Dada collage, constructed pieces and installation work; students will be encouraged to expand their appreciation of the ways in which photographs are presented. Students will explore alternative approaches to presentations, encouraging a reevaluation of how a photographic image can be utilized.

Take Photos, Add Techniques, Stir

This class combines photography with a range of art techniques to create expressive, innovative pictures. The use of paint, collage and alternative photography will be applied to photographs based on a study of principles of visual perception.

Video

The goal of this production/discussion course is to expose photography students to contemporary video art and to encourage a dialogue between photography and video, both technically and conceptually, as part of a larger art practice. Genres will include mock documentary, music video, reality television and advertising. Each student will produce two video pieces (one to three minutes in duration).

Photography Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12		AHD-1060-61 History of Photography I 12:00-2:50 P. Kloehn			
1	PHD-1030-61 Photography Workshop 12:30-5:20 B. Brooks				
2		PHD-1040-61 Principles of Photo 3:00-5:50 J. Seador	HCD-1010-61 Literature and Writing I 3:00-5:50 Instructor: TBA		
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7				PHD-1090-61 Foundation Symposium* 6:30-9:20	
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*PHD-1090-61L, Language; first 5 weeks; instructor: S. Greenwald
 PHD-1090-61B, Object; second 5 weeks; instructor: P. Garfield
 PHD-1090-61T, Take Photos, Add Technique, Stir; third 5 weeks; instructor: F. Burrell

Photography Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
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12		AHD-1065-61 History of Photography II 12:00-2:50 P. Kloehn	PHD-1080-61 Digital Imaging 12:00-2:50 S. Mooney		
1	PHD-1030-61 Photography Workshop 12:30-5:20 B. Brooks				
2			HCD-1020-61 Literature and Writing II 3:00-5:50 R. Weinreich		
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7				PHD-1090-61 Foundation Symposium* 6:30-9:20	
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*PHD-1090-61P, Career; first 5 weeks; instructor: M. Lightner
 PHD-1090-61C, Commerce; second 5 weeks; instructor: A. Frame
 PHD-1090-61V, Video; third 5 weeks; instructor: P. Thornley

Photography Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			AHD-1060-62 History of Photography I 9:00-11:50 P. Kloehn		
11		PHD-1030-62 Photography Workshop 9:00-2:50 E. McKenna			
12			HCD-1010-62 Literature and Writing I 12:00-2:50 P. Patrick		
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2			PHD-1040-62 Principles of Photo 3:00-5:50 J. Seador		
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7				PHD-1090-62 Foundation Symposium* 6:30-9:20	
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*PHD-1090-62B, Object; first 5 weeks; instructor: P. Garfield
 PHD-1090-62T, Take Photos, Add Technique, Stir; second 5 wks; instructor: F. Burrell
 PHD-1090-62P, Career; third 5 weeks; instructor: M. Lightner

Photography Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			AHD-1065-62 History of Photography II 9:00-11:50 P. Kloehn		
11		PHD-1030-62 Photography Workshop 9:00-2:50 E. McKenna			
12			HCD-1020-62 Literature and Writing II 12:00-2:50 P. Patrick		PHD-1080-62 Digital Imaging 12:00-2:50 R. Venables
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7				PHD-1090-62 Foundation Symposium* 6:30-9:20	
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*PHD-1090-62C, Commerce; first 5 weeks; instructor: A. Frame
 PHD-1090-62V, Video; second 5 weeks; instructor: P. Thornley
 PHD-1090-62L, Language; third 5 weeks; instructor: S. Greenwald

Photography Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1060-63 History of Photography I 9:00-11:50 P. Mauro			
10			PHD-1030-63 Photography Workshop 9:00-2:50 A. Beck-Odette		
11				HCD-1010-63 Literature and Writing I 12:00-2:50 A. Armstrong	
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1				PHD-1040-63 Principles of Photo 3:00-5:50 J. Sinnott	
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7				PHD-1090-63 Foundation Symposium* 6:30-9:20	
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*PHD-1090-63T, Take Photos, Add Technique, Stir; first 5 weeks; instructor: F. Burrell
 PHD-1090-63P, Career; second 5 weeks; instructor: M. Lightner
 PHD-1090-63C, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1065-63 History of Photography II 9:00-11:50 P. Mauro			
10			PHD-1030-63 Photography Workshop 9:00-2:50 A. Beck-Odette		
11				HCD-1020-63 Literature and Writing II 12:00-2:50 A. Armstrong	
12			PHD-1080-63 Digital Imaging 12:00-2:50 C. Shepard		
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7				PHD-1090-63 Foundation Symposium* 6:30-9:20	
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*PHD-1090-63V, Video; first 5 weeks; instructor: P. Thornley
 PHD-1090-63L, Language; second 5 weeks; instructor: S. Greenwald
 PHD-1090-63B, Object; third 5 weeks; instructor: P. Garfield

Photography Foundation 4 / FALL

	MON	TUES	WED	THURS	FRI
9			HCD-1010-64 Literature and Writing I 9:00-11:50 Instructor: TBA		
10				PHD-1030-64 Photography Workshop 9:00-2:50 A. Robinson	
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3		AHD-1060-64 History of Photography I 3:00-5:50 M.J. Marks			PHD-1040-64 Principles of Photo 3:00-5:50 J. Sinnott
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7				PHD-1090-64 Foundation Symposium* 6:30-9:20	
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*PHD-1090-64P, Career; first 5 weeks; M. Lightner
 PHD-1090-64C, Commerce; second 5 weeks; instructor: A. Frame
 PHD-1090-64V, Video; third 5 weeks; instructor: P. Thornley

Photography Foundation 4 / SPRING

	MON	TUES	WED	THURS	FRI
9		PHD-1080-64 Digital Imaging 9:00-11:50 J. Seador	HCD-1020-64 Literature and Writing II 9:00-11:50 Instructor: TBA		
10				PHD-1030-64 Photography Workshop 9:00-2:50 A. Robinson	
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7				PHD-1090-64 Foundation Symposium* 6:30-9:20	
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*PHD-1090-64L, Language; first 5 weeks; S. Greenwald
 PHD-1090-64B, Object; second 5 weeks; instructor: P. Garfield
 PHD-1090-64T, Take Photos, Add Technique, Stir; third 5 weeks; instructor: F. Burrell

Photography Foundation 5 / FALL

	MON	TUES	WED	THURS	FRI
9				PHD-1040-65 Principles of Photo 9:00-11:50 Instructor: TBA	
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12	AHD-1060-65 History of Photography I 12:00-2:50 M.J. Marks			HCD-1010-65 Literature and Writing I 12:00-2:50 P. Patrick	PHD-1030-65 Photography Workshop 12:00-5:50 J. Rudnick
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7				PHD-1090-65 Foundation Symposium* 6:30-9:20	
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*PHD-1090-65C, Commerce; first 5 weeks; A. Frame
 PHD-1090-65V, Video; second 5 weeks; instructor: P. Thornley
 PHD-1090-65L, Language; third 5 weeks; S. Greenwald

Photography Foundation 5 / SPRING

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7				PHD-1090-65 Foundation Symposium* 6:30-9:20	
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*PHD-1090-65B, Object; first 5 weeks; P. Garfield
 PHD-1090-65T, Take Photos, Add Technique, Stir; second 5 wks; instructor: F. Burrell
 PHD-1090-65P, Career; third 5 weeks; instructor: M. Lightner

Photography Foundation 6 / FALL

	MON	TUES	WED	THURS	FRI
9		AHD-1060-66 History of Photography I 9:00-11:50 M. Stafford			
10				PHD-1030-66 Photography Workshop 9:00-2:50 E. Wallenstein	
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12		PHD-1040-66 Principles of Photo 12:00-2:50 Instructor: TBA			
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3			HCD-1010-66 Literature and Writing I 3:00-5:50 A. Rower		
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7				PHD-1090-66 Foundation Symposium* 6:30-9:20	
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*PHD-1090-66V, Video; first 5 weeks; instructor: P. Thornley
 PHD-1090-66L, Language; second 5 weeks; instructor: S. Greenwald
 PHD-1090-66B, Object; third 5 weeks; instructor: P. Garfield

Photography Foundation 6 / SPRING

	MON	TUES	WED	THURS	FRI
9		AHD-1065-66 History of Photography II 9:00-11:50 M. Stafford			
10				PHD-1030-66 Photography Workshop 9:00-2:50 E. Wallenstein	
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12		PHD-1080-66 Digital Imaging 12:00-2:50 J. Seador			
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3			HCD-1020-66 Literature and Writing II 3:00-5:50 A. Rower		
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6					
7				PHD-1090-66 Foundation Symposium* 6:30-9:20	
8					
9					

*PHD-1090-66T, Take Photos, Add Technique, Stir; first 5 weeks; F. Burrell
 PHD-1090-66P, Career; second 5 weeks; instructor: M. Lightner
 PHD-1090-66C, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 7 / **FALL**

	MON	TUES	WED	THURS	FRI
9		AHD-1060-67 History of Photography I 9:00-11:50 K. Oehlich	HCD-1010-67 Literature and Writing I 9:00-11:50 C. Boros		
10					PHD-1030-67 Photography Workshop 9:00-2:50 C. Taylor
11					
12		PHD-1040-67 Principles of Photo 12:00-2:50 J. Seador			
1					
2					
3					
4					
5					
6					
7				PHD-1090-67 Foundation Symposium* 6:30-9:20	
8					
9					
10					

*Please contact your departmental advisor for course specifics.

Photography Foundation 7 / **SPRING**

	MON	TUES	WED	THURS	FRI
9		AHD-1065-67 History of Photography II 9:00-11:50 K. Oehlich	HCD-1020-67 Literature and Writing II 9:00-11:50 C. Boros		
10					PHD-1030-67 Photography Workshop 9:00-2:50 C. Taylor
11					
12					
1					
2					
3			PHD-1080-67 Digital Imaging 3:00-5:50 Instructor: TBA		
4					
5					
6					
7				PHD-1090-67 Foundation Symposium* 6:30-9:20	
8					
9					
10					

*Please contact your departmental advisor for course specifics.

Photography Second-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Second-year photography majors are required to take:

One semester each of:

PHD-2010 Photographic Techniques
 PHD-2020 Black-and-White Printing
 PHD-2030 Color Printing
 PHD-2050 Photography on Assignment
 PHD-2060 Photo Critique
 PHD-2080 Intermediate Digital Photography

Two semesters of:

PHD-2040 Studio Photography
 PHD-3020 Lecture Series*

*PHD-3020, Lecture Series is a required course that can be taken in the sophomore, junior or senior year.

Photography Third-Year Requirements

The recommended course load is 15 credits per semester. All students should see their advisor about individual art history and humanities and sciences distribution credit needs.

Third-year photography majors are required to take:

One section (two semesters) of:

PHD-3040 Photography Seminar

One semester each of:

PHD-3050 Digital Photography
 PHD-3060 Contemporary Photography

Two semesters of:

PHD-3020 Lecture Series*

*PHD-3020, Lecture Series is a required course that can be taken in the sophomore, junior or senior year.

In addition, third-year students must take a year of studio electives, which can be chosen from the following departments: computer art; film, video and animation; fine arts; photography.

Photography Fourth-Year Requirements

Fourth-year students must submit their finished thesis portfolios to the department chair no later than two weeks before the end of the semester.

Fourth-year photography majors are required to take:

One section (two semesters) of:

PHD-4080 Photography Thesis

Two semesters of:

PHD-3020 Lecture Series*

*PHD-3020, Lecture Series is a required course that can be taken in the sophomore, junior or senior year.

Students must see their advisor early to determine remaining credit needs and requirements and must be able to complete all 120 credits of the BFA degree, including all course and credit requirements, within the fourth year to be eligible to graduate.

In addition, fourth-year students must take 6 credits of photography electives, chosen from the elective courses for photography majors only. Please refer to the Photography General Course Listing that follows for course descriptions and information.

Photography

General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

PHD-2010

Photographic Techniques

One semester: 2 credits

A course in the optics, mechanics and chemistry of photography intended to teach students the basic principles of how the photographic process works. The working of the lens, camera, meter, film and developers will be examined.

Course #	Day	Time	Semester	Instructor
PHD-2010-A	Tu	12:00-2:50	fall	S. Arthur
PHD-2010-B	W	12:00-2:50	fall	S. Arthur
PHD-2010-C	Th	12:00-2:50	fall	S. Arthur
PHD-2010-D	Th	6:00-8:50	fall	T. Ashe
PHD-2010-E	Tu	12:00-2:50	spring	S. Arthur
PHD-2010-F	W	12:00-2:50	spring	T. Ashe
PHD-2010-G	Th	12:00-2:50	spring	S. Arthur
PHD-2010-H	Th	6:00-8:50	spring	T. Ashe

PHD-2020

Black-and-White Printing

Fall semester: 2 credits

A comprehensive workshop in professional shooting and printing methods, with an emphasis on specialized techniques by which the photographer can control the final picture to most fully reflect his/her personal vision.

Course #	Day	Time	Instructor
PHD-2020-A	M	9:00-11:50	S. Kaplan
PHD-2020-B	M	12:00-2:50	S. Kaplan
PHD-2020-C	Tu	12:00-2:50	S. Kaplan
PHD-2020-D	Tu	6:00-8:50	I. Diggs
PHD-2020-E	W	3:00-5:50	C. Taylor
PHD-2020-F	Th	3:00-5:50	A. Balsys

PHD-2030

Color Printing

Spring semester: 2 credits

The focus of this course is to make prints from color negatives or internegatives (Type C or Ektacolor prints). Emphasis will be on establishing a strong technical foundation in color, and also on developing a personal, aesthetic direction. A portfolio of thoughtfully executed and finely printed images will evolve from individual and group critique. Assignments, technical lectures and outside research will be included.

Course #	Day	Time	Instructor
PHD-2030-A	M	12:00-2:50	J. Vezzuso
PHD-2030-B	Tu	12:00-2:50	J. Culver
PHD-2030-C	Tu	6:00-8:50	TBA
PHD-2030-D	W	12:00-2:50	E. Matczak
PHD-2030-E	Th	12:00-2:50	A. Balsys
PHD-2030-F	Th	3:00-5:50	A. Balsys
PHD-2030-G	F	12:00-2:50	A. Turyń

PHD-2040

Studio Photography

Two semesters: 3 credits each semester

The techniques of shooting in the studio are covered in this course. Work in a daylight studio, as well as in a studio with incandescent lights and strobe lighting, will be included. Exercises in still life, portraiture and other aspects of studio photography will be given; 4x5", medium format and 35mm cameras will be used.

Course #	Day	Time	Semester(s)	Instructor
PHD-2040-A	Tu	9:00-12:50	fall/spring	L. Delessio
PHD-2040-B	Tu	1:30-5:20	fall/spring	L. Delessio
PHD-2040-C	W	9:00-12:50	fall/spring	J. Pluchino
PHD-2040-D	W	1:30-5:20	fall/spring	K. Shung
PHD-2040-E	W	6:00-9:50	fall/spring	J. Pluchino
PHD-2040-F	Th	9:00-12:50	fall/spring	J. Kawa
PHD-2040-G	F	11:00-2:50	fall/spring	L. Delessio
PHD-2040-H	M	9:00-12:50	spring*	M. Joseph

*Note: PHD-2040, section H will begin in the spring semester. Students are required to complete the second semester of this course during the summer 2007 semester. Please contact your departmental advisor for the summer 2007 course schedule.

PHD-2050

Photography on Assignment

One semester: 2 credits

This intermediate class in photographic nuts and bolts will include technical demonstrations and assignments concerning the use of meters, filters, lighting, flash and color film, among other topics. The course will also include discussions on how to get started in the photographic marketplace, with special emphasis on meeting the visual needs of clients who require promotional photographs (actors, musicians). Student work will be critiqued individually.

Course #	Day	Time	Semester	Instructor
PHD-2050-A	M	9:00-11:50	fall	S. Klein
PHD-2050-B	M	12:00-2:50	fall	S. Klein
PHD-2050-C	Tu	12:00-2:50	fall	S. Klein
PHD-2050-D	Th	6:00-8:50	fall	J. Pluchino
PHD-2050-E	M	9:00-11:50	spring	S. Klein
PHD-2050-F	M	12:00-2:50	spring	S. Klein
PHD-2050-G	Tu	12:00-2:50	spring	S. Klein
PHD-2050-H	Th	6:00-8:50	spring	J. Pluchino

PHD-2060

Photo Critique

Monday 6:00-8:50

One semester: 2 credits

Instructor: J. Vezzuso

Self-expression will be explored in this class. We will work toward the production of a single body of work for each student. Awareness of contemporary photography and guest lecturers will be part of this class. Equally important, the language of critique will be explored, along with a vocabulary that will enable students to express new ideas. *Note: Please bring your portfolio to the first session.*

Course #	Semester
PHD-2060-A	fall
PHD-2060-B	spring

PHD-2060

Photo Critique

Tuesday 12:00-2:50

One semester: 2 credits

Instructor: M. Lippman

Students will engage in developing, expanding and challenging their image-making to discover their unique vision as well as to arrive at an intensely personalized style and statement. Photography is an extraordinary creative tool for exploring our lives and ourselves. The work involved in this exploration, however, requires a commitment to hard work and an investment in making the time for one's work. Students will be required to dig deeply into their own resources and their own lives. They will be encouraged to explore and stretch their talents and to take those talents seriously. Students will examine new techniques while continuing to refine others; work on, or work out, some new concepts and produce new work with a strong personal voice. There will be a strong emphasis on taking

risks. This course will include guest artists; weekly assignments to incite the imagination, allow spontaneity and indulge fantasy; and tough and loving critiques of student work. *Note: Please bring one photograph to the first session.*

Course #	Semester
PHD-2060-C	fall
PHD-2060-D	spring

PHD-2060

Photo Critique

Wednesday 12:00-2:50

One semester: 2 credits

Instructor: E. Weeks

This class will explore using the medium of photography for self-expression.

By harnessing the passion of the photographic process, analyzing intentions before and after making the picture, and submitting the results to constructive criticism, students will create a strong, cohesive and expressive body of work.

The class is structured around extensive group critiques. Students must be self-motivated and able to create and produce individual assignments of their choice.

At the end of the semester, students are required to submit an artist's statement to accompany their work. There will be class trips to contemporary art galleries specifically relating to students' work. *Note: Please bring your portfolio to the first session.*

Course #	Semester
PHD-2060-E	fall
PHD-2060-F	spring

PHD-2060

Photo Critique

Thursday 3:00-5:50

One semester: 2 credits

Instructor: J. Williams

The making of a photograph is not something that occurs only in the fraction of a second when the shutter is released. It is an ongoing process that requires attention, receptiveness and creativity. The capacity for creativity, to see the world as fresh and new, lies in every person. This class will provide an environment where students are encouraged to work undeterred within their creative processes, and hopefully take some risks. Each week, students will present work for class critiques and participate in informed and constructive discussions of all photographs. The goal is to assist each photographer in discovering and nourishing a personal vision (how to place oneself in relation to what one perceives) and in mastering the requisite tools and materials. Students are regularly exposed to the works of established and emerging artists through slides, books, films, and gallery and museum visits. *Note: Please bring your portfolio to the first session.*

Course #	Semester
PHD-2060-G	fall
PHD-2060-H	spring

PHD-2080

Intermediate Digital Photography

One semester: 2 credits

Students will further their knowledge of image construction, manipulation, retouching and collage techniques, using the Adobe Photoshop program and software extensions. Emphasis will be placed on an exploration of the full potential of all aspects of the application. In addition to exploring various advanced digital imaging techniques, students will be encouraged to apply these techniques to their work, and to critically examine the profound effects that new imaging technologies are having on the ways we see and make art. A variety of topics will be covered, including advanced selection techniques, channels, paths, shape-and-text tools, blending modes, filter effects, service bureaus, color management, monitor calibration and digital cameras.

Course #	Day	Time	Semester	Instructor
PHD-2080-A	M	12:00-2:50	fall	L. Fleck
PHD-2080-B	M	6:00-8:50	fall	M. Wilson
PHD-2080-C	Tu	9:00-11:50	fall	R. Venables
PHD-2080-D	Th	12:00-2:50	fall	O. Wasow
PHD-2080-E	Th	3:00-5:50	fall	C. Shepard
PHD-2080-F	M	12:00-2:50	spring	L. Fleck
PHD-2080-G	M	6:00-8:50	spring	M. Wilson
PHD-2080-H	Th	12:00-2:50	spring	O. Wasow
PHD-2080-J	Th	3:00-5:50	spring	C. Shepard

PHD-2106

The View Camera and the Ethos of Slow Seeing

Friday 12:00-2:50

One semester: 3 credits

Instructor: R. Rothman

A course whose intention is not only to refine one's technical skills in the handling of the view camera, but also to explore the effects that the camera has on ways of seeing. The impact of the view camera on the history of photography will be discussed, as well as work by contemporary photographers such as Stephen Shore, Joel Sternfeld, Robert Adams and Andreas Gursky. Ultimately, the course is about the relationship between content and the tool used to describe the world.

Course #	Semester
PHD-2106-A	fall
PHD-2106-B	spring

PHD-2112-A

Experimental Darkroom Techniques

Friday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: J. Orabona

How many times have you developed your Tri-X in D-76? Are you tired of the same old results? If you want to break out of those photochemical doldrums, take this class. In the first semester, we will explore new ways to use familiar films as well as experimenting with new films and developers. We will experiment with sharp films, grainy films, infrared films as well as some Polaroid products; and also work with a wide variety of developers and toners. The second semester encompasses the realm of the extended print—experiments to challenge your creativity. We will analyze solarized prints and negatives, Polaroid transfers and several nonsilver processes such as calotypes, cyanotypes and gum bichromates.

PHD-2133-A

Go Shoot Yourself: A Class in Self-Portraiture

Tuesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: A. Robinson

The camera is a unique and often surprising source of self-revelation. Self-portraits in particular are a great way to explore one's experience, background, feelings and aesthetics. And they're an especially good vehicle for developing personal vision. Technique and formal considerations will be discussed along with ideas about picture-making. *Note: Please bring your portfolio to the first session.*

PHD-2234-A

Photographic Illustration

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: A. Turyn

A common way of working professionally is using photography to illustrate concepts and ideas, and we will focus on this way of working. Weekly assignments will be given. Critiques will be based on the success of communicating an idea, and the visual impact of the image. The photographic, illustrative work seen in magazines, books, etc., will be discussed as well as how photographers and art directors work together. Students will work individually and in groups to encourage the collaborative process.

PHD-3020-A

Lecture Series

Friday 12:00-2:50

Two semesters: no credit

Instructor: M. Foley

This lecture series will provide an introduction to several aspects of, and approaches to, photographic practices. A diverse group of photographers will show their work and share their experiences, providing information and insight into the requirements of working professional photographers.

PHD-3040-A**Photography Seminar**

Monday 12:00-5:50

Two semesters: 3 credits each semester

Instructor: E. Carucci

Having mastered the fundamental tools of photographic vocabulary, third-year students have the opportunity to build a body of work that embraces their individual interests and observations. This class will vigorously support these goals. Students need not be cautious and tentative, but fully committed to discovering what they never knew. *Note: Please bring your portfolio to the first session.*

PHD-3040-B**Photography Seminar**

Tuesday 3:00-8:50

Two semesters: 3 credits each semester

Instructor: E. Weeks

Students will undertake personal projects of their own choosing in a decidedly noncommercial approach to the medium. Discussion on wide-ranging topics, including contemporary photography, will emerge from in-depth critiques of student work. The intentions of the photographer will be continually compared to what is actually present in the photographs, while the process of making work and developing personal intentions and goals will be fully considered. The environment in which all of this is accomplished will be supportive in outlook. Only highly dedicated and inquisitive students who wish to push their work to the next level are urged to enroll. *Note: Please bring samples of your work to the first session.*

PHD-3040-C**Photography Seminar**

Tuesday 6:00-10:50

Two semesters: 3 credits each semester

Instructor: J. Maida

In this course, students will work toward the formation of an original body of work in which concept, content, technique and style are equally considered. Students are expected to produce photographs on a biweekly basis, to participate in class discussions, and to use occasional reading and writing assignments to aid in the development of their personal project. Students are strongly encouraged to challenge the conventions of photography to make thought-provoking and persuasive images. Visiting artists will also present their work and critique the work of the class. By the end of the course, students should have a coherent portfolio of pictures that they can speak about articulately. There will be required gallery walks and field trips in addition to class hours. *Note: Please bring your portfolio to the first session.*

PHD-3040-D**Photography Seminar**

Wednesday 3:00-8:50

Two semesters: 3 credits each semester

Instructor: A. Steiner

Critique incorporates in-class discussions of students' work, concepts and goals. This class encourages analysis of concept, process and presentation; utilizing guest speakers, slide presentations, readings, and museum and gallery visits. *Note: Please bring your portfolio to the first session.*

PHD-3040-E**Photography Seminar**

Thursday 9:00-2:50

Two semesters: 3 credits each semester

Instructor: M. Lippman

By third year, students have gathered the skills that enable them to make images competently with a camera. Now begins the great journey—to discover, refine and expand the uniqueness and direction of their own vision, as well as their individual aesthetic voice and style. This journey, although deeply satisfying, is a long and hard one that requires time and courage and commitment. Work will be challenging, intense and personal, both in class and out. Students must be prepared and willing to think, feel, explore and push their boundaries; to commit to quality time spent involved with their work, as well as the work of their colleagues. There will be guest artists, field trips, individual assignments and ongoing critiques that will be tough, but loving, and all aimed at helping each student to create a strong, personal, meaningful body of images. *Note: Please bring your portfolio to the first session.*

PHD-3040-F**Photography Seminar**

Thursday 9:00-2:50

Two semesters: 3 credits each semester

Instructor: J. Craig-Martin

This course will offer students the opportunity to create a coherent and meaningful body of work. Students are encouraged to push the boundaries of traditional picture-making. This involves theory, content, context and quality of the image. Students are required to participate in discussion of one another's work. A range of interests and practices will be expected. *Note: Please bring samples of your work to the first session.*

PHD-3040-G**Photography Seminar**

Friday 12:00-5:50

Two semesters: 3 credits each semester

Instructor: F. Potash

The intention of this workshop is to motivate the participants to think and to create new work. Students will have the freedom to cross over the barriers of traditional thought in photography by utilizing every possible medium at their disposal. The concerns of other artists will be examined and discussed. Concepts such as process, commitment, culture, myth, evidence, mediocrity, tension, etc., will be analyzed and used as springboards for ideas that can be incorporated into photographic images. This class proposes to provide the impetus for students to produce the best work they have done to date, and leave with the feeling that they have just begun. *Note: Please bring your portfolio to the first session.*

PHD-3050**Digital Photography: Imaging and the Internet**

One semester: 3 credits

Instructor: F. Backstrom

This course will focus on utilizing Web-authoring software and other Internet-related applications to create Web sites and online artwork. In addition to learning how to prepare images for use on the Web, we will explore the unique dynamics of interactivity and the fundamentals of effective Web design.

Course#	Day	Time	Semester
PHD-3050-A	W	9:00-11:50	fall
PHD-3050-B	W	9:00-11:50	spring
PHD-3050-C	W	12:00-2:50	spring

PHD-3050**Digital Photography: Color Management and Fine Art Digital Printmaking**

Thursday 9:00-11:50

One semester: 3 credits

Instructor: T. Ashe

The goal of this course is to develop a working understanding of the materials, practices and aesthetics of contemporary fine art digital printmaking, especially the use of digital color management tools. Through lectures, demonstrations, project-based assignments, as well as studio visits and field trips to digital labs and galleries, students will expand their proficiency and confidence in producing a personal artistic vision through various digital printmaking techniques. Included with the practical aspects of the course will be an exploration of historical and contemporary uses of digital imaging in commercial and fine art photography.

Course #	Semester
PHD-3050-D	fall
PHD-3050-E	spring

PHD-3050**Digital Photography: Imaging and Time-Based Media**

One semester: 3 credits

This course will examine ways in which photographers can employ digital video, motion graphics and sound applications in their artwork. Emphasis will be placed on understanding the complex relationship between the static image and the dynamics of motion, sound and time. In addition to creating a time-based work of art, students will learn how to output their work into the QuickTime and DVD formats. Applications to be used: Adobe Photoshop, Final Cut Pro, iMovie, After Effects, iDVD, DVD Studio Pro, QuickTime Pro, Media Cleaner.

Course#	Day	Time	Semester	Instructor
PHD-3050-F	Th	3:00-5:50	fall	O. Wasow
PHD-3050-G	Th	3:00-5:50	spring	O. Wasow
PHD-3050-H	Th	6:00-8:50	spring	TBA

PHD-3050**Digital Photography: Imaging and Desktop Publishing**

One semester: 3 credits

Instructor: K. Schaffer

The digital age offers photographers a number of options for producing and presenting their work. This course will examine how photographers can utilize digital imaging, illustration and page-layout applications to design books, catalogs, portfolios and posters. The fundamental difference between bit-mapped and vector-based software, as well as the techniques and aesthetics of effective page-layout design will be examined. Applications to be used: Adobe Photoshop, Illustrator, InDesign.

Course#	Day	Time	Semester
PHD-3050-J	Th	6:00-8:50	fall
PHD-3050-K	Tu	6:00-8:50	spring

PHD-3060**Contemporary Photography**

Fall semester: 3 credits

This course has two purposes. The first is to provide an overview of contemporary photography and its trends since 1960—not only fine art, but also advertising, photojournalism and any other commercial applications. It will be presented not as an isolated academic study, but something relevant to working today. The second purpose is to encourage students to develop their own criteria for looking at photographs. Students will be required to report on current developments, and their perception of and reaction to contemporary photography. They will be required to write about and to make presentations on their observations in an attempt to formulate and to articulate their own critical aesthetic.

Course #	Day	Time	Instructor
PHD-3060-A	M	6:00-8:50	L. Martin
PHD-3060-B	Tu	9:00-11:50	M. Foley
PHD-3060-C	Tu	12:00-2:50	P. Halpert
PHD-3060-D	Tu	3:00-5:50	A. Rosenberg
PHD-3060-E	W	9:00-11:50	B. Pollack
PHD-3060-F	W	3:00-5:50	A. Rosenberg
PHD-3060-G	W	3:00-5:50	R. Stevens
PHD-3060-H	Th	6:00-8:50	P. Gefter

PHD-3101**Advanced Black-and-White Printing**

One semester: 3 credits

Instructor: S. Kaplan

A workshop course for those who want to extend their printing skills to develop a personal printing style. The course will consist predominantly of work in the darkroom with critique of prints by the instructor.

Course #	Day	Time	Semester
PHD-3101-A	Tu	3:00-5:50	fall
PHD-3101-B	W	12:00-2:50	spring

PHD-3103**Advanced Color Printing**

One semester: 3 credits

This course is a continuation of PHD-2030, Color Printing. Students will make prints from color negatives or internegatives (Type C or Ektacolor prints). While still concentrating on the development of strong technical skills, students will

pursue a personal aesthetic direction. A portfolio of thoughtfully executed and finely printed images will evolve as a result of weekly individual and group critiques. Some assignments, technical lectures and outside research are also included.

Course #	Day	Time	Semester	Instructor
PHD-3103-A	Tu	6:00-8:50	fall	A. Turyn
PHD-3103-B	W	12:00-2:50	fall	E. Matczak
PHD-3103-C	Th	12:00-2:50	fall	A. Balsys
PHD-3103-D	W	3:00-5:50	spring	J. Culver

PHD-3113-A**Social Documentary**

Wednesday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: M. Levin

Why you photograph is just as important as what you photograph. Photographs are the visual statements of your personal view of the world. You do not have to travel thousands of miles to different cultures to find a subject. Photograph what is familiar to you—your town, family or backyard. We will investigate commitment to your vision while keeping in mind editors' needs. Subjects that will also be discussed are professional ethics, First Amendment rights, computer technology and how to break into the marketplace. The aim of this course is to produce a professional portfolio. *Note: Students may shoot in black-and-white or color.*

PHD-3123-A**Photo Caucus**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: W. Broecker

In this course, personal work will be evaluated on a regular basis with the aim of increasing each student's communicative and artistic skills, and in the development of meaningful self-evaluation. The critique principles of this course are these: (1) art communicates your discovery of and connection with the subject outside yourself that you care about most; (2) photography itself is not a subject, it is a medium—it transmits messages; (3) art can result when you use the medium of photography with skill and understanding to transmit a message of profound or joyful discovery and commitment; (4) critiques help you to recognize and understand when you have produced that kind of message, and when you encounter it in the work of others. Each student must produce work on a designated schedule and must participate in giving as well as receiving critiques. This class will be of most value to those who pursue reality rather than forms of fiction and illustration.

PHD-3133-A**Writing about Photography**

Thursday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: L. Yablonsky

Writing about an image can often reveal meaning that is not always evident from visual examination alone. Students are invited to make new discoveries about works by artists, photographers and their own work through a consideration of their written works and that of others. Discussion will involve all kinds of photography—documentary, setup, portraiture, fashion, still life—and such attendant notions as the camera as witness; the responsibilities of the photographer to subject, public and self; the photograph as an identity construct; abstraction and aesthetics in photography; the issue of exploitation; the impact of technology on the making and viewing of a photograph; and so on. Students will be given opportunities to pursue written projects of personal interest.

PHD-3151**Art and Commerce**

Monday 6:00-8:50

One semester: 3 credits

Instructor: TBA

Are there distinctions between making work for personal expression and for public consumption? Many of these lines have been blurred, when museums are hosting retrospectives of fashion photographers and magazine art directors scour galleries for new talent. In an industry which breeds fierce competition, a photographer's most effective artillery may well be his ability to stay true to his personal vision, even when producing commissioned images. In this class, we will consider

the relationships between these worlds and what this means as students prepare to go into the field with their portfolios. Regular assignments, critiques and visiting guests will help us to clarify our intentions. *Note: Open to juniors and seniors only.*

<i>Course #</i>	<i>Semester</i>
PHD-3151-A	fall
PHD-3151-B	spring

PHD-3163

Photo Bookworks

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: E. Wallenstein

This is a hands-on approach to the photo book using simple bookbinding methods. Students will create works consisting of groups of photographs, bound together in a completed form. We will investigate several handmade book structures, including the scroll, scrapbook, pamphlet, Oriental fold and fan. We will explore the concepts of series, sequences and pacing of images, within the books. Books will be examined from the viewpoints of both object and container. An historical overview of book arts in general, with photography books specifically will be presented. Biweekly assignments will be worked on during class time. Six to eight books, as well as a group project, will be completed. *Note: Open to juniors and seniors only.*

<i>Course #</i>	<i>Semester</i>
PHD-3163-A	fall
PHD-3163-B	spring

PHD-3164-A

Advanced Photo Bookworks

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: E. Wallenstein

Students will create several unique books of their photographs as well as an edition of at least five, containing their photographic portfolio. Readings will cover historical and theoretical aspects of book arts. Trips to libraries, publishers and artists' studios will be included. A class project will be completed as well. Prerequisite: PHD-3163, Photo Bookworks, or prior bookbinding experience.

PHD-3171

Photography Business and Practices

Tuesday 3:00-5:50

One semester: 3 credits

Instructors: S. Arthur, J. Schaps

Limit to 15 students

This course is designed for juniors and seniors to get a taste of the real world of photography. We will visit with established photographers; corporate clients, designers and advertising agencies; stock agencies and photographic suppliers as well as galleries and auction houses. Students will be introduced to the career possibilities within the photographic world and learn the business practices of the industry to be able to survive as photographers and ultimately prosper.

Note: Open to juniors and seniors only. Please bring samples of your work to the first session.

<i>Course #</i>	<i>Semester</i>
PHD-3171-A	fall
PHD-3171-B	spring

PHD-3207

Location Photography

One semester: 3 credits

Providing the technical background necessary for versatility and competence in location photography is the aim of this course. The objective is to develop each student's imagination in order to find visually compelling locations, to study the space and available light, and to determine what additional light to bring to the "set." This course will be supplemented with individual portfolio projects—both exterior and interior locations—and students will explore areas of their own special interests. *Note: Open to juniors and seniors only.*

<i>Course#</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
PHD-3207-A	M	3:00-5:50	fall	S. Friedman
PHD-3207-B	Tu	12:00-2:50	fall	TBA
PHD-3207-C	M	3:00-5:50	spring	S. Friedman
PHD-3207-D	Tu	12:00-2:50	spring	TBA

PHD-3209-A

Editorial Photography

Monday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: S. Friedman

For students who are interested in magazine photography, this class focuses on the collaboration between art directors and photographers. Art directors and photo editors will be guests each semester. Weekly assignments will be given, intended for the development of both content and technique. Emphasis will be placed on creative problem-solving and maintaining an individual style. The class is geared toward both the practical and the creative. *Note: Open to juniors and seniors.*

PHD-3219-A

Photographic Thinking: From Artist's Mind to Viewer's Eye

Friday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: A. Balsys

This course will explore the dynamic relationship that exists between the viewer and the picture in every successful photograph. How can you create a photograph that captures what your imagination holds, and not just what the lens gives you? What can you do to make as sure as possible that the viewer will "get" what you are trying to show? Designed to shorten the gap between the images in your mind's eye and those that show up in the viewfinder, this course will help to develop visual memory and the ability to previsualize the final picture, giving you more control over the internal and external processes that go into the making of powerful photographic statements. Practical exercises, discussions and critiques will be included as well as what tools, materials and technique should be chosen to make the picture as strong as possible. *Note: Open to juniors and seniors; sophomores may register with instructor's permission. Please bring examples of recent work to the first session.*

PHD-3223

Practical Theory

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: P. Umbrico

Limited to 12 students

This critique course will investigate the role of theoretical issues in art and photography, from modernism through postmodernism to the present, in order to understand their relationship to current photographic activity. We will define various artistic forms relative to, or inherent in, photography; through weekly readings, slide presentations and critiques, the class will attempt to locate each student's work within the context of these issues, in order to provide a deeper understanding of the work. Students will be expected to bring in new work every two weeks. This course is designed for students who wish to pursue personal artistic expression in their work. *Note: Open to juniors and seniors only.*

<i>Course #</i>	<i>Semester</i>
PHD-3223-A	fall
PHD-3223-B	spring

PHD-3228-A**Fashion: Concept and Narrative**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: TBA

Through discussion, practice and photographic assignments, this course will examine fashion photography as a conceptual vehicle. In the process, we will acknowledge the most progressive and subversive fashion work being created and the cultural underpinnings that have stimulated this work. This is not a studio class per se, but a discourse on contemporary narrative. Verbal participation is essential. *Note: Please bring your portfolio to the first session.*

PHD-3233-A**Advanced Fashion Photography**

Thursday 1:30-4:20

Two semesters: 3 credits each semester

Instructor: J. Kawa

This course is designed for students who are seriously interested in fashion. We will cover all aspects of the field: editorial, advertising, beauty and portrait. Both studio, with artificial lighting (tungsten and strobe), and location, with available light augmented by strobe, will be taught. Various camera formats, from 35mm to 4x5", will be used. Emphasis will be on the anatomy of a fashion shoot: working with models, hair and makeup people, editors, art directors, etc. Personal style will be stressed. Prerequisite: PHD-2040, Studio Photography.

PHD-3238-A**Commercial Careers**

Tuesday 9:00-11:50

Two semesters: 3 credits each semester

Instructors: G. Aroch, J. Pluchino

Limited to 18 students

For the photography student with commercial aspirations, this course will be driven by and focused on building a portfolio. Regular portfolio reviews will be balanced by the discussion of practical aspects of the field, from assisting to postproduction, to estimates, invoicing, stock and resale. Guest speakers, including art buyers, photo editors, producers and photo agents will add information and insight. *Note: Open to juniors and seniors only.*

PHD-3243**A Survey of Portraiture**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: R. Schulman

The class will survey the history of portraiture through the study of prominent photographers—Brassai, August Sander, Man Ray, Irving Penn, Berenice Abbott, Joel-Peter Witkin, among others. We will look at the relationships between the photographers and their subjects. We will be examining the formal portraits from the studios to the informal from the streets; the beauty and power of color as well as black-and-white photographs. We will also critique student work with a focus on style and influences. Assignments will be given.

Course #	Semester
PHD-3243-A	fall
PHD-3243-B	spring

PHD-3258-A**Still life: Objects of Desire and Disgust**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: K. Moscovitch

Fruit, lipstick, corpses, skin, insects, purses, diamonds and seashells: all items that have been imaged in modern photographic still life. The Dutch classical masters defined the still life as an expression of consumption and mortality through static physicality, but today the still life is most often associated with commerce. This course will lead an inquiry into the differences between the historical significance of still life and its modern possibilities, and students will be challenged to experiment with the genre. Commercial and self-expressive motivations will be equally addressed.

PHD-3261-A**Sexuality and the Nude**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Culver

The nude and its representational history, and the body as sexual object will be explored in this course, as well as the ways in which photography defines the erotic. Gay, lesbian and transsexual photography, and their censorship, will be examined. Students will be encouraged to develop a portfolio and respond to assignments. Slide lectures that examine 19th- and 20th-century artists who have concentrated on sexual subject matter will help to inform. *Note: Open to juniors and seniors only.*

PHD-3264-A**Humor in Photography**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Robinson

A serious exploration of the humor (deliberate or unintentional) in photographic imagery. Students will examine the work of established photographers who have successfully employed and incorporated humor, study how it has been previously used in their own pictures, and make new work that utilizes humor more effectively and/or subtly. Discussions will focus on visual puns, irony, wit, ingenuity, the comical, the kitschy, the absurd, the incongruous, the ludicrous, the funny, the clever and the just plain dumb. *Note: Open to sophomores, juniors and seniors.*

FID-3266-A**Photography in Fine Art**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Maul

While pronounced "dead" every so often, the painted "picture" never really goes away. Instead, painting survives (and flourishes) as a result of its collaboration with a medium once perceived to be its greatest foe—photography. This course will examine this historic co-dependence through lectures, gallery visits, guest lecturers and critique of student work. Artists as diverse as Salvador Dalí, Gerhard Richter and Tina Barney will be discussed in relationship to art history and in parallel developments in photography and print media. Of central concern will be recognized the reasoning process and decision-making employed in the production of a work of art—be it a painting-scaled photograph or a snapshot-size painting.

PHD-3274**Form and Concept**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: J. Vezzuso

A broad range of artistic endeavors will be considered in this class—painting, sculpture, literature, music, theater—in an attempt to expand each student's frames of reference to their own work. While diverse mediums and information will be included, student presentations will be based on individual interests and enthusiasms. *Note: Open to juniors and seniors only.*

Course #	Semester
PHD-3274-A	fall
PHD-3274-B	spring

PHD-3277-A**Investigation and the Private "I"**

Tuesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: S. Frailey

The premise of this class is the pursuit of content, the investigation of a sensibility that is unique to each individual. This process is a task of encouragement and permission, within an attitude of risk-taking, experimentation, courage and conviction, and a general subversion of preconceptions about the photographic medium. The agenda is for students to use the medium as a notation and discovery of their thought processes, as a vehicle to express themselves from their hearts and minds. Inspiration and information will be sought everywhere. The class requires a commitment to this process and a strong desire to develop a body of work relevant to each student's needs. All photographic genres welcomed; a sense of humor appreciated. *Note: Please bring your portfolio to the first session.*

PHD-3363**The Secret Sits in the Middle**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: M. Lippman

This course embraces the idea of the image as an outbreathing of a deeply personal self, as a reflection of one's inner journey. The class is about finding images from the inside out—finding that place within where imagination and intuition, the conscious and the unconscious, begin their dance. It's about befriending and honoring that inner reality, and discovering, actually uncovering, our own poetry with a visual narrative that resonates with, rather than evades, our unique history, our dreams and feelings, our center, our soul. The course is essentially about being interested in one's own sensitized surfaces, which will be additionally stirred and sensitized by readings (from Diane Ackerman to Rumi, Carl Jung, bell hooks, to name a few), by guest artists and poets, and through critiques. As Robert Frost said, "We dance around in a ring and suppose, but the secret lies in the middle and knows." *Note: Open to juniors and seniors only.*

Course # Semester

PHD-3363-A fall

PHD-3363-B spring

PHD-3386-A**Take Photos. Add Techniques. Stir.**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: F. Burrell

Begin with a photograph. Techniques taught in this class will take the camera's image apart and insert an artist's vision. A series of in-class workshops will show students how to change tone, color, subject matter and composition in a photograph. Solvent transfers, blueprints and chemical "erasers" will reduce the clutter in photographs. Photograms, multiple projections and drawings on acetate will add structure. Homemade lenses and unusual shooting assignments will change the camera's "drawing." Paint will mix with photography. Lectures on new theories of perception and traditional rules of academic painting will provide fresh understanding as the camera's record is turned into expressive pictures. This class does not provide access to darkrooms or computers. Instead, office copiers, slide projectors and one-hour mini-labs will be used as a "daylight darkroom."

PHD-3388-A**Landscape Photography**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Taylor

A writer on photography gave the title "Landscape as God" to a chapter on Ansel Adams. Too many people think of landscape photography as the perfect black-and-white print where the pebble in the foreground is as sharp as the farthest cloud on the horizon. This course will embrace many other approaches to capturing the outdoor world. All will be studied and discussed, from the sepia photos of the U.S. West of 1880 with the human figure always included for scale, to the blurred images of a stream by Linda Connor. The unifying element that makes or breaks any landscape photo, regardless of format, equipment or subject, is light. It gives definition to forms, illuminates or diminishes objects and provides the fleeting moment when artist and nature click. Students may capture their view of the outdoors with pinhole cameras or panoramic monsters; with black-and-white or color film. They must however, be prepared each week to venture beyond the cityscapes in search of their personal response to the even more chaotic "natural" world.

PHD-3411**Wood, Rubber, Leather and a C-Clamp**

Friday 9:00-11:50

One semester: 3 credits

Instructor: J. Sinnott

There's a long tradition in photography of the photographer/inventor. This course will help students to develop skills while they pursue a specific project that aids in the realization of their vision and personal style. Students will construct cameras, lenses and accessories; make modifications to existing equipment, or create a device help to achieve specific photographic results. You will learn to

select appropriate materials, develop problem-solving strategies and acquire the necessary skills to see your project from concept to finished, functional device. Projects can be large and complex or small and simple. Class time will be spent on design and construction. As work progresses and projects begin to yield images, they'll be adjusted and refined to provide superior results. Participants will be taught basic shop safety and will be supervised when using power tools. Projects will vary each semester.

Course # Semester

PHD-3411-A fall

PHD-3411-B spring

PHD-3416**Display, Presentation, Installation and Collaboration**

Thursday 12:00-2:50

One semester: 3 credits

Instructor: P. Garfield

Focusing on the application of theory and practice, this class will explore the uses of visual information in space. We will concentrate on the numerous implications of the relationship between the artist, the artistic object, the audience, and on the use of this triangular relationship in conveying ideas. Using photo editing, drawing and drafting, model construction, computer and digital technology, experimental materials and nontraditional approaches in installations, we will explore aspects of presentation such as formal, spatial and political. Both individual and collaborative approaches will be used. Also included will be written and oral presentation. Discussions, slides and electronic media presentations, guest lectures and student experimentation to explore ideas, purpose, process and signature in exhibition will be employed. Texts will include excerpts from *Visual Display*, Slater; *Before Photography*, Galassi; *Inside the White Cube*, O'Doherty; *Space, Site, Intervention*, Suderburg; *The Power of Display*, Staniszewski; *Visual Display of Quantitative Information*, Tufte; *New Media in Late 20th Century Art*, Rush.

Course # Semester

PHD-3416-A fall

PHD-3416-B spring

PHD-3423-A**Photo Editing/Curatorial Projects**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: A. Brez

The photograph's flexibility, its ability to accrue meaning depending on context, is the basis of this class. Two different but related procedures will be explored: (1) The curatorial process in which exhibitions are formed that explore various themes and (2) photo editing in which photographs are chosen or assigned to accompany printed text. It is a workshop class, and students will participate in these processes with work from both inside and outside the College community. Pictorial research and an informative attitude are expected, but this is also an opportunity for ideas and themes in each student's individual work to be identified and amplified.

PHD-3474-A**The Personal Image, the Individual Voice**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Linn

This course investigates the complex relationship between what you know, what you are taught and what you learn through actively looking, shooting, printing, editing and looking again. The goal is to find and build a personal vision through a series of class-directed experiments. The class is particularly helpful for students who wish to go beyond preconceived agendas of what constitutes a successful photograph. Random chance, hard work, intuition and desire are employed.

PHD-3524**No Place Like Home**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: J. Maida

In this critique-based course, we will explore various notions of home and how our understanding of family and domestic space influences our conception of what home is. Students will use weekly class discussions to guide them in developing a series of photographs that directly addresses their own ideas of home and family. We will closely consider the role and treatment of the domestic landscape in contemporary art and film through regular slide lectures, film screenings and reading assignments. We will look at the work of photographers and directors including P. T. Anderson, Tina Barney, Richard Billingham, Larry Clark, Philip-Lorca diCorcia, Sally Mann, Lee Friedlander, Nan Goldin, Douglas Sirk, Laurie Simmons, Todd Solondz, Larry Sultan, Wolfgang Tillmans and John Waters, as well as the work of visiting artists. Students are strongly encouraged to use this course to develop a working method to breaking down psychological barriers when photographing in different situations to produce images that are specific, personal and revealing. This class is open to all genres of photography. *Note: Open to juniors and seniors only. Please bring your portfolio to the first day of class.*

Course # Semester

PHD-3524-A fall

PHD-3524-B spring

PHD-3671-A**Photography and the Cinema**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Maul

Both mainstream and independent cinema can play a subconscious role in the photography student's practice, operating like a deep depository of false memories when confronted by the real. This class will deepen the consideration of the moving image and how it informs the still image, using examples from artists in the 1970s who used photography and found justification in film to work in the current artistic community that appropriates film narrative. We will also address the vigorous relationship of commercial photography with cinema. In addition to lectures and critiques, readings will be assigned and discussed. Emphasis will be placed on articulating ideas as part of an individual's reasoning process.

PHD-3761-A**Digital Video and Photography**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: G. Vezzuso

With the proliferation of digital equipment, making creative and professional-quality video is within reach. Using video cameras or simple point-and-shoot cameras with video capability, students will create conceptual projects using time, movement and sound. Home movies, contemporary art video and works of master filmmakers (Eisenstein, Epstein, Murnau, Antonioni, Fellini and Ray) will be viewed and discussed. Students will be required to make one or more 60-second video relating to their photography project.

PHD-3806-A**Advertising, Graphic Design and Photography**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructors: TBA

The purpose of this course is to give photography, graphic design and advertising majors the opportunity to work on projects together as they would in the professional community. The course will be collaborative and assignment driven, and will be taught by instructors from each discipline. *Note: Open to senior advertising and graphic design majors, and junior and senior photography majors only.*

PHD-3852**Photography in NYC Public Schools**

Friday 9:00-11:50

One semester: 3 credits

Instructor: M. Fishman

This course is an outreach program in which third- and fourth-year photography students will go into New York City public high schools to teach basic black-and-white photography to a select group of students. SVA students will assist in the development of lesson plans and assignments, and participate on field trips to take pictures together and learn about film processing and basic darkroom techniques. Students will discuss how to approach a new subject and what elements make a powerful photograph; you will also have an opportunity to discuss your own work, and share your expertise and critical knowledge. This experience will help you to gain confidence through the articulation of technical and aesthetic issues and, in the process, contribute to the future of the medium and the community of New York City.

Course # Semester

PHD-3852-A fall

PHD-3852-B spring

PHD-4080-A**Photography Thesis**

Monday 6:00-8:50

Two semesters: 6 credits each semester

Instructor: J. Astor

This course offers analysis of each student's previous work with respect to personal expression, quality and direction toward future specialization. We will establish the thesis theme of each student by continually reviewing current work to maintain continuity of the theme. Assignments will focus and reinforce the student's chosen direction. We will develop philosophy, ethics, direction and goals through class discussion of projects, and examine and discuss published photography and the work of established photographers. There will be guest speakers.

PHD-4080-B**Photography Thesis**

Tuesday 12:00-2:50

Two semesters: 6 credits each semester

Instructor: B. Pollack

The focus of this class is to develop ideas and concepts into a coherent body of work. Students are expected to produce a single, self-directed project. Classes will mostly consist of dialogue and in-depth critique of students' work. Students are expected to engage with their classmates work and to develop an appropriate vocabulary to discuss photographic work intelligently. Photography in its many possible manifestations will be considered. Students are encouraged to experiment. The work of contemporary artists working in photography and related media will be discussed. There will be field trips to galleries. Short readings will be assigned.

PHD-4080-C**Photography Thesis**

Wednesday 9:00-11:50

Two semesters: 6 credits each semester

Instructor: T. Maul

Not too long ago the worlds of "fine art" and "commercial" photography enjoyed a specific, but uneasy, distance from each other. These two worlds seem closer than ever before, and often cannot be told apart. This course will seek to examine the social, cultural and economic conditions that have redefined both the photographer and the image-driven world. The individual working with a camera may function as a computer technician, businessperson, music video director, self-publisher, filmmaker, and even artist. Consequently, the central theme of weekly discussions will be the symbiotic relationship between art and commerce, and how they continue to reference and inform each other. Mainstream films which feature photographer protagonists (from *Blow Up* to the recent *High Art*) will be screened in an attempt to locate the photographer as mythic culture hero and to debate the viability of that image in contemporary society. In addition to selected readings and field trips, observational skills (over technical skills) will be required.

PHD-4080-D**Photography Thesis**

Wednesday 12:00-2:50

Two semesters: 6 credits each semester

Instructor: TBA

According to something called the Wollman Organization there are more than five billion photographs taken annually in the United States alone. That's 13,698,630 pictures a day, or 570,776 an hour, which is a lot of photographs. How can we make a good one then? This class will examine student practices and ideas. Are your pictures doing what you think they're doing? We'll ask each other questions: What's this image about, what works, what doesn't? Why? Individual and group critiques will be the rule as will regular visits to galleries, museums, and artists' studios. We will look at more than just photography. Students will be in the trenches, so to speak, so that they are conversant with and engaged by a wide variety of artistic expression. The goal: to make a photograph that stands out and is outstanding.

PHD-4080-E**Photography Thesis**

Wednesday 3:00-5:50

Two semesters: 6 credits each semester

Instructor: S. Frailey

This course will assist in the formation of a coherent and unpredictable body of work that challenges and subverts preconceptions of the photographic medium. A commitment to this process and responding to your classmate's work is required; the course is a collaboration. The intent is to support an interest in all different kinds of photography and the premise that the most meaningful work in all genres shares self-expressive motives.

PHD-4080-F**Photography Thesis**

Wednesday 6:00-8:50

Two semesters: 6 credits each semester

Instructor: C. Chermayeff

This class will consist of an ongoing and in-depth critique of student work and will offer guidance and encouragement, culminating in a coherent body of work that reflects individual interests. We will also discuss the photographic industry and each student's relationship to particular facets of it. Verbal participation is an essential element of the class.

PHD-4080-G**Photography Thesis**

Thursday 3:00-5:50

Two semesters: 6 credits each semester

Instructor: B. Sullivan

We will approach photography not mainly as a separate discipline divided into documentary, fine art and commercial, but as a critical and flexible medium, whose internal and external boundaries are less distinct. We will look at photography within a critical frame shared by other visual arts. Students usually work along the lines of their own choice, and are encouraged to experiment, change and explore new territory in their work. Some projects will be assigned. Classes are mostly devoted to critique of student work; slide and video presentations of photographers and artists, past and present will be included. There will be assigned readings.

PHD-4080-H**Photography Thesis**

Thursday 3:00-5:50

Two semesters: 6 credits each semester

Instructor: A. Frame

This class will grapple with issues that pertain to the development of a coherent body of work, including the relevance and scope of content; the freshness of approach and its suitability to content; the relationship of the work to recent developments in photography; the degree of exploration of an idea and stylistic choice. Field trips to galleries and many short readings from magazines will be assigned.

PHD-4999-A**Photography Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable exposure and experience through an internship with a sponsor/employer. Internships are available to full-time juniors and seniors who have earned a cumulative grade point average of 3.25 or better. To receive credit, students must get approval in advance from their department chair, academic advisor and the internship coordinator. Students must work a minimum of 150 hours (10 hours per week); the upkeep of a journal and evaluations throughout the semester are also required. Elective studio credit is awarded for the successful completion of an internship.

Photography Electives Open to All Departments

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

PHD-1003

Basic Photography

Monday 9:00-11:50

One semester: 3 credits

Lab fee \$45

Instructor: I. Diggs

A workshop course for the novice photographer and relative beginner, covering cameras, equipment, negative development, enlarging, bleaching, spotting and mounting. There will be considerable darkroom work with critique and correction of each student's work, with an emphasis on creativity and self-expression through personalized assignments and critiques. *Note: Darkroom facilities are available during class hours only.*

Course #	Semester
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PHD-1003-A	fall
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PHD-1003-B	spring
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PHD-Dkroom

Darkroom Access

One semester: no credit

Lab fee: \$250

Students who want access to the fourth-floor darkrooms in the Photography Department must register for PHD-Dkroom. Prerequisite: PHD-1003, Basic Photography.

Course #	Semester
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PHD-Dkroom-A	fall
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PHD-Dkroom-B	spring
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PHD-3386-A

Take Photos. Add Techniques. Stir.

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: F. Burrell

Begin with a photograph. Techniques taught in this course will take the camera's image apart and insert an artist's vision. A series of in-class workshops will show students how to change tone, color, subject matter and composition in a photograph. Solvent transfers, blueprints and chemical "erasers" will reduce the clutter in photographs; photograms, multiple projections and drawings on acetate will add structure. Homemade lenses and unusual shooting assignments will change the camera's "drawing." Paint will mix with photography. Lectures on new theories of perception and traditional rules of academic painting will provide fresh understanding as the camera's record is turned into expressive pictures. This course does not provide access to darkrooms or computers. Instead, office copiers, slide projectors and one-hour mini-labs will be used as a "daylight darkroom."

PHD-3416

Display, Presentation, Installation and Collaboration

Thursday 12:00-2:50

One semester: 3 credits

Instructor: P. Garfield

Focusing on the application of theory and practice, this class will explore the uses of visual information in space. We will concentrate on the numerous implications of the relationship between the artist, the artistic object, the audience, and on the use of this triangular relationship in conveying ideas. Using photo editing, drawing and drafting, model construction, computer and digital technology, experimental materials and nontraditional approaches in installations, we will explore aspects of presentation such as formal, spatial and political. Both individual and collaborative approaches will be used. Also included will be written and oral presentation. Discussions, slides and electronic media presentations, guest

lectures and student experimentation to explore ideas, purpose, process and signature in exhibition will be employed. Texts will include excerpts from *Visual Display*, Slater; *Before Photography*, Galassi; *Inside the White Cube*, O'Doherty; *Space, Site, Intervention*, Suderburg; *The Power of Display*, Staniszewski; *Visual Display of Quantitative Information*, Tufte; *New Media in Late 20th Century Art*, Rush.

Course #	Semester
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PHD-3416-A	fall
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PHD-3416-B	spring
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PHD-3423-A

Photo Editing/Curatorial Projects

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: A. Brez

The photograph's flexibility, its ability to accrue meaning depending on context, is the basis of this class. Two different but related procedures will be explored: (1) The curatorial process in which exhibitions are formed that explore various themes and (2) photo editing in which photographs are chosen or assigned to accompany printed text. It is a workshop class, and students will participate in these processes with work from both inside and outside the College community. Pictorial research and an informative attitude are expected, but this is also an opportunity for ideas and themes in each student's individual work to be identified and amplified.

PHD-3524

No Place Like Home

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: J. Maida

In this critique-based course, we will explore various notions of home and how our understanding of family and domestic space influences our conception of what home is. Students will use weekly class discussions to guide them in developing a series of photographs that directly addresses their own ideas of home and family. We will closely consider the role and treatment of the domestic landscape in contemporary art and film through regular slide lectures, film screenings and reading assignments. We will look at the work of photographers and directors including P.T. Anderson, Tina Barney, Richard Billingham, Larry Clark, Philip-Lorca diCorcia, Sally Mann, Lee Friedlander, Nan Goldin, Douglas Sirk, Laurie Simmons, Todd Solondz, Larry Sultan, Wolfgang Tillmans and John Waters, as well as the work of visiting artists. Students are strongly encouraged to use this course to develop a working method to breaking down psychological barriers when photographing in different situations to produce images that are specific, personal and revealing. This class is open to all genres of photography. *Note: Open to juniors and seniors only. Please bring your portfolio to the first day of class.*

Course #	Semester
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PHD-3524-A	fall
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PHD-3524-B	spring
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PHD-3671-A

Photography and the Cinema

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Maul

Both mainstream and independent cinema can play a subconscious role in the photography student's practice, operating like a deep depository of false memories when confronted by the real. This class will deepen the consideration of the moving image and how it informs the still image, using examples from artists in the 1970s who used photography and found justification in film to work in the current artistic community that appropriates film narrative. We will also address the vigorous relationship of commercial photography with cinema. In addition to lectures and critiques, readings will be assigned and discussed. Emphasis will be placed on articulating ideas as part of an individual's reasoning process.

Undergraduate Electives Open to All Departments

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>. The online Registration Book can be accessed through SVA-NET.

The following elective courses are open to students from all undergraduate and graduate departments. These courses represent a sampling of the undergraduate elective offerings available that may be of particular interest to students from diverse concentrations of study.

ADVERTISING AND GRAPHIC DESIGN

The following elective courses in advertising and graphic design are open to all students who satisfy the prerequisite(s). In addition, students can register for second- and third-year advertising and graphic design courses (listing begins on page 49 of this book) with permission from the department chair.

GDD-2163-A **Basic Three-Dimensional Graphic Design**

Friday 12:00-2:50

Two semesters: 3 credits each semester

Instructor: J. Diresta

Three-dimensional graphic design is an emerging field that has opened various job opportunities in a most experimental area. You will be taught to translate your concepts into personalized 3D objects by drawing upon inspiration from all art disciplines. The course will cover many innovative as well as traditional techniques in assemblage, papier-mâché, wood, casting, mold-making in several media, etc. The course will be augmented by guest lecturers and demonstrations of techniques and procedures.

GDD-2176 **Graphic Designer as Image Maker**

Two semesters: 3 credits each semester

Instructor: S. Dana

From the cave wall to the computer screen, the desire to communicate one's unique vision has always existed. A great concept combined with the right technique, be it finger painting or Adobe Photoshop, can produce extremely powerful images. This course will focus on exploring style in graphic design through experimentation with various mediums such as collage, rubbings, image transfers, use of found objects, and many other techniques. Students will be encouraged to think and create in nonconventional ways. Projects for this course will include book covers, CD packages, editorial illustrations, food packaging and poster designs. Field trips will be included.

Course #	Day	Time
GDD-2176-A	Tu	12:00-2:50
GDD-2176-B	Tu	3:00-5:50

GDD-2177 **Originality**

Two semesters: 3 credits each semester

Instructor: A. Leban

How can you make your work stand out in the midst of the thousands of visual and verbal messages that bombard the public each day? How can you make your work distinctly, unmistakably yours? By questioning and rethinking your preconceived ideas and assumptions about what makes art, what makes it "good" or "bad," and what applications are possible for your work. You will assign yourself projects that we'll critique in order to identify your uniqueness and to remove any obstacles to it. We'll consider how standards and influences affect the originality of your ideas and executions, among other issues. New ideas can only result from thinking in new ways; this is the emphasis of the course.

Course #	Day	Time
GDD-2177-A	W	9:00-11:50
GDD-2177-B	W	12:00-2:50
GDD-2177-C	Th	9:00-11:50

GDD-2178-A **Textile Design**

Wednesday 3:00-5:50

Two semesters: 3 credits each semester

Instructor: C. Joyce

Complete instruction in designing for studio and freelance work. Creative fabric design for the fashion apparel market (women's, men's and children's) and the home furnishing decorative market (drapery, sheets, wallpaper) will be discussed. Designs will include floral, paisley, chintz, liberty, ethnic, conversational, geometric, contemporary and coordinate patterns. Thorough instruction in layout: tossed, spaced, border, patchwork. How to find and use reference material is included. How to do repeats and color combinations. Tracing, drawing and special painting techniques such as batik, warp, bleach, woodblock and flower shading will be shown; all valuable techniques for use in other fields—illustration, graphics, interior and fashion design, etc. The use of gouache, transparent dyes, and pen-and-ink will be examined. Computer textile designing and its relation to traditional methods will be discussed. This course is geared toward developing a professional portfolio for those seeking a job in today's market.

ART HISTORY

Please refer to the art history section of this book (beginning on page 62) for a complete listing of art history courses open to all departments. The following is a sampling of course offerings.

AHD-2226-A **American Art: The Rise of Pop Culture**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: D. Goldberg

Beginning in the 1920s through Neo-Dada of the 1950s, this course will examine the rise of American pop art and its focus on consumer culture. Discussions will include an exploration of pop art's European antecedents; the movement's zenith in the 1960s with artists such as Warhol, Lichtenstein and Oldenburg; pop manifestations in Europe; commodity art of the 1980s and pop art's lasting influence.

AHD-2831-A **Introduction to Visual Culture**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: R. Leslie

Tired of hearing about art versus design versus advertising versus the comic book? This course is designed to explore the issues of what constitutes culture; who said so, why, and what we can learn from and change about it. Our "society of the spectacle" engages case studies from sports, the mall, Madonna, James Bond, drag balls, Disneyland, Spike Lee, television, comic books and, yes, the fine arts, for their role in the construction of cultural values. Subtopics range from contemporary myth, the hero and heroine, the use of stereotypes and icons, attitudes toward gender and ethnicity and their consequences for the meaning and understanding of "culture." Critical approaches are introduced to explore how cultural norms are established and to develop your own position in the current debates. Readings are from the German Frankfurt and British Birmingham schools of social thought, film and visual theory, studies in popular culture, feminism and cultural theory.

AHD-3982-A **The Culture Club**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: L. Yablonsky

Limited to 15 students

For this workshop in art criticism, students will explore the ways in which arts journalism operates in our culture. How does the press influence the public's perception of art? How does it impact an artist's career? What are the different attitudes expressed by such journals and newspapers as *Artforum*, *October*, *The New York Times*, *Time Out New York*, *The New Yorker*, *Film Quarterly*, among others? What responsibilities do artists and critics share? How do you pitch a story idea? Identify the issues? Students will develop their critical faculties by attending performances and events in theater, dance, film and visual art; writing

reviews; reading and occasionally visiting with, current critics, such as Robert Hughes, Louis Menand, Peter Schjeldahl, Ben Brantley and Michiko Kakutani; and researching historic contributions to the field from such writers as John Ruskin, Clement Greenberg, James Agee, Dorothy Parker and John Berger.

AHD-3997-A

Intersections of Art, Science and Technology

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: S. Anker

From atomic theory to the decipherment of the human genome, science has spilled out of the laboratory and into our lives. When we add to this mix the invention of the Internet and its global perspectives in cyberspace, a revolution is upon us. As scientists engage in molecular makeovers, plastic surgery and nanotechnology, the corporeal body has become a topic of public and aesthetic discourse in itself. This course will examine the ways in which artists are addressing genetic engineering, new anatomical models, reproductive technologies, and cloning as part of the emergent "sci-art" movement taking place in the U.S. and abroad. Other topics will include genetically modified food, the commodification of bio-matter as well as lab residencies for visual artists. In addition, new imaging and 3D digital technologies will be conceptually explored. Field trips and visiting speakers complement the course material.

AHD-3999-A

Art Creates Communities: Project in Chelsea

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Martegani

The effects of gentrification on disadvantaged communities and how artists may contribute to bridging cultural and social gaps will be researched and explored through on-site projects. The first part of the course will seek to define public art, study the interconnection of art and community, and address such questions as: Can artists truly collaborate with communities? Who are "the public"? Can art contribute to society, affect it, perhaps better it? Our case study is located in Chelsea, a neighborhood radically transformed by recent economic initiatives, including the influx of high-end art galleries; it is now a diverse area—home to condominiums as well as local public housing developments. Two artists will be invited to work with a group of children from the local Clinton Middle School, engaging them in different ways according to their own interests, artistic language and sensibility, and creating true works of art. Projects will encompass a variety of media. Artists who participated in the past include Tim Rollins, Gary Simmons, Anna Gaskell, Michael Joo, Elmgreen and Dragset, Luca Buvoli, Slater Bradley, Saya Woolfalk and Hope Ginsburg. Students will also work in a group on their own art project with the children. At the end, they will help install their collaborative projects in an exhibition at the middle school.

COMPUTER ART

For a complete listing of undergraduate computer art courses open to all departments, please refer to pages 84 and 85 of this book. The following is a sampling of course offerings.

SDD-2107-A

Techniques for Visual Thinking

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Cudlitz

This is a course that will expand the students' understanding of drawing to encompass the skills and vocabulary of diverse visualization methods. Students will learn techniques used in a variety of design and media disciplines to facilitate both individual and collaborative creative processes. Each student will be required to complete 12 specific group and individual visualization tasks and assignments in a standard sketchbook/journal format. The course will explore techniques for time-based linear media as well as nonlinear concepts and processes. Class participation is required and is an essential aspect of this course. Students should have basic drawing skills.

SMD-2134-B

Humorous Illustration for Computer Artists

Thursday 12:00-2:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: A. Levin

This course is designed for students who aspire to work as professional illustrators, choosing humor as their medium of expression. Students will learn how to create and execute humorous content using Adobe Photoshop and Illustrator. The course will cover choreography of visual and subjective matter, the narrative, working with subtext and adhering to concept. Computer techniques, personal style, as well as the structure and use of humor in the development of dynamic work will also be covered. Professional-level assignments will be given in such areas as political and gag cartooning, magazine illustration, children's books, advertising, and others. There will be heavy individual critiquing and guest lectures by top working professionals. Prerequisite: SMD-1020, Foundations in Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-2134-A.*

SMD-2243-B

Photoshop: Beyond the Foundations

Monday 3:00-5:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: C. McCormack

People often say they know how to use Adobe Photoshop, but do they really know its most important features and how to harness its power? Each class session will concentrate on one isolated aspect of Photoshop. By the end of the semester, every student will be a Photoshop power user. Issues to be focused on include levels, curves, actions, layer styles, filters, extract, alpha channels and liquefy, among others. In one semester, this course will cover the Photoshop universe. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-2243-A.*

SMD-3221-B

Advanced Adobe Photoshop Techniques

Wednesday 9:00-11:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: K. Eismann

This course will explore the most advanced creative and production techniques of Adobe Photoshop, including image layer management, shapes and vector masking as well as integrated Web tools. Students will identify their professional and creative goals as they develop a portfolio of images. They will learn to design images for maximum results, whether the images are created for photographic printing, offset reproduction or the Web. The entire imaging process will be examined and explained, along with the most effective shortcuts that will speed the production process. Prerequisite: SMD-2243, Photoshop: Beyond the Foundations, or equivalent. *Note: This course is cross-listed with SMD-3221-A.*

SMD-3231-B

Digital Photography for Computer Artists

Wednesday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: K. Eismann

This intensive hands-on course will introduce you to the fundamental concepts of classic photography, including: determining proper exposure, lighting, lens choices, image composition, black-and-white and color photography. In addition, the course will delve into the most important aspects of digital photography such as: which file formats are best, camera management, and advanced digital dark-room techniques with Adobe Photoshop. The course will cover fundamental studio lighting techniques as well as provide a thorough understanding of digital camera types. Students will come away with a working knowledge of photographic exposure techniques to compensate for variety of lighting situations and an understanding of camera optics and their impact on image composition. Students must provide or have access to their own digital camera. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3231-A.*

SCD-3341**Digital Matte Painting**

Thursday 9:00-11:50

One semester: 3 credits

Lab fee: \$250

Instructor: D. Mattingly

Digital matte painting (DMP) is a field that has been around since the early days of still and moving images. Initially created as paintings on large pieces of glass, the digital revolution has extended the form to levels previously unimagined. In the current climate of heavy visual-effects productions in film, broadcast, the Web and video games, the skills necessary to perform quickly and with emotion have become all the more crucial. The beauty of working in digital matte painting is that it employs traditional art skills blended with cutting-edge technology. This course will introduce students to the history of the medium, the philosophy of "style" (photorealistic, non-photorealistic) and the practical applications used to execute a shot. Prerequisites: SCD-3229, 3D Modeling and Animation with Maya, and SMD-3258, Advanced Adobe After Effects, or equivalents. *Note: This course is cross-listed with SCD-3341-A and SCD-3341-C.*

Course #	Semester
SCD-3341-B	fall
SCD-3341-D	spring

FILM, VIDEO AND ANIMATION

For a complete listing of undergraduate film, video and animation courses open to all departments, please refer to pages 118 and 119 of this book. The following is a sampling of course offerings.

CFD-1074-A**Acting for Film**

Fall semester: 3 credits

Tuesday 6:00-8:50

Instructor: A. Rapoport

Limited to 16 students

This course is designed as an introduction to the world of actors and their techniques. Built on the basis of moment-to-moment reality, sense memory, improvisation and intuitive use of the self, students will learn how to create believable characters for the screen. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism essential to direction.

AND-1103-A**Introduction to Animation**

Monday 2:00-6:50

Fall semester: 3 credits

Instructor: B. Ramos

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Most importantly, this course will emphasize drawing skills, and the importance of one drawing in the context of many. Basic construction, line of action, perspective and looking—before touching pencil to paper—are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character mode sheets, animal anatomy and live models will be drawn in every class. Students will complete a 30-second pencil test from storyboard through shooting.

CFD-2080-A**Production Design**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: V. LoBrutto

The purpose of this course is to investigate and understand the role of production design in the filmmaking process. We will begin by tracing the history of art direction in the Hollywood studio system through the work of leading art directors. Particular attention will be given the work of William Cameron Menzies and how his contributions led to the advent of the production designer. The craft and job of the production designer will be explored in detail. The process and working

methods will be defined and explained with particular focus on how directors collaborate with designers to capture their vision on film.

AND-3137**Creating Unforgettable Animation Characters**

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: D. Solomon

Limited to 18 students

This course will delve into the process of creating animated characters. Methods of researching, creating a back story and understanding character psychology will be discussed and analyzed. Classic characters such as Bugs Bunny, Daffy Duck, Wile E. Coyote, and Beavis and Butt-Head will be screened and studied. Students will design and produce a profile on a character of their own creation.

Course #	Semester
AND-3137-A	fall
AND-3137-B	spring

FINE ARTS

For a complete listing of fine arts courses open to all departments, please refer to second- and third-year fine arts courses (listing begins on page 127 of this book). The following is a sampling of course offerings.

FDD-2020-B-D**Anatomy**

Two semesters: 3 credits each semester

Instructor: A. Gerndt

Anatomy can offer a concrete structure for drawing and painting the figure. This studio course will relate the study of the skeleton and the muscles to the live model. The first semester will concentrate on the skeleton and the second on the muscular system. A strong emphasis will be put on drawing. Please bring a quality anatomy book such as *Albinus on Anatomy* by Hale and Coyle or *Anatomy for the Artist* by Jenő Barcsay.

Course #	Day	Time
FDD-2020-B	W	9:00-11:50
FDD-2020-C	W	12:00-2:50
FDD-2020-D	W	3:00-5:50

FID-2211-A**Computers in Fine Art: Techno-Drawing**

Tuesday 12:00-2:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: S. Miller

This introductory course will investigate the possibilities of using the computer in contemporary art as a tool for personal expression (and promotion). We will focus on computer-printed and computer-assisted flat work, including books, paintings and digital prints. The course will also include an investigation of art on the Internet with the requirement of establishing a Web site. How the computer can interact with "traditional" mediums will be demonstrated through combining multiple techniques with an emphasis on conceptual approach and content-driven solutions. We will seek to answer the following questions: Why make art that uses digital means? More importantly, is it good art? Students will give their answers through a final project of their choosing.

FID-2954-A**Introduction to Video Art**

Thursday 9:00-11:50

Two semesters: 3 credits each semester

Equipment fee: \$200 each semester

Instructor: A. Pearlstein

This course is an introduction to the medium of video, within the context of contemporary art practice. It will introduce a range of conceptual, aesthetic and technical options through exercises, assignments and self-directed projects. There will be an emphasis on dialogue generated by work produced in the class, screenings of historical and contemporary video art, and current exhibitions. Students will be encouraged to consider their work in terms of the particular parameters of the medium, as well as in relation to other forms and the broader cultural field.

They will have the opportunity to present their work as single channel and in installation. Students will learn to take a video project from preproduction to the postproduction process, to complete the course with several finished projects.

FPD-2131-A

Color Theory

Monday 12:00 -2:50

Fall semester: 3 credits

Instructor: V. Giacalone

Knowledge of color theory is only as good as its application to personal means of expression for the students. This course will accompany creative projects with basic color theory, using painting rather than the Josef Albers' approach of cut Color-aid paper collages. By improving techniques of painting, such as scumbling and applying glazes and mediums, students can learn complex means of creating color relationships in their paintings. The theories which produced the modern movement in painting are included: Albers' interaction of color; color as light seen in impressionist and postimpressionist paintings; optical color mixtures; light and space; color in contemporary paintings. A term project will include an analysis of colors from a favorite painting in a gallery or museum.

FSD-3303-F

Interdisciplinary Workshop

Friday 9:00-5:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: G. Sherman

Artists are scavengers—we borrow ideas and resources we need from any source available. This workshop is for students who want to explore interdisciplinary practices common in the arts today. Our focus will be on both the production *and* reception of art. Intention is the starting point from which to investigate processes, materials and conventions that convey meaning, and mechanisms of presentation that intensify or subvert meaning. Resources include art, architecture, industry, design, craft, horticulture, cooking, fashion, theater, performance, film, video, television, music, language, science, etc. Students will be guided to develop their own particular interests. All media, processes and techniques are allowed. We will gather at the beginning of each session to discuss exhibitions, films, readings, lectures, and other activities that relate to our projects. The remainder of the session will be devoted to intensive work. Critiques and brainstorming sessions will be used to test ideas.

FID-3266-A

Photography in Fine Art

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Maul

While pronounced "dead" every so often, the painted "picture" never really goes away. Instead, painting survives (and flourishes) as a result of its collaboration with a medium once perceived to be its greatest foe—photography. This course will examine this historic co-dependence through lectures, gallery visits, guest lecturers and critique of student work. Artists as diverse as Salvador Dalí, Gerhard Richter and Tina Barney will be discussed in relationship to art history and in parallel developments in photography and print media. Of central concern will be the reasoning process and decision-making employed in the production of a work of art—be it a painting-scaled photograph or a snapshot-size painting.

FSD-3303-C

Interrelating the Arts: Sculpture Workshop

Friday 9:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: S. Etkin

The environment in which visual artists work has always been more expansive than their studios. Robert Rauschenberg collaborated with choreographer Merce Cunningham. Pablo Picasso designed sets for Russian ballet impresario Sergey Diaghilev. The focus of this course will be to explore the interrelationships between art forms and how they influence and inspire each other. The mechanics and tools of one form can be imposed as a working method on another. Looking at performance, for example, can open up new ways of making sculpture; exploring music can enhance how we understand rhythm in art. Students will participate in readings, slide lectures, and video and film screenings. You will be encouraged to explore and research different media in your work: poetry, performance, theater,

music combined with sculpture materials—wood, rubber, glass, metal and plastic. This studio course will focus on individual projects with weekly critiques.

HUMANITIES AND SCIENCES

Please refer to the humanities and sciences section of this book (beginning on page 138 of this book) for a complete listing of humanities and sciences courses open to all departments. The following is a sampling of course offerings.

HHD-2041-R

20th-Century History I

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Bastian

This semester covers world history from 1900-1945 and focuses on the conflicts posed by the advancing industrial revolution, rival imperial powers, and rising social movements. It highlights the world wars, the Russian and anti-colonial revolutions and Nazi Germany. The course is concerned with why history happens, the choices it offers, and how the past shapes current world issues.

HHD-2042-R

20th-Century History II

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Bastian

This semester covers world history from 1945-2000, and looks at how economic globalization emerged as the dominant trend. The course highlights the rise and fall of the Cold War, Third World independence, the U.S. as superpower, and the restructuring of power relationships. We examine the links between these trends and current events.

HLD-3026-R

Comparative Literature: Great Books

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: N. Friedland

This course explores some of the more influential European and American literary and poetic works written between the turn of the 20th century and World War II. The modern period was rich for writers, stimulating participation in both political struggles of the age and its anxiety-ridden debates about progress. Class discussions will focus on how these works respond, both formally and thematically, to pervasive social transformation. We will read works by Baudelaire, Wilde, Kafka, Stein, Crane, Camus, Beckett, Levi, Baroka and Lorca.

HPD-3474-R

Social Problems in Contemporary Society: Peace, War, Terrorism and Personal Freedom

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Bica

This course will be devoted to examining and interpreting the nature and justification, if any, for war and terrorism, moral questions about tactics in war and responding to terrorism, ideas for avoiding war and eliminating terrorism, concepts and strategies for attaining peace and the morality of relations between nations. Then putting theoretics behind us, we will focus on the historical details of the Vietnam and Iraq wars in the hope of uncovering some historical insights relevant to these issues. Finally, we will discuss the impact of terrorism and war upon such important values as personal freedom, dissent and patriotism. Reading assignments will include the works of such thinkers and social activists as Michael Walzer; Stanley Karnow; Mohandas Gandhi; Martin Luther King, Jr.; George Orwell; Virginia Held.

HSD-3254-R

Science and Religion

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Ouwendijk

What is the relationship between religion (popular and official) and science? Are they complementary in their effects, or are they antagonistic? Is there continuity and interdependence between the philosophical propositions of science and religion? Has Western science replaced religion as a rational activity? These and similar questions will be posed and discussed in the course through the critical examination of major historical, sociological and anthropological studies.

ILLUSTRATION AND CARTOONING

Please refer to the advanced electives section of this book (beginning on page 184) for a complete listing of illustration and cartooning courses open to all students. The following is a sampling of course offerings.

CID-3616

Picture-Story/Comic-Strip Workshop

Thursday 3:00-5:50

One semester: 3 credits

Instructor: B. Katchor

Rethinking the conventions of the comic strip with the goal of finding a personal drawing style and narrative voice is the aim of this class. Studio exercises will help students discover the visual world within their own writing and find literary inspiration through drawing. The course will examine the European precursors of the American comic strip and the work of contemporary alternative comic strip artists, with an eye toward placing the student's work within a larger literary and artistic context.

Course #	Semester
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CID-3616-A	fall
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CID-3616-B	spring
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ILD-3246

Draw Anything: Especially From Your Head

Monday 12:00-2:50

One semester: 3 credits

Instructor: J. Moriarty

The problems confronted when drawing from your head are different from those faced when copying. Someone who can copy a photograph accurately may have difficulty in drawing from their head while someone else who can't copy as well may have no problems in drawing from their head. This course is for anyone (beginning or advanced) who wants to be able to draw from their head right now. You will be shown how to make up your own ideas and go through the sketch process, then the finished drawing. Finally, how to be objective about the results.

Course #	Semester
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ILD-3246-A	fall
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ILD-3246-B	spring
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ILD-3316

Life Painting Workshop

Monday 9:00-2:50

One semester: 3 credits

Instructor: S. Assael

This course will pursue direct painting from the model over a sustained period of time (three to four weeks per pose). Students will paint in a workshop environment alongside the instructor with the emphasis on the development of a highly representational image. The selective process that gives meaning to the expression of a representational painting is the primary concern. Simplifications of form and the gradual development of the parts in context to the whole are produced through the observation of light and shadow and warm and cool colors. Students will gain an understanding of materials and basic craftsmanship from ground

supports to a variety of techniques in oil paint. Gaining an understanding of form painted from observation will give students the tools to formulate a selective eye when using photographic reference material. *Note: Open to juniors and seniors only.*

Course #	Semester
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ILD-3316-A	fall
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ILD-3316-B	spring
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ILD-3318

Painting Now

Monday 12:00-2:50

One semester: 3 credits

Instructor: S. Mellyn

The course will focus on creating a body of work based on content and technique. Students will draw material from a variety of sources, including photography, art history, and current and historical events. We will examine the illustrator's role in the contemporary art scene with emphasis on the bridge between the commercial and gallery worlds. Critique of work and in-class discussion will be included.

Course #	Semester
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ILD-3318-A	fall
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ILD-3318-B	spring
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ILD-3334

Advanced Pastel and Watercolor Workshop

Thursday 12:00-5:50

One semester: 3 credits

Instructor: D. Soman

The purpose of this course is for students to develop a successful approach to creating consistent personal imagery. Whether taking a representational, stylized or fantastic approach, using traditional or digital media, students will be encouraged to expand their picture-making skills by considering how the use of light, line, color, value and composition can be most effectively employed to get across a unique point of view. An emphasis on innovative problem solving will be combined with practical information on how to assemble quality reference material that supports one's artistic intent. We'll also explore the usefulness of photography and computer manipulation to help formulate ideas and create superior reference material. The goal: to give you the tools necessary to create a unique professional portfolio that will open the door to a successful career.

Course #	Semester
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ILD-3334-A	fall
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ILD-3334-B	spring
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ILD-3336

Realistic Principles: Life Painting

Thursday 9:00-2:50

One semester: 3 credits

Instructor: M. Mattelson

This course combines the discipline of painting the live model with a series of exercises designed to deepen your understanding of the various aspects of the painting process. We will study light, color, value, edges and chroma as well as learn how to paint realistic skin tones. Students will learn to analyze what they see in order to create solid structural drawings and underlying tonal patterns as the foundation for their paintings. By understanding the painting process, you can become more consistent in creating successful illustration projects, whether traditional or digital.

Course #	Semester
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ILD-3336-A	fall
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ILD-3336-B	spring
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INTERIOR DESIGN

The following interior design courses are open to all students who satisfy the prerequisite(s). Students may petition the interior design department chair for entry into other interior design courses. please refer to the interior design general course listing, which begins on page 192 of this book.

IDD-1010

Basic Building Systems

One semester: 3 credits

This course will introduce the foundation and materials and methods of interior drafting and basic building systems. The goal is to enable students to understand and complete a variety of drawing types used in the design of interior space. Topics will include: tools and materials used in drafting, surveying a space, converting survey information into a plan, plans, elevations, axonometric drawings, detail drawings. Guided by the lecture material and studio projects, students will prepare a series of drawings to enhance their understanding of how drawings are prepared and used in the development of an interior space design.

IDD-1050

Design Concepts

One semester: 3 credits

This course is designed to help students develop a personal vision within the context of the design process. Basic design principles for interiors and principles of visual thinking and communication will be introduced through two- and three-dimensional projects. Line, mass, texture, volume, form, shape, configuration, symmetry, vista, light, color, proportion and scale will be covered.

IDD-3100-A

History of Interiors and Architecture III: Interiors of the English and American Traditions to 1900

Friday 12:00-2:50

Fall semester: 3 interior design art history credits

Instructor: D. Dwyer

This course will present the English interior from the Middle Ages, emphasizing the 18th and 19th century developments, as well as the complex inter-relationships with Continental styles. The American dependence upon this tradition from the 17th century onward to creative freedom will be explored. The totality of interior architecture, furniture and decorative arts will be stressed.

IDD-3110-A

History of Interiors and Architecture IV: Interiors of the 20th Century

Friday 12:00-2:50

Spring semester: 3 interior design art history credits

Instructor: D. Dwyer

This course gives an in-depth picture of the richness and diversity of 20th-century design in European and American interiors, furniture and decorative arts. Topics will include: the Viennese Secession, Eclecticism, International Style, Art Deco, 1950s and 1960s modern and Postmodern.

IDD-3212-A

3D Studio VIZ for Interior Design

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Lam

AutoDesk 3D Studio VIZ will be used to create a virtual three-dimensional interior environment. Emphasis will be on scene setting, lighting and textures, and the importance of problem-solving within an architectural space using the tool sets available with VIZ. Students will be required to complete a preliminary walk-through and a video output of their projects. Prerequisites: A working knowledge of Adobe Photoshop and AutoCAD.

PHOTOGRAPHY

For a complete listing of undergraduate photography courses open to all departments, please refer to page 210 of this book. The following is a sampling of course offerings.

PHD-1003

Basic Photography

Monday 9:00-11:50

One semester: 3 credits

Lab fee: \$45

Instructor: I. Diggs

A workshop course for the novice photographer and relative beginner, covering cameras, equipment, negative development, enlarging, bleaching, spotting and mounting. There will be considerable darkroom work with critique and correction of each student's work, with an emphasis on creativity and self-expression through personalized assignments and critiques. *Note: Darkroom facilities are available during class hours only.*

Course

Semester

PHD-1003-A fall

PHD-1003-B spring

PHD-3416

Display, Presentation, Installation and Collaboration

Thursday 12:00-2:50

One semester: 3 credits

Instructor: P. Garfield

Focusing on the application of theory and practice, this class will explore the uses of visual information in space. We will concentrate on the numerous implications of the relationship between the artist, the artistic object, the audience, and on the use of this triangular relationship in conveying ideas. Using photo editing, drawing and drafting, model construction, computer and digital technology, experimental materials and nontraditional approaches in installations, we will explore aspects of presentation such as formal, spatial and political. Both individual and collaborative approaches will be used. Also included will be written and oral presentation. Discussions, slides and electronic media presentations, guest lectures and student experimentation to explore ideas, purpose, process and signature in exhibition will be employed. Texts will include excerpts from *Visual Display*, Slater; *Before Photography*, Galassi; *Inside the White Cube*, O'Doherty; *Space, Site, Intervention*, Suderburg; *The Power of Display*, Staniszewski; *Visual Display of Quantitative Information*, Tufte; *New Media in Late 20th Century Art*, Rush.

Course

Semester

PHD-3416-A fall

PHD-3416-B spring

PHD-3671-A

Photography and the Cinema

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Maul

Both mainstream and independent cinema can play a subconscious role in the photography student's practice, operating like a deep depository of false memories when confronted by the real. This class will deepen the consideration of the moving image and how it informs the still image using examples from artists in the 1970s who used photography and found justification in film to work in the current artistic community that appropriates film narrative. We will also address the vigorous relationship of commercial photography with cinema. In addition to lectures and critiques, readings will be assigned and discussed. Emphasis will be placed on articulating ideas as part of an individual's reasoning process.

Undergraduate Honors Program

The following art history and humanities and sciences courses are required of all students registered in the Honors Program. These courses must be taken in addition to departmental studio requirements. For a listing of all studio course requirements, please refer to your major studio departmental listing in this book.

HONORS PROGRAM FOUNDATION-YEAR REQUIREMENTS

ART HISTORY

At the completion of the foundation-year Honors Program, students will receive three art history credits. For computer art and fine arts majors, successful completion of AHD-1040 and AHD-1045 will exempt them from AHD-2020 and AHD-2025, Modern Art Through Pop I and II.

AHD-1040-HP

History and Theory of 20th-Century Art I

Monday 10:30-11:55

Fall semester: 1.5 credits

Instructor: I. Taube

Tracing the development of visual art from its roots in modernism, this course examines the transformation of art in the 20th century. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically. Intended to link the visual with the theoretical, this study surveys the relationship of art to its changing composition of ideas in a globalized context.

Note: This course is open only to students enrolled in the Honors Program.

AHD-1045-HP

History and Theory of 20th-Century Art II

Monday 10:30-11:55

Spring semester: 1.5 credits

Instructor: I. Taube

This is the second part of a two-semester course. Please see AHD-1040 for course description.

HUMANITIES AND SCIENCES

At the completion of the foundation-year Honors Program, students will receive nine humanities and sciences credits, including exemptions from HCD-1010 and HCD-1020, Literature and Writing I and II, and will have fulfilled the Humanities Distribution Requirement (HDR) in Literature.

HHD-1040-HP

Political History of the Modern World I

Monday 9:00-10:25

Fall semester: 1.5 credits

Instructor: C. Skutsch

This is the first part of a two-semester course that will examine three significant themes unique to the modern era: 1) the struggle for individual rights; 2) the expansion of capitalism; 3) the increasing prominence of government as an agent for social change. These themes will be traced from the founding of the United States and the dissolution of the European monarchies through the rise and fall of the nation state. *Note: This course is open only to students enrolled in the Honors Program.*

HHD-1045-HP

Political History of the Modern World II

Monday 9:00-10:25

Spring semester: 1.5 credits

Instructor: C. Skutsch

This is the second part of a two-semester course. Please see HHD-1040 for course description. *Note: This course is open only to students enrolled in the Honors Program.*

HPD-1050-HP

Makers of the Modern Mind I

Tuesday 10:00-11:30

Fall semester: 1.5 credits

Instructor: T. Huhn

This two-semester course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 20th century. It will include discussion of central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory, through readings by Hume, Kant, Rousseau, Marx and Nietzsche. The goal of this course is in the attainment of productive encounters between modern European philosophy and contemporary visual arts practices.

Note: This course is open only to students enrolled in the Honors Program.

HPD-1055-HP

Makers of the Modern Mind II

Tuesday 10:00-11:30

Spring semester: 1.5 credits

Instructor: T. Huhn

This is the second part of a two-semester course. Please see HHD-1040 for course description. *Note: This course is open only to students enrolled in the Honors Program.*

HLD-1824-HP

The Self and the Other

Thursday 10:00-11:30

Fall semester: 1.5 credits

Instructor: R. Hullot-Kentor

This course will examine 19th and early 20th century literature that explores and expands the definition of personal identity, distinct from that of "others." We will look at themes of gender, social responsibility, inwardness, spirituality and self-knowledge. *Note: This course is open only to students enrolled in the Honors Program.*

HLD-1827-HP

The Language of Modernism

Thursday 10:00-11:30

Spring semester: 1.5 credits

Instructor: R. Weinreich

What is "modernism"? How do we situate this aesthetic category in time: somewhere after antiquity and prior to postmodernity? This course seeks to define modernism through close readings of key literary texts: to explore the modernist sensibility as it is represented in the genres, structures and techniques of literature and to examine how language delineates its parameters. Readings will be selected from the works of Stein, Eliot, Rilke, Kafka, Schulz, Camus, Bowles, Grass, Mishima, Akhmatova, Borges, Ionesco, Beckett, Burroughs and Barthelme. *Note: This course is open only to students enrolled in the Honors Program.*

HONORS PROGRAM SECOND-YEAR REQUIREMENTS

ART HISTORY

At the completion of the second-year Honors Program, students will receive three art history credits. Successful completion of AHD-2010 will exempt students from AHD-1010 and AHD-1015, Survey of World Art I and II.

AHD-2010-HP

Visual Perspectives of the Premodernist World

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: P. Macapia

The history of art serves as a visual record of the history of ideas. This course will trace the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Focus will be placed on the rise of civilizations in the Greco-Roman world as well as their roots in non-Western cultures such as those in Asia and Africa. Class discussions, slide presentations and museum visits are a part of this course. Topics include art and ritual, idealism and beauty, iconoclasm, the grotesque and theories of God. *Note: This course is open only to second-year students enrolled in the Honors Program.*

HUMANITIES AND SCIENCES

At the completion of the second-year Honors Program, students will receive nine humanities and sciences credits, and will have fulfilled the Humanities Distribution Requirements (HDRs) in history and social science.

HHD-2050-HP

History of the Premodern World

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: W. Rednour

The course will examine how distinctive systems of belief provided emerging cultures with a framework for their social and political ideals and how these developed over time. We will see how geography influenced early Middle Eastern civilizations; how Confucius and the Tao directed China's path; how Hinduism provided India with cultural coherence; how the ideals and legacies of Greece and Rome set the tone for late Western thought; and how religion shaped medieval and early modern Europe. Finally, we will discuss how, in the early modern period, these systems came into closer contact, thereby creating the European Renaissance, and how these systems came into conflict and synthesis, ushering the birth of globalization. *Note: This course is open only to second-year students enrolled in the Honors Program.*

HPD-2060-HP

From Ancient Myth to the Birth of Modern Science

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Stafford

In this course we will begin by discussing the earliest forms of human thinking—animism and magic—and see how from these seeds, the human mind has created polytheistic religions, philosophy and ideas of law. We will conclude the semester by examining how philosophical and religious thought, from Aristotle to Galileo, has led to the development of scientific theory. *Note: This course is open only to second-year students enrolled in the Honors Program.*

HLD-2123-HP

Human and Divine

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: M. Hendricks

Beginning with the Sumerian *Gilgamesh* and ending with William Shakespeare's *The Tempest*, this course will examine the themes that concerned ancient and premodern storytellers: the genesis of humanity, the origins of evil, free will and morality and what it means to be human, neither divine, nor animal. *Note: This course is open only to second-year students enrolled in the Honors Program.*

HONORS PROGRAM THIRD-YEAR REQUIREMENTS

ART HISTORY

AHD-3140-HP

Memory and History in Film

Wednesday 6:20-9:50

Fall semester: 3 credits

Instructor: A. Sinha

A range of issues will be addressed in this course, all intended to explore the relationship between history and memory in the films of Alain Resnais, Chris Marker, Andrei Tarkovsky and Alexander Kluge. How do the modernist and post-modernist discourses of memory and history take shape in these filmmakers' works? Questions crucial to the understanding of how cinema (re)works the ideas of history and memory through representation will be raised. What is the nature of this relationship? How do individual and social memories intersect? We will attempt to answer these and other questions as we trace the trajectories of two forces—memory and history—always at odds with each other in the films of these directors. *Note: This course is open to all students. Third-year students enrolled in the Honors Program are required to take AHD-3140-HP, Memory and History in Film, or AHD-3145-HP, Issues in Contemporary Art Globalism—New Patterns of Practice, Shifting Grounds of Discourse.*

AHD-3145-HP

Issues in Contemporary Art

Globalism—New Patterns of Practice, Shifting Grounds of Discourse

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Avgikos

We will focus our attention this semester on the impact/influence of globalism on visual culture and contemporary art. On one hand, we will frame the idea of "globalism" by rifling through the bones of history, including post-World War II distribution networks and post-Colonial legacies that begin to manifest in art in the '60s and '70s. On the other hand, we will investigate various exhibition formats, artists, audiences, narratives, circumstances and more (emphasis on '80s to the present), all of which contributed to the thrilling complexity of "worldwide visual culture" and the "global communication continuum." As Guy Davenport stated, "Art is the attention we pay to the wholeness of the world." This idea will be our first talking point. *Note: This course is open to all students. Third-year students enrolled in the Honors Program are required to take AHD-3140-HP, Memory and History in Film, or AHD-3145-HP, Issues in Contemporary Art Globalism—New Patterns of Practice, Shifting Grounds of Discourse.*

HUMANITIES AND SCIENCES

HSD-3507

Visual Science Workshop

Thursday 3:00-5:50

One semester: 3 credits

Instructor: T. Gorrell

Limited to 15 students

This course will explore the science of the tools that visual artists use. While bringing to light the methods scientists use to see their theories come to life, we will study such topics as: the photoelectric effect, microscopy, chemistry of color, biology of vision and the growing dependence of visual techniques on computer science. Activities will include performing experiments in the classroom and with the staff at the American Museum of Natural History. *Note: This course is open to all students. Third-year students enrolled in the Honors Program are required to take one semester of the course. All other students may register with permission of the instructor.*

Course # Semester

HSD-3507-R	fall
HSD-3507-R1	spring



Graduate

Department of Art Criticism and Writing

Degree Requirements

Successful completion of all course requirements
Complete a minimum of 60 credits
Produce a thesis approved by the Thesis Committee

Requirements for both years of study are listed. *Note: Course descriptions that follow include first-year required courses, and elective courses offered in the 2006-2007 academic year.*

MFA Art Criticism and Writing First-Year Requirements

In addition to the required courses that follow, all first-year art criticism and writing students must register for a minimum of two elective courses per semester.

Course #	Title	Semester
ACG-5050	History of Art Theory and Criticism I	fall
ACG-5080	Writing I	fall
ACG-5055	History of Art Theory and Criticism II	spring
ACG-5090	Writing II	spring

MFA Art Criticism and Writing Second-Year Requirements

In addition to the required courses that follow, all second-year art criticism and writing students must register for a minimum of three elective courses in the fall semester.

Course #	Title	Semester
ACG-6030	Writing III	fall
ACG-6050	Thesis Seminar	spring
ACG-6060	Thesis	spring

MFA Art Criticism and Writing General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

ACG-5050-A

History of Art Theory and Criticism I

Wednesday 6:00-8:50
Fall semester: 4 credits
Instructor: T. McEvilley

Required of all first-year students, this course will provide background to the history, theory and criticism offered through the elective course subjects. Students are given an overview of each subject that may be studied during the two-year program. The course also assists students in developing a thorough understanding of the prominent theoretical positions of art criticism—past and present.

ACG-5055-A

History of Art Theory and Criticism II

Tuesday 6:00-8:50
Spring semester: 4 credits
Instructor: T. McEvilley

This is the second part of a two-semester required course. Please see ACG-5050 for course description.

ACG-5080-A

Writing I

Tuesday 12:00-2:50
Fall semester: 4 credits
Instructor: S. Bee

This required course leads to the writing of the thesis in the final semester of the program. Students will read examples of different styles of critical writing, from the ecstatic-poetic utterances of Pier Luigi Tazzi to the rigorous analysis of scholarly writers such as Arnold Hauser and the philosophical reflections of Joseph Margolis. Brief texts, in the nature of reviews of current exhibitions, will be assigned. As the process advances, students are encouraged to dig more deeply into ideas without ever losing sight of the value of clarity. By the third semester of the program, students will write expanded texts that may be used as preliminary research for their thesis projects. Some students will choose to express themselves poetically and others analytically; the common goal will be clarity of expression.

ACG-5090-A

Writing II

Wednesday 12:00-2:50
Spring semester: 4 credits
Instructor: R. Rubinstein

This is the second part of a three-semester required course. Please see ACG-5080 for course description.

ACG-5322-A

Adorno, Aesthetics, Criticism

Wednesday 6:00-8:50
Spring semester: 4 credits
Instructor: T. Huhn

The philosophy of art, cultural criticism and aesthetic theory neatly overlap one another in the work of Theodor Adorno (1903-1969). This course aims to understand how philosophical reflection came to expression as social criticism in the aesthetic theory of Adorno. Essays by Walter Benjamin and Georg Lukács will serve as points of departure. The body of the course will consist of readings and discussions of Adorno's best-known essays and books, terminating with selected readings from his last work, *Aesthetic Theory*.

ACG-5341-A**Artists' Writings**

Tuesday 12:00-2:50

Spring semester: 4 credits

Instructors: S. Bee, M. Schor

This course will focus on the significant interventions that visual artists have made through art writing into the art criticism of their time. It will examine artists' writings, including: journals, art criticism, manifestos, theoretical writings, letters, and artist-run publications. Artists such as Wassily Kandinsky, László Moholy-Nagy, Kasimir Malevich, André Breton, Marsden Hartley, Barnett Newman, Ad Reinhardt, Robert Motherwell, Louise Bourgeois, Allan Kaprow, Robert Smithson, Donald Judd, Robert Morris, Adrian Piper, Mary Kelly, Carolee Schneemann, and many others have bridged the gap between art practice, artwork and critical theory, and invigorated the language of art criticism. We will concentrate on some of the key artists' writings from Russian constructivism to the Bauhaus, surrealism, abstract expressionism, Fluxus, feminism, conceptual art and minimalism.

ACG-5356-A**Gay and Lesbian Criticism**

Thursday 12:00-2:50

Fall semester: 4 credits

Instructor: R. Denson

Depictions of the human body—male, female, mixed and fantastic—by artists as distinct as Lisa Yuskavage, Matthew Barney and Robert Mapplethorpe have been influenced by reflections on gender, sexuality, and their various modes and relations. Insofar as art is one of the tools with which human identity attempts to define and redefine itself, it both reflects and contains these formalizations. The works of Judith Butler, Douglas Crimp, Camille Paglia, and others will offer a variety of approaches to these studies.

ACG-5368-A**The Idealist Tradition**

Monday 12:00-2:50

Spring semester: 4 credits

Instructor: T. Huhn

The idealist tradition begins with Plato, migrates to the neo-Platonists, the Renaissance Platonists, the Cambridge Platonists and Kant. After Kant the tradition adapts through various stages—Hegelian historicism, the critical historians, the British formalists (especially Bell and Frye), and lands finally with Clement Greenberg. Greenberg popularized and reinvigorated the idealist tradition for about a generation and then it lost force, at least for a time. Readings include Plato's *Ion*, *Phaedrus*, *Republic 3*, *Philebus*; selections from Plotinus' *Enneads*; Kant's *Critique of Judgment* and selected essays; Hegel's *Philosophy of History* and *Philosophy of Fine Art*; Clive Bell's *Art*; Roger Frye's *Transformations*; Clement Greenberg's *Art and Culture* and selected essays of Fried and Nodelman.

ACG-5381-A**Image and Belief**

Thursday 6:00-8:50

Spring semester: 4 credits

Instructor: D. Levi Strauss

Seeing is believing. We live in an age when images have an inordinate power over us—the power to influence public opinion, to direct or even create desire, to comfort and assuage. How does this work? Why do we believe technical images the way we do? We'll search for answers (and more questions) in the history of images—from Lascaux to Byzantine icons to photography and cinema—and consider relevant contemporary approaches and counter-practices. Readings will include Giordano Bruno's writings on the science of images, Ioan Couliano's *Eros and Magic in the Renaissance*, Vilém Flusser's *Towards a Philosophy of Photography* and Hans Belting's *Likeness and Presence: A History of the Image Before the Era of Art*.

ACG-5394-A**Introduction to Visual Studies**

Tuesday 3:00-5:50

Fall semester: 4 credits

Instructor: T. Goodeve

Over the last half century, the historical development from cultural studies to visual culture to visual studies will be traced, with readings from Raymond Williams, Stuart Hall, Nicholas Mirzoeff, Marita Sturken and Lisa Cartwright, W. J. T. Mitchell, and others. Attention is given to the shifting relationship to Marxism and various approaches to the base/superstructure relationship. Classic studies in popular visual culture will be surveyed along with the ongoing friction with art history. The advance of these new disciplines through university curricula will be investigated through the works of James Elkins and others.

ACG-5411-A**Marxism and Art Criticism**

Monday 12:00-2:50

Fall semester: 4 credits

Instructor: T. Huhn

The majority of the semester focuses on the Marxist aspect of art discourse over the last 20 years. Did the Situationist International really expel artists, and if so, why? Are the October critics essentially crypto-formalists? What is the relationship between the British movement of cultural studies and classical Marxism? Readings include works by Marx, Lukacz, Brecht, Adorno and Althusser, among others.

ACG-5423-A**Psychoanalysis and Art Criticism**

Thursday 12:00-2:50

Spring semester: 4 credits

Instructor: D. Kuspit

Freud's writings on artists began the investigation of the relationship between art and psychoanalysis. From there, various theories emerge: those of Jacques Lacan and then Julia Kristeva; of Sandor Ferenczi, Geza Roheim and D.W. Winnicott; of Karen Horney and Melanie Klein. Starting in the 1970s, these branches of the psychoanalytic tradition began to enter explicitly into art theory and criticism—in the works of Peter Fuller in England, Hélène Cixous and Lucre Irigaray in France, and others in the United States and elsewhere. This course will address such questions as: Is psychoanalysis a fruitful approach to art? What does it enable us to know that would not otherwise have declared itself?

ACG-5447-A**Science and Art Criticism**

Tuesday 3:00-5:50

Spring semester: 4 credits

Instructor: S. Anker

Over the last century, art has been moving gradually away from the realm of religion and drawing closer to the realm of science. From Marcel Duchamp to Dennis Oppenheim to Agnes Denes and Nam June Paik, this course will consider recent significant texts that examine the incorporation of science and art. Readings will include works by Linda Henderson and Bill Camfield.

ACG-5461-A**The Sublime and the Beautiful**

Tuesday 6:00-8:50

Fall semester: 4 credits

Instructor: T. Huhn

This course will conduct a literary and visual examination of the concepts of the sublime and the beautiful, as one of the great dichotomies in Western theory and criticism. We will examine the sublime (Burke, Kant, Turner, Newman) and the beautiful (Bell, Greenberg, Heidegger, Habermas), as well as some of the images on which their theories are based. In addition, recent works, including Dave Hickey's *The Invisible Dragon* and essays by Peter Schjeldahl, will be discussed.

ACG-5477-A**This Moment**

Thursday 3:00-5:50

Fall semester: 4 credits

Instructor: W. Beckley

Contemporary issues in art criticism will be examined, including the positions and attitudes of writers today—a kind of prosopography of contemporary art criticism. Important recent authors, books and essays will be consulted and discussed. The current state of criticism will be appraised through texts, art trends, publishing ventures and politics. This course will seek to answer fundamental questions such as: Is criticism becoming more or less critical? What is its relationship to religion and science? Does art criticism serve political agendas? Writings in art criticism of the last 10 years will be studied.

ACG-6030-A**Writing III**

Monday 6:00-8:50

Fall semester: 4 credits

Instructors: TBA

This course is a continuation of ACG-5090, Writing II, with an added element. Instructors will consult on thesis issues such as selection of a topic; shaping the parameters of the selected topic in a mode suitable for the thesis; review of early written drafts; and prognosticated outlines of the remaining work to come.

ACG-6050-A**Thesis Seminar**

Monday 6:00-8:50

Spring semester: 4 credits

Instructors: Thesis Faculty

Students will meet weekly with a member of the faculty—not the same person every week. Instructors from different backgrounds and fields will discuss what is important about a thesis from their points of view. Students will submit drafts of their work for discussion.

ACG-6060-A**Thesis**

Day/Time: To be determined

Spring semester: 8 credits

Instructor: Thesis Committee

Each student will meet with his or her thesis advisor and work on a one-to-one basis throughout the semester. Traditionally such meetings are used for the instructor to read drafts of the thesis-in-progress followed by discussion on its development. A work schedule for these meetings will be established at the beginning of the semester.

Department of Art Education

Degree Requirements

Successful completion of all course requirements
 Complete a minimum of 36 credits
 Maintain a minimum grade point average of 3.0 (B)
 Produce a thesis approved by the Thesis Committee

MAT Art Education Requirements

All course work relates directly to fieldwork and student teaching through discussion of course development, classroom management and age-appropriate application of educational theory. MAT students will complete at least 100 hours of fieldwork, 40 days of student teaching in public schools and practice in SVA's children's programs. Students will maintain reflective journals that will be reviewed and discussed with faculty throughout the program.

Course #	Title	Semester(s)
AEG-5020	Educational Foundations	fall
AEG-5050	Educational Psychology	fall
AEG-5080	Special Study	fall/spring
AEG-5120	Special Topics Seminar	fall/spring
AEG-5160	Curriculum for Special Populations	fall or spring
AEG-5210	Materials and Methods: Elementary	fall or spring
AEG-5250	Student Teaching in Public Elementary and Middle Schools	fall or spring
AEG-5280	Student Teaching in Public Secondary Schools	fall or spring
AEG-5340	Curriculum: Arts Integrated	fall or spring
AEG-5370	Museum Studies—Theory and Practice	spring
AEG-5400	Technology in Art Education	spring
AEG-5430	Materials and Methods: Secondary	fall or spring
AEG-5790	NYSTCE Preparation	fall/spring
AEG-5800	Advanced Studio Art	summer
AEG-5900	Thesis Project Seminar	summer

MAT Art Education General Course Listing

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

AEG-5020-A

Educational Foundations

Wednesday 4:30-7:30

Fall semester: 3 credits

Instructor: B. Salander

Art education will be explored through an examination of its cultural, social, psychological, environmental and aesthetic foundations. Art and its teaching will be situated within the contexts of psychosocial, cognitive and artistic development of children and adolescents. Research methodologies will also be introduced.

AEG-5050-A

Educational Psychology

Friday 4:30-7:30

Fall semester: 3 credits

Instructor: S. Edmonds

The study of human development will be examined, including theories of cognition, social learning, information processing, motivation and mastery as they apply to the teaching process, especially in art education. In addition, educational, psychological and intelligence assessments will be discussed.

AEG-5080-A

Special Study

Monday 4:00-5:00

Two semesters: 1 credit per semester

Instructor: B. Salander

The thesis director will meet weekly with students to guide them in the development of their thesis project. In the fall semester, students will conduct literature searches, prepare a literature review and conduct field research in SVA's children's programs or other placements and develop their ideas for a thesis topic. In the spring semester, methodologies for conducting action-based research in classroom situations will be introduced, data will be collected and a thesis proposal will be completed. This research will provide the necessary background for the thesis project, which is completed during the summer semester.

AEG-5120-A

Special Topics Seminar

Day/Time: TBA; 6 sessions per semester

Two semesters: 1 credit per semester

Instructors: R. Viggiano (fall); J. Hamilton, R. Viggiano (spring)

The first semester of this lecture series will provide information on substance abuse for use in curricula that promote health and physical fitness to students from pre-Kindergarten through the 12th grade. How to identify and report suspected child abuse (or maltreatment), the prevention of child abduction and violence, and instruction in fire and arson will be included. In the second semester, we will address the use of art to support student learning in reading and literacy. In addition, we will address such topics as educational policy; technology and cultural themes and how they apply to education; and teaching art in non-public school settings, public art projects and community involvement.

AEG-5160

Curriculum for Special Populations

Monday 6:00-9:00

One semester: 3 credits

Instructors: G. LaRoche, V. Stolarski

Understanding the needs of special populations and how disabilities, home situations and socioeconomic levels affect learning will be the focus of this course. Students will teach workshops to elementary school-age children at a Red Cross shelter that houses displaced mothers and their small children. The role of art activities in fostering self-esteem and confidence in children will be explored,

with emphasis on group management, discipline and development of population-appropriate lessons. A special education component will focus on individualized instruction, legal responsibilities and ethical considerations for students with disabilities.

<i>Course #</i>	<i>Semester</i>
AEG-5160-A	fall
AEG-5160-B	spring

AEG-5210

Materials and Methods: Elementary

One semester: 2 credits

Instructor: N. Schifano

The methods and materials appropriate for basic art experiences suitable for pre-kindergarten through middle school will be examined, including problem-solving approaches to various teaching situations, classroom management and discipline. Based on cumulative, developmental learning experiences in visual art and interdisciplinary classroom work, students will develop strategies and procedures for teaching art, including sequential lesson plans, which they will use in their student teaching.

<i>Course #</i>	<i>Semester</i>	<i>Day</i>	<i>Time</i>
AEG-5210-A	fall	Tu	4:30-7:30
AEG-5210-B	spring	W	4:30-7:30

AEG-5250

Student Teaching in Public Elementary and Middle Schools

Monday through Friday, 8:30-2:30

One semester: 2 credits

Six weeks per section

Instructor: M. Filan

Student teachers will be placed at elementary- and middle-school sites to observe classes, prepare lesson plans and teach their lessons. After two weeks of fieldwork, participants will work with an art teacher for full-day student teaching. Observation and evaluation by School of Visual Arts faculty and cooperating teachers will be given on an ongoing basis. Students will be required to meet weekly with the SVA student-teaching supervisor, and attend eight group meetings. Students must register for one of the sections that follow.

<i>Course #</i>	<i>Semester</i>	<i>Begins</i>
AEG-5250-A	fall	week 2
AEG-5250-B	fall	week 4
AEG-5250-C	spring	week 2
AEG-5250-D	spring	week 4

AEG-5280

Student Teaching in Public Secondary Schools

Monday through Friday, 8:30-2:30

One semester: 2 credits

Six weeks per section

Instructor: M. Filan

Student teachers will be placed at secondary-school sites to observe classes, prepare lesson plans and teach their lessons. After two weeks of fieldwork, participants will work with an art teacher for full-day student teaching. Observation and evaluation by School of Visual Arts faculty and cooperating teachers will be given on an ongoing basis. Students will be required to meet weekly with the SVA student-teaching supervisor, and attend eight group meetings. Students must register for one of the sections that follow.

<i>Course #</i>	<i>Semester</i>	<i>Begins</i>
AEG-5280-A	fall	week 2
AEG-5280-B	fall	week 4
AEG-5280-C	spring	week 2
AEG-5280-D	spring	week 4

AEG-5340

Curriculum: Arts Integrated

Monday 6:00-9:00

One semester: 3 credits

Instructor: J. James

The purpose of this course is to create art educators who will be competent in the numerous new demands that educational reform is making of the entire learning community. Areas addressed will include: How the New York State Education Department performance standards relate to lesson planning; integration of classroom management as an element of good practice; cross-cultural issues and curriculum; integration of the visual arts with other subject areas; how to develop the listening, speaking, reading and writing skills of all students, including English-language learners. In addition, the course will familiarize students with the tasks that current New York State assessments present in social studies, science, math and English language arts. Requirements include the development and in-class presentation of sequential lesson plans.

<i>Course #</i>	<i>Semester</i>
AEG-5340-A	fall
AEG-5340-B	spring

AEG-5370

Museum Studies—Theory and Practice

Friday 4:30-7:30

Spring semester: 3 credits

Instructor: L. Seeney

This course will examine and explore the theory and practice of museum education. We will focus on how to talk about art with elementary- and secondary-school students, including discussion of art from other cultures and genres such as abstract art. Guest lectures by museum educators and field trips to museums and galleries are included.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
AEG-5370-A	Th	7:00-9:00 (10 sessions)
	F	4:30-7:30 (5 sessions) dates to be announced
AEG-5370-B	F	4:30-7:30 (15 sessions)

AEG-5400

Technology in Art Education

Spring semester: 3 credits

Fee: \$250

Instructor: A. Bencsko

This course offers a hands-on exploration of interactive technology and its impact on the art classroom. From the evolution of desktop publishing to the development of multimedia presentation, students will gain an overview of the tools and teaching challenges for integrating technology into the art classroom. The role of the art teacher as a schoolwide resource for cross-curricular activities and projects will be presented. Students will be encouraged to design new ways to use computers creatively in art, math, language arts and sciences classrooms.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
AEG-5400-A	Tu	3:00-5:50
AEG-5400-B	Th	3:00-5:50

AEG-5430

Materials and Methods: Secondary

Thursday 4:30-7:30

One semester: 2 credits

Instructor: R. Viggiano

The objectives and practical methodology involved in teaching art on the secondary level is the focus of this course. Topics include: development and organization of appropriate content and design for a secondary-school curriculum, classroom management and discipline. Sequential lesson plans for the development of age-appropriate skills will be devised and implemented at the student teaching sites.

Course #	Semester
AEG-5430-A	fall
AEG-5430-B	spring

AEG-5790-A

NYSTCE Preparation

Day/Time: TBA

Two semesters: no credit; 5 sessions

Instructor: V. Foster-Adam

This course prepares students to take the New York State Teacher Certification exams. The Liberal Arts and Sciences Test, Content Specialty Test in Visual Art and Assessment of Teaching Skills-Written, required for New York State art teacher certification, will be included. Test-taking strategies will be discussed, and several sample exams will be given.

AEG-5800-A

Advanced Studio Art

Monday, Thursday; May 15 – July 7

Hours: 6:00-9:00

Summer semester: 3 credits

Instructor: M. Filan

Students will further explore and develop their personal artwork through weekly life drawing sessions, home assignments and individual critiques. *Note: Students will not be charged a departmental fee for the summer semester.*

AEG-5900-A

Thesis Project Seminar

Tuesday, Wednesday; May 16 – July 6

Hours: 5:00-8:00

Summer semester: 3 credits

Instructor: B. Salander

This seminar gives students the opportunity to synthesize and document their completed research, particularly in AEG-5080, Special Study. We will meet as a group to discuss progress of thesis projects. Each student will make a final presentation to the department chair and faculty. *Note: Students will not be charged a departmental fee for the summer semester.*

NEW YORK STATE CERTIFICATION INFORMATION

The New York State Teacher Certification Examinations, Preliminary Annual Institutional Report for the Program Year 2004-2005:

Test	Number Tested	Number Passed	Pass Rate
ATS-W	17	17	100%
Visual Arts CST	17	17	100%
LAST	17	17	100%
Totals	17	17	100%

For additional information and teacher supply and demand data, please refer to the New York State Education Department's Office of Teaching Web site at: <http://www.highered.nysed.gov/tcert>.

Department of Art Therapy

Degree Requirements

Successful completion of all course requirements

Complete a minimum of 60 credits

Maintain a minimum grade point average of 3.0 (B)

Produce a thesis/special project approved by the Thesis Committee

MPS Art Therapy First-Year Requirements

<i>Course #</i>	<i>Title</i>
ATG-5030	Theoretical Foundations of Art Therapy
ATG-5060	Expressive Therapies
ATG-5090	Child and Adolescent Art Development
ATG-5130	Methods and Materials in Art Therapy
ATG-5150	Internship/Supervision in the Studio
ATG-5180	Group Therapy and Practice
ATG-5240	Adult Development and Aging
ATG-5270	Multicultural Issues in Art Therapy
ATG-5460	Psychiatric Populations and the Diagnostic and Statistical Manual (DSM IV)

MPS Art Therapy Second-Year Requirements

ADDICTIONOLOGY TRACK

<i>Course#</i>	<i>Title</i>
ATG-5150	Internship/Supervision in the Studio
ATG-6060	Clinical Topics in Addictionology
ATG-6090	Physiology of Addictions
ATG-6120	Thesis Project
ATG-6210	Art Assessment and Diagnosis
ATG-6490	Family Art Therapy: The Impact of Disability and Addiction
ATG-6520	Community Access Through the Arts
ATG-6550	Interviewing and Counseling Skills for Challenged and Addicted Populations

CHALLENGED POPULATIONS TRACK

<i>Course#</i>	<i>Title</i>
ATG-5150	Internship/Supervision in the Studio
ATG-6120	Thesis Project
ATG-6160	Clinical Topics in Challenged Populations
ATG-6210	Art Assessment and Diagnosis
ATG-6430	Art Therapy in Disabilities
ATG-6490	Family Art Therapy: The Impact of Disability and Addiction
ATG-6520	Community Access Through the Arts
ATG-6550	Interviewing and Counseling Skills for Challenged and Addicted Populations

MPS Art Therapy General Course Listing

For up-to-date course information, go to WebAdvisor at:

<https://webadvisor.schoolofvisualarts.edu>.

The online Registration Book can be accessed through SVA-NET.

ATG-5030-A

Theoretical Foundations of Art Therapy

Wednesday 1:00-3:50

Fall semester: 3 credits

Instructor: R. Obbstfeld

The history of the theoretical aspects of art therapy will be explored. Analytic, behavioral, cognitive, interpersonal and humanistic approaches, important events, practitioners and the development of art therapy as a distinct therapeutic practice will be reviewed through readings, didactic and experiential sessions. Ethical and legal issues of art therapy practice, including certification, values, malpractice, confidentiality and an overview of psychotherapy theories relevant to art therapy will also be included in discussions and examined through case presentations and lectures.

ATG-5060-A

Expressive Therapies

Monday 10:00-12:50

Spring semester: 3 credits

Instructor: E. Young

Students will be introduced to each of the expressive modalities, including dance, drama, writing and music as well as methods for integrating these modalities with the visual arts. Guest lecturers will provide the context for practical applications. Readings and experiential sessions will also be utilized.

ATG-5090-A

Child and Adolescent Art Development

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: L. Furman

This course will focus on the behavior of children from birth through adolescence. Through case presentations, readings and discussion, students will examine the physical, emotional and intellectual growth of children, and explore the psychological and physiological factors and cultural and environmental influences involved in learning, creativity and personality development. Normal development, psychopathology and art therapy treatment approaches will be included.

ATG-5130-A

Methods and Materials in Art Therapy

Monday 11:00-1:50

Fall semester: 3 credits

Instructor: D. Farber

This course will enable students to examine the use of paints, inks, organic art processes, sculpture materials and other traditional and nontraditional art media and their uses with specific client populations. Salient features of particular materials and expressive dimensions will be explored. Discussion of computer applications relevant to art therapy will be included. Students will explore the impact of art processes and materials through ongoing participation in personal art-making. By strengthening their connection to the creative process, students will gain an understanding of personal symbolic language, and arts-based learning allowing for the opportunity to integrate intellectual, emotional, artistic and interpersonal knowledge.

ATG-5150

Internship/Supervision in the Studio

Two semesters: 3 credits each semester

Each section limited to 8 students

The SVA Art Therapy Department has developed numerous affiliations with a wide variety of institutions in and around New York City. Working with the field placement coordinator, each student will be placed in a supervised internship that corresponds with his or her area of specialization. Students are required to spend 16 hours per week at an internship site each semester. Small-group supervision

will also be provided by SVA faculty members through a unique studio-based component of this course. This will give students a regular opportunity to reflect on their work with clients and to further their own artistic development as they explore the challenges of artist-as-therapist. Students will explore professional identity, professional ethics and the ethical practice of art therapy and the proper application of ethical and legal principles of art therapy practice, and gain familiarity with the ethical standards of the American Art Therapy Association and Art Therapy Credentials Board as well as other related fields.

Course #	Day	Time	Instructor
ATG-5150-A	M	4:00-5:50	R. Grant
ATG-5150-B	M	4:00-5:50	S. Gorski
ATG-5150-C	M	6:00-7:50	M. O'Connell
ATG-5150-D	Th	3:00-4:50	S. Gorski
ATG-5150-E	Th	3:00-4:50	E. McGann
ATG-5150-F	Th	3:00-4:50	E. Young

ATG-5180-A Group Therapy and Practice

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: L. Furman

This course will assist in the development of clinical skills through an exploration of techniques and practices. Topics will include standards and methods of documentation, treatment planning, treatment team reports (oral and written) and case presentation. Emphasis will be placed on theoretical and experiential understanding of group art therapy techniques—group dynamics and process, counseling methods, leadership styles and approaches, member roles and behaviors, selection criteria, short- and long-term group process, therapeutic factors and stages of group development. Contemporary theorists will also be critically surveyed. In addition, research methodologies and design will be explored for thesis/special project preparation.

ATG-5240-A Adult Development and Aging

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Stephenson

Students will examine the physical and emotional development of adults and explore the psychological and physiological factors involved. Specific emphasis will be placed on the variations of the aging process and how these manifest themselves in behavior and creative expression. Normal development, psychopathology, clinical interventions and art therapy treatment approaches will be included.

ATG-5270-A Multicultural Issues in Art Therapy

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: B. Mosinski

The effect of ethnicity and culture in the therapeutic process will be examined through case materials, slide illustrations, didactic and experiential sessions. This course will explore cultural determinants of problems encountered in the field of art therapy and provide a foundation of knowledge in cultural diversity theory and competency models applied to an understanding of diversity of artistic language, symbolism and meaning in artwork and art-making across culture and within a diverse society. Students will investigate the role of the art therapist in social justice, advocacy and conflict resolution, including theories of counseling and development of competencies essential for a culturally responsive therapist with regard to age; gender; sexual orientation; ethnicity; nationality; socio-economic status; developmental disability; education; family, religious and spiritual values. Cultural self-awareness through self-assessment, strategies for working with diverse communities and critical thinking with regard to attitudes, beliefs and competent practice will be explored. Students will be encouraged to share their own cultural beliefs and attitudes in relation to the practice of art therapy.

ATG-5460-A Psychiatric Populations and the Diagnostic and Statistical Manual (DSM IV)

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Kraebber

Psychopathology, as determined by the DSM multi-axial system, will be examined in depth. Case material will be presented for each diagnostic category and the clinical implications for the art therapist will be explored. Treatment approaches will be considered, as will indicators of functional and organic disorders in behavior and artwork of clients. Types of psychopharmacological medications will also be covered.

ATG-6060-A Clinical Topics in Addictionology

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: M. Fisher

The phenomenology of substance abuse, utilizing a bio-psychological model, will be examined. A review of the history and evolution of current modes of treatment, in addition to the rationale for the disease concept of alcoholism, will be offered.

ATG-6090-A Physiology of Addictions

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: T. Becker

Contemporary neuro-chemical theories of addictions are the focus of this course. Neuro-anatomy and physiology will be examined, as well as the use of psychotropic medication for treatment of substance abuse. An in-depth look at theories regarding the genetic etiology of substance abuse will be reviewed.

ATG-6120 Thesis Project

Two semesters: 3 credits each semester

Students will be supervised by members of the art therapy faculty in the development and production of a thesis topic. Each project must present an original point of view and include supporting documentation of its concepts and findings.

In addition, students may opt to explore grant-writing opportunities or other extensive in-depth projects. Structured methods and formats such as quantitative and qualitative research, formal case studies and arts-based research will be discussed. Students are required to present their thesis projects to peers and faculty. The department chair will oversee all projects.

Course #	Day	Time	Instructor
ATG-6120-A	Tu	12-2:50pm	E.McGann
ATG-6120-B	Tu	3-5:50pm	E.McGann
ATG-6120-C	Tu	12-2:50pm	R. Goodman

ATG-6160-A Clinical Topics in Challenged Populations

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: I. David

This course will offer a range of art therapy applications and issues, presented by a series of clinicians in their areas of expertise. Client populations, treatment approaches and related professional aspects will be covered, including isolation, trauma and chronic disease. Phenomena within the treatment settings explored will include interdisciplinary collaboration, co-treating, contribution to the treatment record, ethics and standards of practice. The potentials of therapeutic arts disciplines within the treatment milieu will be examined in depth.

ATG-6210-A**Art Assessment and Diagnosis**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: C. Bader

Art assessment and diagnostic materials will be explored through experiential sessions, didactic learning and casework. Students will learn the fundamentals of art therapy assessment, statistical concepts including reliability and validity, selection of the assessment tool and familiarity with a variety of specific art therapy instruments and procedures used in appraisal and evaluation, and gain an understanding of developmental levels, cultural factors, psychopathology and psychological health manifested in artwork and art-making. In addition, administration and documentation of art therapy assessment, formulation of treatment goals, objectives and strategies related to assessment and evaluation, including historical perspectives of assessment, basic concepts of standardized and non-standardized testing and assessment, fundamentals of psychological testing, biopsychosocial assessment, statistical concepts including reliability and validity, strategies for selection of the assessment tool and familiarity with a variety of specific instruments and procedures used in appraisal and evaluation will be discussed. Projective tests such as the Diagnostic Drawing Series (DDS), Levick Emotional and Cognitive Art Therapy Assessment (LECATA), Mandala Assessment Research Instrument (MARI), Silver Drawing Test of Cognition and Emotion, Ulman Personality Assessment Procedure (UPAP) and other psychometric instruments will be explored.

ATG-6430-A**Art Therapy in Disabilities**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

This course will examine the relationship of art therapy intervention in persons with physical and emotional challenges. Emphasis will be placed on the facilitation of coping strategies. Case presentations, slide and video illustrations, readings, research and clinical implications for treatment will be offered.

ATG-6490-A**Family Art Therapy: The Impact of Disability and Addiction**

Thursday 11:00-1:50

Fall semester: 3 credits

Instructor: L. Furman

Family therapy and systems theory will provide the theoretical foundation of this course. Family art therapy techniques and strategies will be explored as methods to assist families in the adjustment to the life transition of the disabled. Literature, research and case material will be presented.

ATG-6520-A**Community Access Through the Arts**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Reilly

The professional role as an art therapist, with regard to function and relationships with other mental health providers, including knowledge of professional organizations, credentialing and licensure, public policy, advocating for the profession and client advocacy will be explored. Students will learn how to create an in-service presentation, which will include didactic materials and client work, to appeal to various audiences. Alternatives to traditional methods of psychotherapeutic treatment will be explored, such as psychosocial clubs, peer-led support groups and consumer-run centers. Field visits will be included for observation and presentation purposes. Students will receive instruction in preparing to enter the job market, including practice in résumé writing and professional interviewing skills. Occupational counseling, career development theory, information and resources, diversity factors, supervision and ethical and legal issues and the development of art therapy-based career counseling will be covered, along with knowledge and skills considered essential in enabling individuals and organizations to positively affect career development and aptitude.

ATG-6550-A**Interviewing and Counseling Skills for Challenged and Addicted Populations**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Obstfeld

Students will be introduced to assessment and evaluation techniques for the treatment of challenged populations, chemically dependent clients and their families. Intake strategies for both short- and long-term settings, and how to develop counseling skills will be the primary focus. Students will learn the historical development of counseling and psychological theories, understanding of systems perspective, application to case material and critical thinking with regard to similarities and differences between art therapy intervention and counseling intervention. Case material and presentations, role-playing, videotaping, contemporary theories such as the Minnesota Model for treatment of substance abuse, behavioral, cognitive, educational, creative arts, lecture and experiential work will be offered.

**ENGLISH AS A SECOND LANGUAGE (ESL)
COURSES FOR GRADUATE STUDENTS**

Several courses geared for the international graduate student are offered in the fall and spring semesters. These courses include study and practice in all areas of the English language: grammar, vocabulary, pronunciation, thesis writing and conversations in contemporary art, among others. A listing of these courses follows. For course descriptions and information, please refer to the ESL course offerings, located in the humanities and sciences section of this book.

ESG-0168

Speaking Visually

ESG-0169

Questioning Contemporary Art

ESG-0223

Film for Artists

ESG-0233

Thesis Writing

Department of Computer Art

Degree Requirements

Successful completion of all course requirements

Complete a minimum of 60 credits

Maintain a minimum grade point average of 3.0 (B)

Produce a thesis approved by the Thesis Committee

Participate in a public thesis presentation

The MFA program in computer art offers a broad curriculum that covers all areas of digital art. Students may concentrate their studies in one of the following disciplines: animation, installation art, interactive media or networked media, or they may elect to do cross-disciplinary work. Examples of cross-disciplinary study include interactive video and DVD projects, new media performance, visual music and advanced programming projects. Students are required to meet with the departmental advisor to determine which classes are appropriate for their planned course of study.

Individual progress is assessed each semester to determine a student's readiness to proceed to the next level. Although most students earn their degrees in four semesters, some find it necessary or desirable to study for five or six semesters before completing the thesis process. Extended study in the program is determined on an individual basis and important considerations such as coursework, visa extension and financial aid must be resolved before extended study can be approved.

The recommended course load is 15 credits per semester. All students must be registered for a minimum of 9 credits per semester in order to remain enrolled in the program.

MFA Computer Art First-Year Requirements

Students must take all of the courses listed under Requirement A, and choose a minimum of two courses from Requirement B and a minimum of two courses from Requirement C.

REQUIREMENT A

Course #	Title	Semester
HSG-5010	Computer Systems I	fall
SDG-5010	Digital Art Seminars	fall

REQUIREMENT B

Choose a minimum of two courses from the following:

Course #	Title	Semester
HSG-5111	Introduction to Programming for Artists	fall
HSG-5146	Web Programming I	fall
HSG-5202	Multimedia Programming	fall
HSG-5336	UNIX I	fall
HSG-5356	C/C++ Programming I	spring
HSG-6046	Web Programming II	spring
HSG-5564	Max/MSP/Jitter I	spring
HSG-6146	Web Programming III	fall
HSG-6357	C/C++ Programming II	fall
HSG-6363	Java Programming	spring
HSG-6466	Technical Direction	spring
HSG-6564	Max/MSP/Jitter II	fall

REQUIREMENT C*

Choose a minimum of two courses from the following:

Course #	Title	Semester
SDG-5441	Contemporary Voices	fall or spring
SDG-5452	History of New Media in 20th-Century Art	fall
SDG-5463	Animation Culture	fall or spring
SDG-5501	Networked Media Seminar	fall
SDG-5521	Virtual Reality Seminar	spring
SDG-5531	Video Art and Beyond	fall
SDG-5541	Ecstasy and Apocalypse	spring
SDG-5551	Art & Technology and the New York Avant-Garde	spring
SDG-5561	Ethics and Politics in the New Media Age	spring

*Students may elect to complete Requirement "C" in their second year of study.

MFA Computer Art Second-Year Requirements

The thesis process begins in the second year and includes a number of requirements that must be completed by due dates set according to the expected date of graduation.

Second-year students must register for all of the following courses:

Course #	Title	Semester
SCG-6050	Thesis I	fall
SCG-6060	Thesis II	spring
SCG-6210	Thesis Research and Writing I	fall
SCG-6220	Thesis Research and Writing II	spring

MFA Computer Art

General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

STUDIO COURSES

SCG-5386

3D Modeling and Animation

Fall semester: 3 credits

This course will examine the technical concepts of creating computer-generated 3D imagery. It will also examine the application of the aesthetic concepts of traditional animation to creative 3D animation. Geometric construction techniques, surface texturing, scene illumination and cameras will be covered. Traditional animation techniques, such as squash-and-stretch, anticipation, follow-through, overlapping action, arcs of motion, exaggeration, staging and appeal will also be explored. Assignments will integrate technical and aesthetic information into short, creative 3D animation projects.

Course #	Day	Time	Instructor
SCG-5386-A	W	11:00-1:50	S. Rittler
SCG-5386-B	Th	12:00-2:50	C. Edwards

SCG-5401

Character Animation I

Spring semester: 3 credits

This class is designed to deepen students' understanding of 3D character animation through a study of model rigging, animation, camera, texture mapping and other techniques central to the practice of character animation. Emphasis will be on the conveyance of character through movement according to animation principles and their implementation with software tools standard to the industry. Short team assignments will focus on developing two contrasting animated characters. Prerequisite: SCG-5386, 3D Modeling and Animation.

Course #	Day	Time	Instructor
SCG-5401-A	W	11:00-12:50	S. Rittler
SCG-5401-B	F	3:00-4:50	C. Edwards

SCG-5411-A

Interactive Media I

Friday 3:00-4:50

Fall semester: 3 credits

Instructor: D. Weisman

For students wishing to create interactive projects, this class will give a solid grounding in the design and execution of interactive media computer presentations. Each session begins with a relevant technical or design discussion. Specific technical instruction as well as points of design and aesthetics will be included. Hands-on experience with the software will be emphasized and some elementary scripting will be addressed. Professional examples of interactive media will also be deconstructed and critiqued.

SCG-5412-A

Interactive Media II

Thursday 8:00-9:50pm

Spring semester: 3 credits

Instructor: N. Mikros

This course is intended for students interested in producing highly interactive creative work, including: games, installation art and rich media Web sites. We will cover advanced topics related to the design and creation of interactive media. Object-oriented programming and design will also be explored through a series of short assignments using Flash and ActionScript. Class time will be divided between lecture, discussion and group critique. Prerequisite: SCG-5411, Interactive Media I, or HSG-5111, Introduction to Programming for Artists, or HSG-5202, Multimedia Programming.

SCG-5416-A

Concepts of Interactivity

Monday 3:00-4:50

Spring semester: 3 credits

Instructor: G. Weinbren

Artwork should not be interactive merely because we have the knowledge to make it so. This course explores the relationship between concept and interactivity, and is designed for students interested in creating interactive media, installation art and/or networked media. In order to make the interactivity integral to the work, the conceptual underpinnings of the project must be explored. Students will be encouraged to discuss and write about their work in an in-depth manner, by investigating and critiquing the work of contemporary interactive artists. Students will be expected to conceive several different interactive pieces, one of which they will explore in depth for a final project.

SCG-5424-A

3D for Fine Artists

Monday 6:00-7:50

Spring semester: 3 credits

Instructor: V. Acevedo

This course will introduce the possibilities, techniques and strategies of incorporating 3D animation and modeling software into a contemporary fine art practice. It is intended for students who are not necessarily pursuing 3D animation as a specialization. Softimage XSI will serve as the exploratory platform and will be introduced through a series of lectures and assignments. The course will also survey the historical and contemporary use of 3D computer graphics in fine art. Assigned projects will include both still and time-based imagery.

SCG-5441-A

Story Structures I

Wednesday 3:00-4:50

Fall semester: 3 credits

Instructor: K. Brownie

This class will study the structural elements underlying animated entertainment, visual music, and experimental linear and nonlinear art forms. Traditional story and musical structures will be examined, with the objective of discovering what kind of experience can be conveyed within a few minutes or 30 seconds in electronic entertainment and art. The course will provide an understanding of temporal composition that will enable students to engage the audience in a dynamic emotional or spiritual experience. Throughout the semester, students will develop an original story concept or adaptation realized as an animatic with sound. Prerequisite: Students need to have some drawing ability.

SCG-5442-A

Story Structures II

Wednesday 3:00-4:50

Spring semester: 3 credits

Instructor: K. Brownie

A continuation of SCG-5441, Story Structures I, this course centers on honing the craft of screenplay and storyboard structure. Students will focus on further development of concepts, such as central dramatic question, inciting incident, idiosyncratic characters and spaces, conflicts and needs, mounting tension, turning points, reversals and denouement. We will explore these concepts through the genre of short, narrative film. Throughout the semester, students will develop an original story concept or adaptation realized as an animatic with audio, which may be used for a thesis in narrative animation. Prerequisite: SCG-5441, Story Structures I.

SCG-5462

Sound Workshop I

One semester: 3 credits

Each section limited to 10 students

Intended as an introduction to the creative possibilities of the medium of sound, this course will give equal emphasis to conceptual ideas relating to sound composition—structure, form, texture—and technical considerations in gaining competency with the equipment. Concepts relating to the physics and biology of sound, as well as the history of sound recording technology, are included. The focus is on creating and refining "sound art" compositions. Students will also learn the

process of “sound design” that refers to creating sound to accompany video or film imagery. Digidesign ProTools will be the primary digital audio editing software/hardware employed.

Course #	Day	Time	Semester	Instructor
SCG-5462-A	Th	12:00-1:50	fall	J. Lowder
SCG-5462-B	W	3:00-4:50	spring	J. Lowder
SCG-5462-C	Th	3:00-4:50	spring	T. Anderson

SCG-5501-A

Networked Media Studio

Tuesday 6:00-7:50

Fall semester: 3 credits

Instructor: C. Heun

This studio course will introduce students to art-making and design possibilities using networked media. The primary focus will be on creating interactive projects that utilize telecommunication and Web technologies. Readings, presentations and discussions of the major themes currently being explored by networked media artists will be used to stimulate and inspire individual projects. An overview and introduction to the telecommunication tools needed to complete assigned projects will be presented and discussed.

SCG-5523-A

Game Design

Tuesday 8:00-9:50pm

Spring semester: 3 credits

Instructor: N. Mikros

The study of interactive design is at the core of what is unique to creating art on the computer. Game design is the design of interactive, self-contained systems of rules usually containing a challenge and a victory condition. This course is geared not only toward those interested in the game industry, but also toward artists and designers interested in creating compelling and meaningful interactivity. This goal will be met through the exploration and critique of the work of interactive artists and commercial game designers. Course work will consist of lectures, including guest lecturers by contemporary artists and game designers; readings, including essays and interviews; hands-on assignments to conceive and create paper prototypes for games; analysis and critique of student assignments, commercial games and fine art games. Students are expected to research and play games that lie outside the class syllabus and to share those experiences in a thoughtful and meaningful way.

SCG-5529-A

Video for Computer Artists

Friday 3:00-4:50

Fall semester: 3 credits

Instructor: M. Barron

This course examines fundamental concepts of cinematography and video recording, concepts of editing structure, linear and nonlinear editing, special effects and transitions, and issues related to the final form in which the materials will be used. Students will gain a strong foundation in digital video production and post-production, with an emphasis on the development of QuickTime and other digital formats that can be used in multimedia work, DVD or online projects.

SCG-5532

Digital Compositing

Monday 8:00-9:50 pm

One semester: 3 credits

Instructor: R. Cavaleri

This course will survey a range of aesthetic issues, practical techniques and software applications used for digital compositing. The role of compositing in feature film and television commercial production will be examined in depth through practical examples. Students will be assigned short projects that reflect the ideas and techniques discussed in class and will present their creative work for group critique.

Course #	Semester
SCG-5532-A	fall
SCG-5532-B	spring

SCG-5544-A

Stereoscopic 3D

Thursday 6:00-7:50

Spring semester: 3 credits

Instructor: G. Marks

Stereoscopic 3D, which provides separate images for each eye, has been part of imaging since the dawn of photography. Working with stereo imagery has become increasingly valuable in entertainment, and the arts and sciences. It also offers a window into visual perception and the opportunity to reexamine many of the techniques and issues confronted in conventional image work. This course will cover all of the diverse methods and artistic possibilities for producing and displaying stereo imagery. Students will produce several stereoscopic projects that explore their own artwork using video, still images or animation.

SCG-5586-A

Physical Computing I

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: S. Stuelke

Artworks and technologies that interface computing with objects and spaces in the physical world are the central concerns of this course. Students will become familiar with basic electronics, sensing technologies, simple microcontrollers, computer-controlled motors and other actuators, as well as installation, robotics, telepresence and network-based projects that utilize them. Class members will be expected to simultaneously develop an articulate, theoretical basis for conceptualizing and discussing such works. While the course is highly technical, the development and realization of student projects will be the primary focus.

SCG-5606-A

Internet Studio

Tuesday 6:00-7:50

Spring semester: 3 credits

Instructor: A. Deck

Intended for students interested in using the Internet for their theses, this course will address technical and methodological issues surrounding creative and innovative Web artworks. The development of a working process for artists using the Internet will be emphasized. Students are expected to produce Web sites that will be evaluated based on both artistic and technical merits.

SCG-5657-A

Advanced Modeling and Rigging Concepts

Friday 12:00-1:50

Spring semester: 3 credits

Instructor: Y. Canetti

Creating animated characters is one of the most challenging aspects of modern cinema. In this course, students will learn how to create 3D characters from design to modeling and setup through the development of a character pipeline. Considerations in character design, how to incorporate anatomy to improve characters workability, and how to develop a flexible nonlinear work flow will be covered. Modeling issues such as geometry types, topology and efficiency will also be explored. Rigging topics will include inverse kinematics and forward kinematics, expression and binary nodes, joint placement and orientations, and binding and deforming skin geometry. Students are expected to actively participate through weekly assignments and critiques. By the end of the course, students will have created a character they can easily animate.

SCG-5727-A

Digital Montage

Friday 12:00-1:50

Fall semester: 3 credits

Instructor: K. Feinstein

The theoretical function of montage will be investigated by examining how digital compositing tools and techniques have impacted the creation and perception of still and temporal imagery. The history of montage will also be explored through selected theoretical readings that will help students to place their personal practice within the broader context of digital art and culture. Course work will progress from the creation of still imagery to motion graphics using Adobe Photoshop, After Effects and other software. Class time will be divided between critical discussions and studio projects.

SCG-5729-A**Video for Computer Artists II**

Friday 3:00-4:50

Spring semester: 3 credits

Instructor: M. Barron

A continuation of SCG-5529, Video for Computer Artists, this course centers on honing the craft of linear video art. Students will focus on the development of concepts through examination of works by such diverse artists as Jan Svankmajer, Chris Cunningham, Laurie Anderson and Maya Deren. We will also examine technical issues such as green-screen, lighting techniques, multi-camera production, audio production, postproduction, compression techniques, and fixed- and live-video streaming. Students will be assigned three video projects that will be critiqued in class. Prerequisite: SCG-5529, Video for Computer Artists, or instructor's permission.

SCG-5736-A**New Forms in Video**

Wednesday 12:00-1:50

Spring semester: 3 credits

Instructor: J. Lowder

A half century ago, video was only available through the medium of television. Today, video is accessible through the Internet, DVD, PDA, installations, sculpture, performances, mobile phones, etc. The objective of this studio course is to investigate multiple means of creating and distributing video art. Gathering imagery using both lens-based and non-lens-based technologies will be explored, including various types of video cameras such as "pinhole" CCD cameras that are used for surveillance applications, stop motion and time-lapse techniques. Interactive forms of video will be examined. We will also explore the many ways that video can be displayed and acted upon, such as projection and LCD's. Alternative distribution technologies will be covered. Students will be assigned a semester-long project that must be completed in at least two of the following media: Internet, installation, PDA, performance, interactive screen-based application, sculpture, DVD or hybrid.

SCG-6050-A**Thesis Group I**

Monday 3:00-5:50

Fall semester: 6 credits

Instructors: Thesis Committee

This course is intended to guide students through the initial stages of their thesis. A forum for discussion and critique of thesis work-in-progress with faculty, class members and visiting artists will be provided. The thesis project consists of documented research and a body of finished work for the MFA degree. Work should reflect individual direction and interests, attained through an awareness of the computer and its creative potential in the chosen area of practice. The thesis process takes a minimum of two semesters. In Thesis Group I, students will finalize a written thesis proposal, conduct research and begin their creative work. Work will be presented for group critique. Throughout the year, students will work closely with a thesis group leader and the department chair.

SCG-6060**Thesis Group II**

Monday 3:00-5:50

One semester: 6 credits

Instructors: Thesis Committee

A continuation of SCG-6050, Thesis Group I, this course is geared to achieving the goals outlined in their thesis proposals. Frequent group and individual critiques will be held.

<i>Course #</i>	<i>Semester</i>
SCG-6060-A	spring
SCG-6060-B	fall

SCG-6210**Thesis Research and Writing I**

Fall semester: 3 sessions, no credit

Intended to help students to better articulate thesis research, concepts and context, this course will focus on preliminary research, finalizing the thesis proposal, and the thesis research paper. Each writing group will meet with the instructor three times during the semester. Sessions will be divided between a lecture and individual critique and review. The critique and review portion will be open to all thesis students every week. A schedule of meetings will be distributed to students at the beginning of the semester.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SCG-6210-A	M	6:00-8:50	R. Lederman
SCG-6210-B	T	3:00-5:50	G. Savannah

SCG-6220**Thesis Research and Writing II**

Spring semester: 3 sessions, no credit

This course will focus on finalizing thesis ideas and research in written form, including artist statements. Each writing group will meet with the instructor three times during the semester. Sessions will be divided between a lecture and individual critique and review. The critique and review portion will be open to all thesis students every week. A schedule of meetings will be distributed to students at the beginning of the semester.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SCG-6220-A	T	3:00-5:50	G. Savannah
SCG-6220-B	Th	12:00-2:50	R. Lederman

SCG-6351**Thesis Continuation**

Monday 3:00-5:50

One semester: 3, 6 or 9 credits

Instructors: Thesis Committee

This class will guide students who are in the final stages of thesis production through the completion of their thesis by providing a forum for discussion and critique of work-in-progress. Prerequisite: SCG-6060, Thesis II.

<i>Course #</i>	<i>Semester</i>
SCG-6351-A-C	fall
SCG-6351-D-F	spring

SCG-6354**DVD Authoring**

One semester: 3 credits

Instructor: J. Lowder

Exploring the creative possibilities and limitations of DVD and how to go beyond the boilerplate approach of the movie industry to creating titles that are site-specific to the medium is the focus of this course. In other words, the creation of new works that are meant to originate as DVD pieces. Students will learn the techniques possible within the medium as well as ways to use DVD-video within responsive installations or video sculpture such as controlling custom DVD players with the Basic Stamp 2 microcontroller. Prerequisites: SCG-5529, Video for Computer Artists, and SCG-5462, Sound Workshop I, or equivalent.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
SCG-6354-A	Th	3:00-4:50	fall
SCG-6354-B	F	3:00-4:50	spring

SCG-6364-A**Seminar in Musical Choices**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: E. Grana

Limited to 12 students

Guiding students toward a process for designing a sound environment that is properly connected to their visual concept is the premise of this class. The process will provide a sound accompaniment to help students better realize the story line and the motion of characters involved in their animations. Web site designers and installation artists can achieve a strong musical reference point in order to formulate a sensible sound parallel to their visuals. Students will learn how to make music choices for projects that will guide artistic vision or enhance what is already conceived.

SCG-6372-A**Interface Design**

Monday 12:00-1:50

Spring semester: 3 credits

Instructor: R. Lederman

This class will examine advanced issues and techniques of user-centered design. In addition, a general approach to interface design will be explored through review of other interactive networked environments and kiosk-based works. Students will be challenged to achieve unique and workable design decisions, and will test their projects with prototypes. Field trips and guest lectures by leading interface designers will provide a forum for discussion.

SCG-6386-A**Physical Computing II**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: S. Stuelke

A continuation of SCG-5586, Physical Computing I, this course will go into greater depth in the examination and discussion of available technologies for creating interactive artworks and installations that involve sensors, microcontrollers, motors and other means of interfacing the physical and the virtual. The development and realization of artworks will be the primary focus of the course.

Prerequisite: SCG-5586, Physical Computing I.

SCG-6401-A**Production Issues: Animation**

Wednesday 8:00-9:50pm

Fall semester: 3 credits

Instructor: I. Hong

This course will examine the production of animation projects and will cover such topics as animation choreography, camera and character motion, texturing, lighting, effects, rendering and compositing. The main focus will be production methods as they are practiced in the professional world. Assignments will focus on the conceptualization, design, scheduling and techniques of animation production that are covered in class.

SCG-6401-B**Production Issues: Interactive Media**

Thursday 6:00-7:50

Fall semester: 3 credits

Instructor: R. Shupe

This course will examine the production of interactive projects, including asset development and integration, programming, testing, debugging and delivery. Divided into a lecture/individual format, both new topics and student projects will be examined. Specific areas of focus include: improving programming techniques (including focused efforts in JavaScript, and ActionScript), cross-platform development issues, testing and debugging approaches and more. The main thrust of the class will be toward providing support for the creation of thesis projects, and teaching students production methods as they are practiced in the professional world.

SCG-6402-A**Production Issues: Interactive Media II**

Thursday 6:00-7:50

Spring semester: 3 credits

Instructor: R. Shupe

A continuation of SCG-6401, Production Issues: Interactive Media, this course will go into greater depth in the examination and discussion of student thesis projects and professional production methods. Advanced programming techniques in JavaScript, ActionScript, and Lingo, as well as audio and video issues, will be covered. Prerequisite: SCG-6401, Production Issues: Interactive Media.

SCG-6402-B**Production Issues: Animation II**

Thursday 8:00-9:50pm

Spring semester: 3 credits

Instructor: I. Hong

A continuation of SCG-6401, Production Issues: Animation, this course will go into greater depth in the examination and discussion of student thesis projects and professional production methods. Advanced techniques in lighting, texturing and rendering will be covered.

SCG-6411-A**Character Animation II**

Thursday 8:00-9:50pm

Fall semester: 3 credits

Instructor: C. Edwards

This course will provide thesis students with a workshop setting in which to solve advanced animation problems and deepen their practical understanding of professional techniques. It will focus on advanced animation techniques such as hierarchical modeling, inverse kinematics, model deformation (morphing), animating lights and camera movement, rotoscoping, lip sync and facial expressions.

Students are encouraged to explore other advanced techniques such as particle systems, plant growth and special effects. The class will be divided into lectures, demonstrations, tutorials, in-class exercises and critiques. Prerequisite: SCG-5401, Character Animation I.

SCG-6462-A**Sound Workshop II**

Wednesday 3:00-4:50

Fall semester: 3 credits

Instructor: J. Lowder

Limited to 10 students

This course will build on the ideas and skills covered in SCG-5462, Sound Workshop I. Conceptual and technical context for the composition of music will be introduced, and course work will include creative projects, in-class listening, critique, lecture and discussion. The course will also cover two primary areas in which the capabilities of Digidesign's Pro Tools are expanded: music composition using MIDI sequencing and real-time "surround-sound" mixing. SampleTank and Reason applications will be introduced. Prerequisite: SCG-5462, Sound Workshop I, or equivalent.

SCG-6486-A**Physical Computing III**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: S. Ziff

A continuation of SCG-6386, Physical Computing II, this course will go into greater depth in the examination and discussion of available technologies for creating interactive artworks that involve sensors, microcontrollers, motors and other means of interfacing the physical and the virtual. Exploring solutions for thesis projects will be the focus of the course; however, we will also explore advanced topics such as robotics, wireless sensor and data transmission solutions. Prerequisite: SCG-6386, Physical Computing II.

SCG-6558-A**Video for Computer Artists III**

Wednesday 6:00-7:50

Fall semester: 3 credits

Instructor: E. Bowes

Limited to 10 students

Once the basics of creating digital video and compositing image sequences have been mastered, the issues of refining a directing style, an approach to editing and the choice of content become relevant. Students will produce short video projects and/or Webcast programs that will be presented for group critique. Lecture topics will include directing styles, editing philosophies, preparing video for CD-ROM, DVD and the Internet, developing Webcast programming, and advanced topics. Prerequisite: SCG-5729, Video for Computer Artists II, or SCG-5736, New Forms in Video, or instructor's permission.

SCG-6561-A**Music Composition and Sound Design**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: E. Grana

Limited to 12 students

The fundamentals of music design and selection for animation, Web sites, DVDs, video and other digital art projects will be the focus of this course. It will involve the selection and use of prerecorded material, as well as the creation of music and audio content. We will address the inspirational stage, the final music track and the time constraints involved in music and sound production through the students' execution of original material. Discussions will center on the differences between working with sound in a narrative and an interactive environment. Students will present their projects for in-class critique.

SCG-6588-A**Video Issues**

Wednesday 8:00-9:50pm

Fall semester: 3 credits

Instructor: G. Weinbren

Limited to 10 students

In this experimental course, we will look at relationships between basic philosophical issues and the moving image. Students will read theoretical texts, view video works, and make several short sketch assignments based on ideas taken from the readings. Students will develop a final project based upon one or more of these sketches. The class will be run as a seminar, and presentations on specific topics will be developed through each student's individual research. Prerequisite: SCG-5529, Video for Computer Artists, or instructor's permission.

SCG-6959**Independent Study**

One semester: 3 credits

Independent study is granted to students in the second year, who wish to pursue a special project not covered by the parameters of course curriculum. Students work independently, under the tutelage of an appropriate faculty member or professional sponsor. Prior to beginning independent study, students must submit a detailed proposal that outlines their goals. At the end of the semester, a summary of the completed work is required. Independent study proposals must be approved by the departmental advisor and the department chair.

SCG-6969**Internship**

One semester: 3 credits

Students can gain valuable professional exposure and experience through an internship project with a professional sponsor or an employer. The departmental advisor and department chair can assist in locating internships that suit students' goals. To receive credit, students must get departmental approval in advance, start the internship by the third week of the semester, and receive a positive evaluation from the sponsor/employer at semester's end.

**COMPUTER SCIENCES/
PROGRAMMING COURSES****HSG-5010****Computer Systems I**

Tuesday 8:00-9:50pm

Fall semester: 3 credits

This course will demystify hardware and software components of computing systems in general, and will empower students with practical decision-making skills of a technical nature. We will discuss the user-interface, operating system, CPU technology and bus architecture of the platforms in the MFA Computer Art Lab. We will undertake a comparative study of programming languages. Further discussion will include mass storage, input/output devices and networking.

<i>Course #</i>	<i>Instructor</i>
HSG-5010-A	T. Brous
HSG-5010-B	M. Kirby

HSG-5111-A**Introduction to Programming for Artists**

Wednesday 8:00-9:50pm

Fall semester: 3 credits

Instructor: P. Gluck

Intended for students with no prior exposure to computer programming, this course is recommended for all concentrations. Beginning with a discussion about how programming has evolved to its present form, students will gain an understanding of the various applications of computer programming and the flexibility it allows for going beyond commercially available software products. Emphasis will be placed on solving creative problems. Topics will include understanding computer architecture, basic programming constructs, a survey of languages and their applications, procedural vs. object-oriented programming, graphics programming, and an introduction to the Processing programming language and environment. The course will consist of lectures and short weekly assignments.

HSG-5146-A**Web Programming I**

Monday 8:00-9:50pm

Fall semester: 3 credits

Instructor: S. Denning

This course will introduce the basic concepts, techniques and technologies of Web programming with the goal of learning how to design and build dynamic and database-driven sites for the World Wide Web. Conceptual and practical programming concepts will be examined through the creation of flowcharts and working through examples of code and scripts, including HTML, CSS, JavaScript and PHP. The exploration of design principles and building of dynamic templates will be accomplished by working through class examples and assigned projects.

HSG-5202-A**Multimedia Programming**

Thursday 8:00-9:50pm

Fall semester: 3 credits

Instructor: R. Shupe

This course will introduce multimedia programming concepts through an overview of various scripting languages that can be applied to a range of media and networked media software solutions. General topics will include: variables and data types, conditionals, loops, passing parameters and program flow. JavaScript, ActionScript, XML, Lingo and PHP will be discussed, with a focus on language similarities and differences. Emerging technologies, such as Processing and device control through third-party solutions, will also be explored as technology trends dictate. This comparative look at scripting languages will help students determine which will be most useful in their thesis projects. The course will consist of lectures, short weekly assignments and larger assigned projects.

HSG-5336**UNIX I**

Fall semester: 3 credits

The UNIX operating system remains an essential tool to the computer animator and artist. This course will strive to prepare students to go beyond the basic functionality of UNIX and into the realm of scripting—where the real power and

flexibility of the operating system lies. Along the way, we will explore topics that will help students to understand and control the environment in which they work, and learn the tools that will help achieve goals more quickly and efficiently.

Course #	Day	Time	Instructor
HSG-5336-A	W	6:00-7:50	L. Skeddle
HSG-5336-B	Th	6:00-7:50	A. Deck

HSG-5356-A

C/C++ Programming I

Wednesday 8:00-9:50pm

Spring semester: 3 credits

Instructor: N. Mikros

This course will give a rudimentary understanding of the C and C++ programming languages. Topics covered are the syntax of the languages and the rudiments of object-oriented programming. This class gives students a more thorough understanding of the tools that they will use to create their thesis, in both software and hardware. Additionally, programming trains the mind to think in creative but logical steps, a skill that is essential to the completion of any large project.

HSG-5366-A

Computer Systems II

Tuesday 8:00-9:50pm

Spring semester: 3 credits

Instructor: T. Brous

The MFA Computer Art Lab is a sophisticated and complex network of computers, peripherals, software, servers and other high-end components. If students are to take advantage of the true potential and power of the MFA lab, an indoctrination in "real-world" problem solving is necessary. This class dissects, researches and solves systems problems that prepare students to successfully execute a thesis in interactive media or networked media. In addition to lectures, field trips will be made to state-of-the-art facilities. Prerequisite: HSG-5010, Computer Systems I.

HSG-5564-A

Max/MSP/Jitter I

Monday 6:00-7:50

Spring semester: 3 credits

Instructor: K. Ralske

Students will learn how to use Max/MSP/Jitter by Cycling 74, a programming environment that allows you to create interactive environments with MIDI (Max), real-time audio processing (MSP), and real-time graphics and video processing (Jitter). Max can be used for developing interactive installations and improvisation/performance systems. This course will cover the fundamentals of designing programs in Max, as well as how to integrate simple hardware systems and the basics of real-time sound and video processing. Students will create one or two projects. Occasional group critiques will be given. Prerequisites: SCG-5462, Sound Workshop I, and SCG-5529, Video for Computer Artists.

HSG-6046-A

Web Programming II

Monday 8:00-9:50pm

Spring semester: 3 credits

Instructor: P. Gluck

Students will be introduced to programming concepts used to create dynamic content for the Web. Assuming basic HTML skills, students will learn to add JavaScript to pages to effect client-side dynamic pages. CSS, XML, JSP and introductory database techniques will be explored to add functionality to a Web application. Several short assignments will be given, enabling students to produce creative and innovative Web sites. Prerequisite: HSG-5146, Web Programming I, or instructor's permission.

HSG-6146-A

Web Programming III

Tuesday 12:00-1:50

Fall semester: 3 credits

Instructor: A. Deck

This course will examine scripting techniques used in Web programming. PHP and ActionScript will be the primary focus. Integration of browser-based scripting and server-side techniques will be covered in depth. A technical foundation for meaningful interactivity using the Internet will be a major goal of the course, and students will conduct research into the programming techniques demonstrated

in class. The course will also help students learn to coordinate the use of various languages, such as JavaScript, HTML, PHP and ActionScript. Debugging of programs, and the Document Object Model that underlies Dynamic HTML, client server communication, application servers, file and socket operations, ECMA script, and databasing will also be covered. Students will complete a final project that incorporates course material. Prerequisite: HSG-6046, Web Programming II, or instructor's permission.

HSG-6357-A

C/C++ Programming II

Wednesday 6:00-7:50

Fall semester: 3 credits

Instructor: N. Mikros

A continuation of HSG-5356, C/C++ Programming I, this course will focus on more issues of object-oriented design and programming. In addition, we will be covering many of the rudiments of computer graphics programming. Prerequisite: HSG-5356, C/C++ Programming I, or instructor's permission.

HSG-6363-A

Java Programming

Wednesday 6:00-7:50

Spring Semester: 3 credits

Instructor: P. Gluck

The Java programming language and object-oriented design and programming will be covered in depth. Emphasis will be on practical issues that relate to implementing software and using that software in student work. The course will give students a foundation in the Java programming language, and will include lectures and review of assignments, as well as several short projects and a final project. Prerequisite: HSG-5111, Introduction to Programming for Artists, or HSG-5356, C/C++ Programming I, or instructor's permission.

HSG-6466-A

Technical Direction

Monday 12:00-1:50

Spring semester: 3 credits

Instructor: R. O'Neil

A technical director manages the relationship between software options and computational processes in the animation production pipeline in order to achieve optimum visual results using the most economic means. This course will study script-based approaches to modeling, rigging and constraints, texture mapping and shaders, illumination algorithms, renderers and rendering, compositing and other 3D animation tools and techniques. Shell scripting, MEL and the Maya expression language will be examined in detail.

HSG-6564-A

Max/MSP/Jitter II

Monday 6:00-7:50

Fall semester: 3 credits

Instructor: K. Ralske

A continuation of HSG-5564, Max/MSP/Jitter I, this course will further explore utilizing Max to create interactive works. Topics such as audio and video analysis, application development, generative sound and 3D graphics will be covered. Students will be expected to create a substantial project using Max. Occasional group critiques will be given. Prerequisite: HSG-5564, Max/MSP/Jitter I, or instructor's permission.

HSG-6567-A

Max/MSP/Jitter III

Monday 8:00-9:50pm

Spring semester: 3 credits

Instructor: K. Ralske

Geared for students working on thesis projects in the areas of installation art, interactive video, sound art and performance, this course will focus on advanced features and application development using Max software. Topics will also include real-time 3D graphics, improvising with algorithms, and using Max with a network. In addition to a deeper exploration of the advanced audio and video processing aspects of this graphic programming environment, students will be given assistance with Max for their thesis projects, as well as individual and group critiques. Prerequisite: HSG-6564, Max/MSP/Jitter II, or instructor's permission.

ART HISTORY COURSES

SDG-5010-A (previously SCG-5090)

Digital Art Seminars

Day/Time: TBA

Fall semester: no credit

Instructor: T. Schreiber

These seminars will consist of lectures and discussions that address various aspects of digital art history and theory, including the evolution of digital technologies and their impact on contemporary art and culture. In addition to these seminars, students will be required to attend select events offered through the greater digital art community of New York City. The primary goal is to expose students to a broad range of ideas and forms of expression that the digital arts encompass.

SDG-5441

Contemporary Voices

Wednesday 7:00-8:50pm

One semester: 3 credits

Instructor: K. Brew

Limited to 15 students

Guest artists will discuss their artwork in a forum designed to help students understand the work of their contemporaries. By exposing students to a spectrum of computer art-making possibilities, this course inspires creative work and provides an opportunity to meet prospective thesis advisors and professional digital artists.

Course #	Semester
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SDG-5441-A	fall
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SDG-5441-B	spring
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SDG-5452-A

History of New Media in 20th-Century Art

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Deck

This course will explore developments in 20th-century art with a particular focus on artists' practices that examine or embrace new circumstances in the media and technologies of their time. Students will also research and discuss related work of critics and theorists. The term "new media" will be treated broadly to include developments in film, photography and radio, as well as the beliefs and expectations that accompany new technologies.

SDG-5463

Animation Culture

One semester: 3 credits

Instructor: T. Schreiber

Why do we love animation? What is it doing for us—or to us? This course will explore the impact of animation on our perception and culture through screenings, discussions and written work. We will discuss how pervasive animated worlds influence people through entertainment, games, advertising, broadcast media, medicine, law and architecture. The use of animation as commentary on topics such as politics, emotional life and intimacy will be considered. The culture of animation itself—as represented by legendary companies, people and practices of this multifaceted art form—will also be addressed. Guest speakers and field trips are included.

Course #	Day	Time	Semester
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SDG-5463-A	W	12:00-2:50	fall
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SDG-5463-B	Tu	12:00-2:50	spring
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SDG-5501-A

Networked Media Seminar

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: C. Paul

This course will introduce students to the history and critical theory surrounding artworks that utilize computer networks and interactive telecommunications technologies. The course will outline the history of tele- and network communications and basic Internet technologies as well as the forms and concepts of interaction and participation related to them. We will examine aesthetic and technological possibilities for artworks in networked environments ranging from the Internet and networked installations to locative media projects using mobile devices such as PDAs, cell phones and GPS. Through a series of readings, discussions and written assignments, class members will learn to articulate their interests and concerns as artists working with these technologies.

SDG-5521-A

Virtual Reality Seminar

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Nechvatal

This course is designed to investigate the theoretical and historical bases of immersive virtual reality (VR) art. It will primarily do so by investigating immersion, the experience considered as the indispensable characteristic of VR. Lectures, readings and discussion will demonstrate that immersion into virtual electronic space is the cornerstone to understanding contemporary VR culture, as well as certain key aspects of previous cultures. This investigation will lead the student to the formulation of an aesthetic theory of immersive consciousness, indicative of immersive culture, by joining choice examples of simulacra technology into mental connections, with relevant examples from art and architecture, as well as technology, myth, space, gender studies and philosophy.

SDG-5531-A

Video Art and Beyond

Thursday 7:00-9:50pm

Fall semester: 3 credits

Instructor: B. London

This course begins by examining the emergence of video art of the 1960s, through structuralist films and the freewheeling days of "feedback" and "real-time" manipulation of the analog electronic signal. Students will examine how the barriers between artistic disciplines broke down as artists took up portable video cameras, experimented with installation, staged actions, and went outdoors to build land art. Works of contemporary video artists who move freely between painting, sculpture, photography, film, performance and other media will be discussed, as well as the contributions by musicians toward developing new working methods. The course will consist of weekly screenings, analysis of installations, readings and written assignments.

SDG-5541-A

Ecstasy and Apocalypse

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: T. Goodeve

In this course, we will study selected science-fiction utopias and dystopias in popular culture, literature, cinema and theoretical writing from the 19th century to the present. We will begin with the question, "Why is science fiction our political theory?" in order to use the genre to analyze relations of power and control; capitalism and the media; ethics and freedom; definitions of human, gender and race in an increasingly bioengineered world. Among the texts will be Mary Shelley's *Frankenstein*, George Orwell's *1984*, Margaret Atwood's *Oryx and Crake*, as well as essays by Donna Haraway, Tom Moylan, H. G. Wells, Frederic Jameson, Scott Bukatman, Allucquere Rosanne Stone, Samuel Delany and Jean Baudrillard. Students will have the choice of writing a seminar paper or creating a piece of serious critical work in another medium for their final project.

SDG-5551-A**Art & Technology and the New York Avant-Garde**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Nechvatal

Computer technology in this course will be examined in the context of the artistic New York avant-garde. We will delve into discussions of essential Dada and neo-Dada concepts, procedures and artists relevant to computer technology (e.g., interactivity, hypermedia, immersion, virtual reality and other aspects of digital art). Audio art and multimedia will be examined in detail in this context as will the impact of digital technology on the practices of poetry, painting, sculpture and architecture. Students will be assigned weekly readings and must complete a research assignment. Content will be divided into four major topics that heavily reference the history of the New York avant-garde and its relevance to digital culture.

SDG-5561-A**Ethics and Politics in the New Media Age**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: J. Dellinger

The attack on the World Trade Center demonstrated the power of mass-mediated images to transform global political realities and the discourses of right and justice that underpin political action. This course examines how concepts of political agency and ethical judgment may be transformed by the technological condition of contemporary culture, and asks whether art might play a particular role in charting new political and ethical frameworks to meet this predicament. It will begin with a series of key readings in political philosophy and cultural theory, which include work by Agamben, Arendt, Baudrillard, Benjamin, Chatterjee, Said, Stiegler, Virilio and Zizek. To contextualize these readings, students will examine the rhetoric of selected media texts and images, and critically analyze the work of contemporary artists who explore the political and ethical potential of new media.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

Several courses geared for the international graduate student are offered in the fall and spring semesters. These courses include study and practice in all areas of the English language: grammar, vocabulary, pronunciation, thesis writing and conversations in contemporary art, among others. A listing of these courses follows. For course descriptions and information, please refer to the ESL course offerings, located in the humanities and sciences section of this book.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Film for Artists
ESG-0233	Thesis Writing

MFA PHOTOGRAPHY, VIDEO AND RELATED MEDIA COURSE ELECTIVES

The following courses may be taken with the proper prerequisites and permission from both department chairs, space permitting. MFA Computer Art majors will not be charged any lab access fee associated with these courses. In addition, historical perspectives, criticism and theory, and contemporary issues courses in the MFA Photography, Video and Related Media Department may also be available to qualified MFA Computer Art students. Please refer to the MFA Photography, Video and Related Media Department General Course Listing for descriptions and information.

PHG-5411-A/B	Studio: Introduction to Video
PHG-6421-A	Studio: Digital Design and Visual Effects
PHG-6422-A	Studio: Video Postproduction

MFA Computer Art Electives Open to All Graduate Departments

SCG-Access**MFA Computer Art Lab Access**

One semester: no credit

Lab fee: \$550

Lab access is available to graduate students from other departments who are registered for a studio or computer sciences/programming course in the MFA Computer Art program only. *Note: Access is limited to hardware and software resources needed in the specific course for which the student is registered. Registration for SCG-Access is waived for students registering for all courses that have a course number prefix of SDG.*

Course #	Semester
SCG-Access-A	fall
SCG-Access-B	spring

The following courses are open to graduate students only. These courses may be taken by any graduate student, with the proper prerequisites, and permission from the MFA Computer Art Department chair. Please refer to the MFA Computer Art Department General Course Listing for descriptions and information. Students who register for any of the following studio or computer sciences/programming courses must also register for SCG-Access, MFA Computer Art Lab Access, unless otherwise indicated. *Note: Registration for SCG-Access is waived for students registering for all courses that have a course number prefix of SDG.*

MFA Photography, Video and Related Media majors will not be charged a lab access fee for any of the following courses.

Course #	Title
HSG-5146	Web Programming I
HSG-5111	Introduction to Programming for Artists
HSG-5564	Max/MSP/Jitter I
HSG-6564	Max/MSP/Jitter II
HSG-6567	Max/MSP/Jitter III
SCG-5411	Interactive Media I
SCG-5412	Interactive Media II
SCG-5416	Concepts of Interactivity
SCG-5462	Sound Workshop I
SCG-5501	Networked Media Studio
SCG-5544	Stereoscopic 3D
SCG-5586	Physical Computing I
SCG-5727	Digital Montage
SCG-6354	DVD Authoring
SCG-6386	Physical Computing II
SCG-6486	Physical Computing III

Note: The lab access fee is waived for the following courses:

SDG-5441	Contemporary Voices
SDG-5452	History of New Media in 20th-Century Art
SDG-5463	Animation Culture
SDG-5501	Networked Media Seminar
SDG-5521	Virtual Reality Seminar
SDG-5531	Video Art and Beyond
SDG-5541	Ecstasy and Apocalypse
SDG-5551	Art & Technology and the New York Avant-Garde
SDG-5561	Ethics and Politics in the New Media Age

Department of Design

Degree Requirements:

Successful completion of all course requirements
 Complete a minimum of 60 credits
 Maintain a minimum grade point average of 3.0 (B)
 Produce a thesis project approved by the Thesis Committee

MFA Design First-Year Requirements

Course #	Title	Semester(s)
DSG-5020	The Book—From Idea to Package to Consumer	fall
DSG-5060	Design for Television: Graphic Design Using Time, Motion and Sound	spring
DSG-5070	Crossing Disciplines: Authorship and the Web—New Venues, New Ideas	spring
DSG-5080	Paul Rand Lecture Series	fall
DSG-5100	Design and Intentions	fall
DSG-5170	New York Stories	spring
DSG-5200	3D Product Reality	spring
DSG-5210	Can Design Touch Someone's Heart?	fall
DSG-5220	Design is Easy	fall
DSG-5230	Just Type	fall
DSG-5240	Design Presentations/Presenting Design	spring
DSG-5250	Thesis Research and Development	spring

MFA Design Second-Year Requirements

Course #	Title	Semester(s)
DSG-6010	Introduction to Design Criticism	fall
DSG-6030	Intellectual Property and the Law	fall
DSG-6050	Seminars	fall/spring
DSG-6070	Thesis Consultation (preparation)	fall
DSG-6080	Thesis Consultation (research and writing)	fall
DSG-6090	Thesis Consultation (production)	spring
DSG-6110	Thesis Consultation (exhibition)	spring
DSG-6120	Thesis Consultation (pitch and presentation)	spring

MFA Design General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
 The online Registration Book can be accessed through SVA-NET.

DSG-5020-A

The Book—From Idea to Package to Consumer

Monday 5:00-8:00

Fall semester: 3 credits

Instructor: H. Reeves

Creating the overall design concept for a book that has commercial as well as artistic appeal is the aim of this course. A range of formats and genres will be discussed, including illustrated books, children's books, and interactive and nonillustrated. The "book" will be discussed and scrutinized from editorial conception to design, production, marketing and sales. Key to the examination will be the "client" and how to meet needs and expectations while maintaining creative integrity. Throughout the course, working independently, students will develop a portfolio of book concepts and related covers and layouts for various formats. Each student is responsible for the extensive development of a book dummy of professional quality and commercial appeal.

DSG-5060-A

Design for Television: Graphic Design Using Time, Motion and Sound

Tuesday 5:00-8:00

Spring semester: 3 credits

Instructor: B. Siegler

The course is a semester-long project in which the students are asked to create an identity for a new television channel of their own invention unrestricted by its commercial value. This will be achieved through understanding the content of their channel, designing its logo and ultimately producing three short-image spots promoting the channel. This project will be peppered with smaller assignments that will explore the different ways a designer is asked to solve problems using the moving image. In addition, students will attend weekly technology workshops to learn Adobe After Effects and other software programs needed to complete course work.

DSG-5070-A

Crossing Disciplines: Authorship and the Web—New Venues, New Ideas

Friday 3:30-6:30

Spring semester: 3 credits

Instructor: C. Capuozzo

This class will present students with the challenge of authoring a strong Web experience. Focusing on how content can be handled effectively, students will work on a semester-long project that will take them through all phases of producing a Web site—pitching ideas, making an information architecture document, gathering content and site navigation. The final project will be a Macromedia Flash/HTML hybrid and will be presented as a real pitch. Guest lecturers will share their experiences of creating and working in the interactive realm.

DSG-5080-A

Paul Rand Lecture Series: A History of Graphic Design

Tuesday 1:30-4:30 and Friday 3:30-6:30

Fall semester: no credit

Instructors: R. Balsmeyer, K. Godard, S. Heller

These lectures address various aspects of the history of graphic design over the past 150 years, including movements, pioneers and icons, as well as issues and events. Lectures focus on 19th-century premodern practice, early and mid-20th-century orthodox modernism, and the late 20th-century postmodern. Themes include racism and design, symbolism and the swastika, type and culture, politics and propaganda, modernism and Art Deco, and avant-garde magazines of the 20th century. Students will engage in critical and analytical discussions that relate design history to current communication practices.

DSG-5100-A**Design and Intentions**

Wednesday 6:00-9:00

Fall semester: 3 credits

Instructor: M. Glaser

This course is structured to help students examine their assumptions about their own work. It begins with a restaurant project where many design considerations intersect, such as communication, service, interior spaces, lighting, color, and comfort. The course continues with a series of exercises that intends to disrupt or support the students' working methods. Ultimately, the objective is to develop an awareness of what they are already doing.

DSG-5170-A**New York Stories**

Monday 3:00-4:30

Spring semester: no credit

Instructor: M. Kalman

In this collaborative workshop, each student will select an individual and tell his or her story in a variety of design media. Students will be required to develop a humanistic interpretation of their subject. Some classes will take place off campus.

DSG-5200-A**3D Product Reality**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructor: K. O'Callaghan

A class devoted to the how in the question: How do I begin to create a "prototype" model of my product idea? This class will devote attention to each student's product prototype and its development. By exploring different materials available and demonstrating methods of working with those materials, students will reach the final goal of a finished product.

DSG-5210-A**Can Design Touch Someone's Heart?**

Tuesday 5:00-8:00

Fall semester: 3 credits

Instructor: S. Sagmeister

It is widely assumed that movies, literature and music get to our emotional core. At the same time, it seems to be more difficult for design to achieve that same affect. In this course, we will explore this possibility with three individual assignments.

DSG-5220-A**Design is Easy**

Thursday 5:00-8:00

Fall semester: 3 credits

Instructor: L. Leon Boym

The objective of this course is to understand and create three-dimensional consumer products. Via case studies, field trips, historical examples, and a vocabulary of forms and techniques, we will explore design ideas in the current cultural contexts that are appropriate and stimulating. Students are encouraged to go beyond formal styling to learn to formulate invigorating product concepts and apply them to their assignments. Techniques for researching application of new and alluring materials, sensorial qualities of design, craft techniques, high-tech and electronic opportunities will be introduced. Using these methodologies, students will be able to turn their design concepts into successful products and bring them into the commercial market.

DSG-5230-A**Just Type**

Friday 3:30-6:30

Fall semester: 3 credits

Instructor: G. Anderson

Just Type is an exploration of contemporary and classic typefaces that students will apply to 10 short projects over the course of the semester. Every week, students will be given a font to research and work with on a specific project.

In some cases, students will work on cutting and pasting printouts during class. At the end, a type catalog of the fonts used will be compiled and the class projects will be shown as examples of the faces in action. There will be no images, color or devices used—just type.

DSG-5240-A**Design Presentations/Presenting Design**

Wednesday 5:00-8:00

Spring semester: 3 credits

Instructor: S. Stowell

Design is all about collaboration with people—writers, artists, designers, vendors—and clients. And for the design process to result in good work (and happy clients), all those people have to be informed and involved. Can design be explained? What's the effect of showing work in progress? Should you present multiple solutions or recommend one? And how can you defend the work while staying open to suggestions and criticism? During this course, we'll discuss various methods of presenting work, develop presentations intended for specific audiences and generally talk about how to talk about design.

DSG-5250-A**Thesis Research and Development**

Monday 5:00-8:00

Spring semester: 3 credits

Instructors: M. Kace, W. Lehrer, S. Schwartz

This course will introduce students to faculty thesis consultants who will assign exercises that are designed to initiate R&D and jumpstart the conceptual process for the thesis project. By the end of the course, students will have identified at least two areas of interest to be further explored for the final thesis.

DSG-6010-A**Introduction to Design Criticism**

Thursday 5:30-8:30

Fall semester: 3 credits

Instructor: V. Vienne

The purpose of this course is to introduce students to the complex issues and ideas that are essential to understanding what is happening in the graphic design field today. The course is designed to give students the linguistic tools they will need to decipher the various and often conflicting cultural, philosophical, historical and political trends that impact the way we think about design. Among the topics we will explore are arcane subjects such as semiotics, structuralism, Marxist theories and postmodern analysis as well more pragmatic fields of inquiry such as branding, marketing, visual research and brainstorming techniques. Though this course deals with abstract theories, it is hands-on, interactive and practical, with constant references to how the ideas discussed in class can help students shape their thesis projects and transform them into viable products.

DSG-6030-A**Intellectual Property and the Law**

Friday 3:30-6:30

Fall semester: 3 credits

Instructor: F. Martinez

The general concepts of law and intellectual property law as they apply to the practice of design will be examined, including basic legal issues of contract and property law, within the creative context. Among the topics explored will be the work-for-hire agreement, the consignment agreement and the agency agreement. The law of copyright, trademark and patents will also be explored. Issues such as registering a copyright, copyright infringement, registering a trademark and trade dress infringement and patents (in particular, design patents) will be examined from the perspective of the professional designer. In addition, design and information issues presented by new technology, such as the Web, will be included throughout the course.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

Several courses geared for the international graduate student are offered in the fall and spring semesters. These courses include study and practice in all areas of the English language: grammar, vocabulary, pronunciation, thesis writing and conversations in contemporary art, among others. A listing of these courses follows. For course descriptions and information, please refer to the ESL course offerings, located in the humanities and sciences section of this book.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Film for Artists
ESG-0233	Thesis Writing

DSG-6050

Seminars

Wednesday 5:30-8:30

Two semesters: 1 credit per seminar

Instructors: TBA

To enliven the program and bring students into contact with a significant number of working professionals, a series of workshops will be scheduled each semester. Seminar topics will change from year to year based on student interest and shifts in the overall field.

Course #	Dates
DSG-6050-A	9/6 – 10/11
DSG-6050-B	10/18 – 11/8
DSG-6050-C	11/15 – 12/6
DSG-6050-D	1/17 – 2/7
DSG-6050-E	2/14 – 3/14
DSG-6050-F	3/21 – 4/11

DSG-6070-A

Thesis Consultation (preparation)

Tuesday 5:30-8:30

Fall semester: 3 credits

Instructors: E. Bruck, K. Carbone, M. Kace

This course will prepare students to identify a product suitable for full-scale development and the audience they aim to target. The semester is divided into four sections: developing a market research survey; writing a comprehensive business plan; e-commerce and e-ideas. In addition there will be seminars on the theory of design and fabrication of design objects, as well as advice on how to produce viable thesis projects that will have marketplace potential.

DSG-6080-A

Thesis Consultation (research and writing)

Monday 5:30-8:30

Fall semester: 3 credits

Instructors: D. Globus, J. Scher, S. Schwartz, L. Talarico

This course will assist students in the preparatory market and audience research needed to identify a product suitable for long-term development. The semester is divided into three sections: proposal writing and editing, material research and development, and media exploration. In addition, there will be numerous off-site visits to related exhibitions and resource centers. The end result is a written, edited and designed proposal book and fabricated prototype.

DSG-6090-A

Thesis Consultation (production)

Tuesday 5:30-8:30

Spring semester: 6 credits

Instructors: G. Anderson, N. Callaway, B. Collins, L. Talarico

With the aid of a faculty advisor, students will complete a thesis project, a finished product, ready to be marketed. Students are required to make a final presentation to the Thesis Committee for its approval. The MFA degree will not be conferred without approval of this final project by the Thesis Committee.

DSG-6110-A

Thesis Consultation (exhibition)

Monday 5:30-8:30

Spring semester: 3 credits

Instructor: D. Globus

Students will design and install an exhibition of their thesis projects. Responsibilities for the elements necessary to produce a show will be distributed among the group, including: design of the installation; production of poster, invitation and exhibition labels; public relations and editorial work; project coordination; budget; opening reception. The course will culminate in the thesis exhibition.

DSG-6120-A

Thesis Consultation (pitch and presentation)

Thursday 5:30-8:30

Spring semester: 3 credits

Instructors: E. Bruck, K. Carbone, S. Schwartz, L. Talarico, B. Young

In this intensive course, students will develop a viable and professional pitch book to use as a tool to bring their thesis product to potential producers, investors and the market. In addition, they will be given tutorials on how to deliver a verbal pitch to potential backers and clients.

Department of Fine Arts

MFA Fine Arts General Course Listing

Degree Requirements

Successful completion of all course requirements
Complete a minimum of 60 credits
Produce a thesis approved by the Thesis Committee
Participate in an exhibition of MFA student work at the Visual Arts Gallery

The MFA program in fine arts offers specialization in the following media: painting, sculpture and printmaking. There are also some students who employ these media, incorporating photographic, video, digital and other techniques into their works. Students may concentrate in any one of the principal media—painting, sculpture, printmaking—and, if they so elect, can change their media of choice during their tenure at the College and are free to mix media as well.

MFA Fine Arts First-Year Requirements

Course #	Title	Semester(s)
FIG-5010	Workshop	fall
FIG-5020	Workshop	spring
AHG-5010	First-Year Seminar	fall/spring
HCG-5020	Writing Workshop	fall

MFA Fine Arts Second-Year Requirements

Course #	Title	Semester(s)
FIG-5010	Workshop	fall
FIG-5020	Workshop	spring
FIG-6030	MFA Special Project Workshop	spring
AHG-6010	Second-Year Seminar	fall/spring

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

AHG-5010-A

First-Year Seminars

Thursday 9:30-11:50

Two semesters: 3 credits each semester

Instructor: D. Shirey

The first semester focuses on the criticism, philosophy, aesthetics and history of art as expressed through the views of seminal writers on these topics. Other subjects relevant to historical and current art will also be emphasized. The second semester concentrates on critiques of student work, using, if pertinent, critical and historical criteria examined in the first semester. Taking advantage of New York City's extraordinary artistic resources, students will be required to visit assigned art exhibitions in museums, galleries and other showcases.

FIG-5010/FIG-5020

Workshops

6 credits per section

The workshops provide group instruction and critiques in the students' areas of concentration. Structured to refine skills and artistic development, the workshops pay as much attention to technical mastery in the area of concentration as to experimentation and individual imagination. *Note: First-year students must register for two sections each semester. Second-year students must register for two sections in the fall semester and one section in the spring semester.*

Course #	Day	Time	Semester	Instructor
FIG-5010-A	M	9:00-12:50	fall	J. Winsor
FIG-5010-B	M	1:00-4:50	fall	T. Lanigan-Schmidt
FIG-5010-C	Tu	9:00-12:50	fall	TBA
FIG-5010-D	Tu	9:00-12:50	fall	P. Apfelbaum, K. Fujita
FIG-5010-E	Tu	1:00-4:50	fall	J. Saltz
FIG-5010-F	Tu	1:00-4:50	fall	G. Stephan
FIG-5010-G	W	11:30-3:20	fall	TBA
FIG-5010-H	W	1:00-4:50	fall	P. Apfelbaum, J. Lees
FIG-5010-J	W	1:00-4:50	fall	M. Minter
FIG-5010-K	Th	1:00-4:50	fall	W. Insley
FIG-5010-L	Th	1:00-4:50	fall	J. Swartz
FIG-5010-M	F	9:00-12:50	fall	P. Coyne
FIG-5010-N	F	9:00-12:50	fall	P. Bard
FIG-5010-P	F	1:00-4:50	fall	M. Lopez
FIG-5020-A	M	9:00-12:50	spring	J. Winsor
FIG-5020-B	M	1:00-4:50	spring	T. Lanigan-Schmidt
FIG-5020-C	M	1:00-4:50	spring	S. McClelland
FIG-5020-D	Tu	9:00-12:50	spring	S. Cady
FIG-5020-E	Tu	9:00-12:50	spring	S. Sze, TBA
FIG-5020-F	Tu	1:00-4:50	spring	G. Stephan
FIG-5020-G	W	9:00-12:50	spring	J. Grimonprez
FIG-5020-H	W	11:30-3:20	spring	L. Pozzi
FIG-5020-J	W	1:00-4:50	spring	U. Von Rydingsvard/ TBA
FIG-5020-K	Th	1:00-4:50	spring	W. Insley
FIG-5020-L	Th	1:00-4:50	spring	J. Saltz
FIG-5020-M	F	9:00-12:50	spring	P. Coyne
FIG-5020-N	F	1:00-4:50	spring	M. Lopez
FIG-5020-P	F	1:00-4:50	spring	K. Fujita

HCG-5020

Writing Workshop

Wednesday 9:30-10:50

One semester: no credit

To improve their expressive writing skills, students enroll in a writing class the primary aim of which is to teach clarity and aptness in verbal composition.

Course #	Semester	Instructor
HCG-5020-A	fall	TBA
HCG-5020-B	fall	M. Denton
HCG-5020-C	spring	L. Pozzi

FIG-5111-A

Introduction to Digital Art

Monday 3:00-5:50

Fall semester: no credit

Fee: \$250

Instructor: S. Fleischmann

This course will offer a hands-on approach to basic Web site creation. Adobe Photoshop will be explored for use in the preparation of images to be incorporated into Web pages. Then Dreamweaver, sophisticated and comprehensive Web-design software, will be demonstrated. Dreamweaver writes the HTML code that is used to create Internet pages. In this way, the Web pages can be edited in either Dreamweaver or the standard HTML code. The class will include demonstrations and in-class exercises that will culminate in each student's production of his or her own Web site.

AHG-6010-A

Second-Year Seminars

Thursday 9:00-11:50

Two semesters: 3 credits each semester

Instructors: P. Bard, K. Fujita (fall); D. Cameron (spring)

The second-year seminars are devoted to the contemporary art scene and to contemporary art criticism, ideas and ideologies in art. These seminars are constructed as links to the more historical approach employed in the first-year seminars. Students will also visit important art exhibitions in New York.

FIG-6030

MFA Special Project Workshops

Spring semester: 6 credits

All MFA candidates have a faculty sponsor who supervises the MFA project in the spring semester of the second year. The project, consisting of a concentration on an artistic theme mutually agreed upon by the student and sponsor and a thesis related to the theme, is one of the two workshops the student takes in the second semester of the second year. Its purpose is to enable the student to investigate a subject or subjects of compelling interest.

Course #	Day	Time	Instructor
FIG-6030-A	M	9:00-12:50	J. Winsor
FIG-6030-B	M	1:00-4:50	T. Lanigan-Schmidt
FIG-6030-C	M	1:00-4:50	S. McClelland
FIG-6030-D	Tu	9:00-12:50	S. Cady
FIG-6030-E	Tu	9:00-12:50	S. Sze, TBA
FIG-6030-F	Tu	1:00-4:50	G. Stephan
FIG-6030-G	W	9:00-12:50	J. Grimonprez
FIG-6030-H	W	11:30-3:20	L. Pozzi
FIG-6030-J	W	1:00-4:50	U. Von Rydingsvard/TBA
FIG-6030-K	Th	1:00-4:50	W. Insley
FIG-6030-L	Th	1:00-4:50	J. Berthot
FIG-6030-M	F	9:00-12:50	P. Coyne
FIG-6030-N	F	1:00-4:50	K. Fujita
FIG-6030-P	F	1:00-4:50	M. Lopez

FIG-6040/FIG-6050

Term and Special Project Reviews

Day/Time: TBA

No credit

At the end of each term, students meet with instructors for a special discussion and review of the students' work completed during the term. The work, chosen by the students and exhibited in their studios, should reflect significant artistic developments and accomplishments. At the end of the second semester of the second year, instructors conduct a thorough review of graduating students' special projects.

Course #	Semester(s)	Instructor
FIG-6040-A	spring	S. Cady
FIG-6040-B	spring	U. Von Rydingsvard
FIG-6040-C	spring	W. Insley
FIG-6040-D	spring	T. Lanigan-Schmidt
FIG-6040-E	spring	M. Lopez
FIG-6040-F	spring	J. Berthot
FIG-6040-G	spring	G. Stephan
FIG-6040-H	spring	S. McClelland
FIG-6040-J	spring	K. Fujita

Course #	Semester(s)	Instructor
FIG-6040-K	spring	J. Winsor
FIG-6040-L	spring	P. Coyne
FIG-6040-M	spring	J. Grimonprez
FIG-6040-N	spring	S. Sze
FIG-6040-P	spring	L. Pozzi

FIG-6050-A	fall/spring	TBA (fall), S.Cady (spring)
FIG-6050-B	fall/spring	P. Apfelbaum (fall), U. Von Rydingsvard (spring)
FIG-6050-C	fall/spring	W. Insley
FIG-6050-D	fall/spring	T. Lanigan-Schmidt
FIG-6050-E	fall/spring	L. Madsen
FIG-6050-F	fall/spring	J. Berthot
FIG-6050-G	fall/spring	M. Minter (fall), G. Stephan (spring)
FIG-6050-H	fall/spring	J. Saltz (fall), S. McClelland (spring)
FIG-6050-J	fall/spring	G. Stephan (fall), K. Fujita (spring)
FIG-6050-K	fall/spring	J. Winsor
FIG-6050-L	fall/spring	P. Coyne
FIG-6050-M	fall/spring	P. Bard (fall), J. Grimonprez (spring)
FIG-6050-N	fall/spring	TBA (fall), S. Sze (spring)
FIG-6050-P	fall/spring	TBA (fall), L. Pozzi (spring)

FIG-6101-A

Business Practices for Artists

Tuesday 10:00-11:20

Fall semester: no credit, 8 weeks beginning 9/20

Instructor: L. Holman

This course is designed to prepare artists to manage the business aspects of their profession. Topics covered will include: résumé and cover letter writing, exhibition opportunities, slide and other visual documentation management, grant writing, bookkeeping and income tax basics, receipts, contracts and letters of agreement. Assignments will focus on providing experience in these areas.

FGD-Access

Printmaking Workshop Access

One semester: no credit

Access fee: \$175

Students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. *Note: Access is available during printshop hours that do not conflict with ongoing classes.*

Course #	Semester
FGD-Access-A	fall
FGD-Access-B	spring

Department of Illustration as Visual Essay

Degree Requirements

Successful completion of all course requirements
Complete a minimum of 60 credits
Produce a thesis project approved by the Thesis Committee

MFA Illustration First-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester(s)</i>
ILG-5010	Critique	fall/spring
ILG-5020	Drawing	fall/spring
ILG-5030	Visual Essay Seminar	fall
ILG-5040	Book Seminar	fall
HCG-5050	Creative Writing Workshop	fall/spring
ILG-5090	Computer Illustration Portfolio	fall/spring
ILG-5120	Seminar	spring

MFA Illustration Second-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester(s)</i>
ILG-6010	Thesis Project: Visual Essay	fall/spring
ILG-6020	Studio Workshop	fall/spring
ILG-6030	Fine Arts Symposium	spring
ILG-6040	Thesis Review	fall/spring
ILG-6050	Painting	fall/spring
ILG-6070	History of Storytelling	fall

Replacement or exchanges for required classes are reviewed on an individual basis.

MFA Illustration General Course Listing

For up-to-date course information, go to WebAdvisor at:
<https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

ILG-5010-A

Critique

Wednesday 10:00-3:50

Two semesters: 3 credits each semester

Instructors: M. Arisman, C. Titolo

his course is structured to emphasize the relationship between fine art and commercial art in dealing with the visual essay. Students will begin the process of developing visual essays in a limited form. There will be weekly assignments dealing with a variety of subjects related to contemporary concerns. Students will begin to incorporate the material from HCG-5050, Writing Workshop, with their artwork.

ILG-5020-A

Drawing

Friday 12:00-4:50

Two semesters: 3 credits each semester

Instructor: C. Fabricatore

This course will explore the raw energy and unpredictability of drawing on location. Focus will be on interpreting the relationships between subjects and their environment, expanding beyond the use of a two-dimensional reference. By keeping sketchbooks and compiling interviews, students will discover the rewards of spontaneity, receptive observation, risk-taking and drawing from intuition. In conjunction with weekly drawing sessions, both in the studio and on location, at least one narrative series assignment will be completed each semester.

ILG-5030-A

Visual Essay Seminar

Thursday 5:30-8:20 (first seven weeks)

Fall semester: 1.5 credits

Instructor: M. Arisman

Through lectures and slide presentations, this course will investigate the role of the artist as a visual commentator. The class will complete a journalistic assignment. There will be guest lecturers in all areas relevant to visual essay.

ILG-5040-A

Book Seminar

Thursday 5:30-8:20 (second seven weeks)

Fall semester: 1.5 credits

Instructor: V. Koen

This course will explore the role of the illustrator in contemporary books, primarily through lectures and slide presentations. Assignments will be based on incorporating the students' artwork into a finished book that includes typography, layout and production, and other pertinent areas.

HCG-5050-A

Creative Writing Workshop

Thursday 1:30-5:20

Two semesters: 3 credits each semester

Instructor: M. Zackheim

This workshop is structured to develop writing skills in poetry, prose and fiction through readings and discussions. The goal is to explore personal expression through writing that reflects artistic concerns.

ILG-5090-A**Computer Illustration Portfolio**

Tuesday 9:00-12:50

Two semesters: 3 credits each semester

Lab fee: \$250 per semester

Instructor: M. Richmond

Digital tools have become mainstream in the design and printing fields, and the Internet has evolved into a medium that enables illustrators to create interactive animations and globally accessible projects. This course will touch upon several aspects of digital technology, from advanced Adobe Photoshop and Illustrator techniques for print to all facets of Web design production as well as interactive Flash animation. Understanding the fundamentals of computer illustration will aid students in preparing professional projects and personal portfolios.

ILG-5120-A**Seminar**

Thursday 5:30-8:20

Spring semester: 3 credits

Instructor: M. Ilic

Through lectures by noted guest illustrators, political satirists, art directors and graphic designers, this seminar will explore the many specialized areas of visual commentators. The course will also include portfolio reviews from professionals working in the field.

ILG-6010-A**Thesis Project: Visual Essay**

Day/Time: TBA

Two semesters: 6 credits each semester

Students choose a New York City artist as their thesis faculty advisor. They work with the thesis advisor on a one-to-one basis and establish a work schedule to research, write and visualize the thesis project. Topics with special visual essay interest in a variety of areas such as sports, politics, current and cultural events, education and travel are emphasized.

ILG-6020-A**Studio Workshop**

Tuesday 5:00-8:50

Two semesters: 3 credits each semester

Instructor: D. Sandlin

Studio Workshop will develop concepts and finished art in relation to the visual essay thesis project. Student projects will be critiqued regularly by visiting professionals (illustrators, art directors, artists and gallery directors).

ILG-6030-A**Fine Arts Symposium**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: M.J. Vath

An examination of the role of the figurative artist in the contemporary fine art world is the focus of this course. Guest speakers will lecture and show slides of their work, as well as discuss their creative processes. Students will visit galleries and museums on a weekly basis, and will be required to keep a journal of critical analysis for each exhibition.

ILG-6040-A**Thesis Review**

Friday 9:00-11:50

Two semesters: no credit

Instructor: M. Arisman

Thesis review is a series of weekly, individual meetings with the department chair for critique and review of the thesis project. These meetings are intended to supplement the work in ILG-6010, Thesis Project: Visual Essay.

ILG-6050-A**Painting**

Wednesday 6:00-9:50

Two semesters: 3 credits each semester

Instructor: G. Crane

With an emphasis on figurative painting techniques, this course will explore both contemporary and classic approaches to painting with oil. The goal is to provide a solid background in oil painting techniques.

ILG-6070-A**History of Storytelling: Comics**

Thursday 7:00-9:50

Fall semester: 3 credits

Instructor: N.C. Couch

This course provides an introduction to graphic media in North America, from the beginning of the newspaper comic strip through the development of comic books, the growth of graphic novels, and current developments in electronic media. Focusing on its history and aesthetics, we will compare developments in the United States, Mexico and French Canada, as well as the social and cultural contexts in which comic art is created and consumed. The first half of the semester will concentrate on early comic strips and the development of the comic book form through the 1940s. The remainder of the semester will focus on changes that affected comic art in the 1950s and '60s, the development of a comic book subculture from the 1970s to the 1980s, and contemporary electronic media developments.

FGD-Access**Printmaking Workshop Access**

One semester: no credit

Access fee: \$175

Students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. *Note: Access is available during printshop hours that do not conflict with ongoing classes.*

Course #	Semester
FGD-Access-A	fall
FGD-Access-B	spring

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

Several courses geared for the international graduate student are offered in the fall and spring semesters. These courses include study and practice in all areas of the English language: grammar, vocabulary, pronunciation, thesis writing and conversations in contemporary art, among others. A listing of these courses follows. For course descriptions and information, please refer to the ESL course offerings, located in the humanities and sciences section of this book.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Film for Artists
ESG-0233	Thesis Writing

Department of Photography, Video and Related Media

Degree Requirements

Meet all academic and administrative requirements
Complete a minimum of 60 credits
Maintain a minimum grade point average of 3.3 (B+) and pass all end-of-year evaluations
Complete a thesis project and paper approved by the Thesis Committee

The recommended course load is 15 credits per semester. Entering students must have basic computer skills, a practical understanding of the Macintosh computer, a working knowledge of Adobe Photoshop and a basic understanding of Adobe InDesign and Illustrator. Summer workshops are available at SVA for students without this background. Prior to the beginning of classes, students must have read all required books on a reading list.

MFA Photography First-Year Requirements

Course #	Title	Semester(s)
PHG-5030	Master Critique	fall/spring
PHG-5050	Historical Perspectives	fall
PHG-5070	Criticism and Theory	fall
PHG-5090	Contemporary Issues	spring
PHG-5130	Studio: Introduction to Digital Imaging I	fall
PHG-5135	Studio: Introduction to Digital Imaging II	spring

MFA Photography Second-Year Requirements

Course #	Title	Semester(s)
PHG-6030	Master Critique	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring

MFA Photography GSAL-Year Requirements

Course #	Title	Semester(s)
PHG-5010	GSAL Master Critique	fall/spring
PHG-5130	Studio: Introduction to Digital Imaging I	fall
PHG-5135	Studio: Introduction to Digital Imaging II	spring
AHD-3002-A*	The Social History of Photography	fall
AHD-3003-A*	The Aesthetic History of Photography	spring

*Note: Course offered through the Undergraduate Division. Please refer to the art history course listing for course information.

Video Specialization First-Year Requirements

Course #	Title	Semester(s)
PHG-5030-D	Video Master Critique	fall/spring
PHG-5050	Historical Perspectives	fall
PHG-5070	Criticism and Theory	fall
PHG-5090	Contemporary Issues: Video Culture	spring
PHG-5130	Studio: Introduction to Digital Imaging I	fall
PHG-5135	Studio: Introduction to Digital Imaging II	spring

RECOMMENDED

The following courses are recommended, but not required.

Course#	Title	Semester(s)
PHG-5411	Studio: Introduction to Video	fall
SCG-5462*	Sound Workshop I	fall
PHG-6422	Studio: Video Postproduction	fall

*Note: Course offered through the MFA Computer Art Department. Please refer to the MFA Computer Art General Course Listing for specifics.

Video Specialization Second-Year Requirements

Course #	Title	Semester(s)
PHG-6030-C	Video Master Critique	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring

RECOMMENDED

The following courses are recommended, but not required.

Course#	Title	Semester(s)
PHG-6422	Studio: Video Postproduction	fall
SCG-5462*	Sound Workshop I	fall

*Note: Course offered through the MFA Computer Art Department. Please refer to the MFA Computer Art General Course Listing for specifics.

MFA Photography

General Course Listing

For up-to-date course information, go to WebAdvisor at: <https://webadvisor.schoolofvisualarts.edu>.
The online Registration Book can be accessed through SVA-NET.

PHG-5010-A GSAL Master Critique

Tuesday 10:00-12:50

Two semesters: 3 credits each semester

Instructors: N. Prior (fall), P. Perkis (spring)

This group critique provides a stimulus for creative exchange and a forum for students to focus their individual growth and activities during the GSAL year. Guided by prominent figures in the visual arts, the structure and content of meetings is determined largely by student needs.

PHG-5030 Master Critique

Two semesters: 3 credits each semester

Group critique seminars are the focal point of student activity in any given semester. Guided by prominent figures in the visual arts, and assisted by their peers, students concentrate on producing a coherent body of work that best reflects their individual talents and challenges the current boundaries of their media. The program is designed to expose students to divergent points of view. Prior to beginning PHG-6200, Thesis Project, students work with a different Master Critique instructor each semester. *Note: Open to first-year students only.*

Course #	Day	Time	Semester	Instructors
PHG-5030-A	W	3:00-5:50	fall	P. Umbrico
	W	3:00-5:50	spring	C. Schorr
PHG-5030-B	F	3:00-5:50	fall	TBA
	W	6:00-8:50	spring	L. Deschenes
PHG-5030-C	W	3:00-5:50	fall	R. West
	W	6:00-8:50	spring	J. Weiss

PHG-5030-D Video Master Critique

Wednesday 6:00-8:50 (fall), Friday 3:00-5:50 (spring)

Two semesters: 3 credits each semester

Instructors: K. Kobland (fall), E. Bowes (spring)

This course will study the subjects and creative issues of project development, narrative and non-narrative moving-image syntax, craft, structure and production in video and other time-based work. This investigation will take place in the context of the practice and critique of assigned exercises and individual projects. Nonfiction and fiction will be studied and practiced. This is an intensive workshop that will require significant commitment, practice, input and group participation from each student. *Note: Midyear entry is allowed with instructor's permission.*

PHG-5050-A

Historical Perspectives: Photographic History and Museum Practice

Thursday 10:00-12:50

Fall semester: 3 credits

Instructor: B. Yochelson

This course examines how museums collect, preserve and interpret photographs: as art, artifacts and as carriers of information. Topics include: the evolution of the canon of photographic artists, which paralleled the growth of modernism between the 1910s and the 1970s; the postmodern attack on the idea of a canon in the 1980s; the museums' varied responses to this attack in the 1990s. How have photography curators responded to critics, new scholarship, the escalating art market, and the shift within museum management toward marketing and entertainment? The search for answers includes examining a variety of exhibition catalogs, including monographs on photographers such as Eugene Atget, Carleton Watkins, Berenice Abbott and Irving Penn, as well as thematic and multimedia exhibitions, including shows by history museums and libraries. Three museum visits with curators and a tour of the auction house previews are required.

PHG-5050-B

Historical Perspectives: Then and Now

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: TBA

Our postmodern age has signaled the end of the modern époque initiated by, among other things, the invention of photography. Computers are in the process of supplanting the time and space of modernity embodied in the Paris of Baudelaire, Nadar and Manet. Working in an arc connecting the Second Empire in France and contemporary America, we will chart an evolutionary path between two turning points in Western history that gave birth respectively to the physical networks of trains and photographic images and the virtual networks of cyberspace. This is an open seminar demanding student participation. It starts from the position that these two historical moments, in their turmoil, are parallel worlds, each in their own way laying the foundation for a future that needs the lessons of both.

PHG-5050-C

Historical Perspectives: Photography and the European Avant-Gardes 1910-1940

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

The early decades of the 20th century witnessed an extraordinary period of photographic innovation, as European avant-garde movements adopted the camera as a new tool of visual experimentation. This course will offer an in-depth examination of the roles played by photographic images and processes within the avant-garde movements of the first half of the 20th century: futurism, Dadaism, surrealism, Russian constructivism, the Bauhaus. Class readings will emphasize the major critical debates of the 1920s and '30s, and the divergent visions of photography that were in contention.

PHG-5050-D

Historical Perspectives: Issues in the Moving Image: A History of Hybrids

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Taubin

"Cinema is truth 24 frames per second," remarked Jean-Luc Godard, begging the question of whether truth is an attribute of fiction or documentary. Throughout his 45-years-thus-far career, Godard—more rigorously and prolifically than any other filmmaker—blurred the presumed boundaries between so-called "fiction," documentary, ethnographic, pornographic and avant-garde films. His work will be central to this course, as will the films of Andy Warhol. We'll also look at work by Chris Marker, Orson Welles, Haroun Farocki, Alan Clarke, Nick Broomfield, Jonas Mekas, Yvonne Rainer, Alain Resnais, Guy Debord, Werner Herzog, Jean-Pierre Gorin, Chantal Akerman, Robert Frank and Craig Baldwin. We'll devote several weeks to contemporary moving-image works that deal with issues of diaspora and statelessness. Weekly screenings and reading assignments will be required. A 1,000-word paper at mid-semester, and a longer paper at the end of the semester will be required.

PHG-5070-A**Criticism and Theory: Contemporary Criticism**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: R. Leslie

This course is designed to examine both general and specific areas of critical discourse. The first project is to examine the distinctions between commonly used terms such as "history," "analysis," "theory," "criticism" and "critical theory" in broad, but grounded, terms. The second project is to delineate the concepts of modernism and postmodernism by tracing the development of specific methodologies such as formalism, Marxism, semiotics, literary theory, structuralism and poststructuralism, deconstruction, feminism and psychoanalysis. Such a mix also provides location of emerging discourses in cultural studies, and issues of imaging and representation. There will be a focus on understanding the issues as an interrelated history of ideas.

PHG-5070-B**Criticism and Theory: Critical Reading**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: N. Davenport

This course will combine a format of reading and classroom discussions aimed at providing critical perspectives on the issues that inform the practice of contemporary art and photography. Readings will include texts by artists, writers and theorists of the past three decades that bear upon the practice of the students' art-making today. Students will be required to develop a framework from these readings that is relevant to their own objectives. Discussion will be based on interdisciplinary study, screenings and exhibitions.

PHG-5070-C**Criticism and Theory: Technology of Ideas**

Friday 10:00-12:50

Fall semester: 3 credits

Instructor: M. Stafford

The history of technology is often presented as a progressive scheme inside an historical framework—the idea of technology as something that just keeps improving. This idea surfaces even in dystopian visions of the future, which project a society ruined by an advanced dominant technology. Our thoughts about technology mask the extent to which technology itself drives these ideas. We are subject to technology not so much physically (the slave of the machine, the prisoner in the Panopticon), as metaphysically, in the way we internalize and enact its ideas. The course looks closely at some of the areas where ideas of and from technology are having great cultural impact. Prerequisite: one criticism and theory course.

PHG-5070-D**Criticism and Theory: Global Issues and Strategies**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Leslie

The course is designed to examine changing currents in a world understood as complex, variant and global, with no specific path or set of standards for the creation of images. We will identify and present themes, issues and artists from a global and comparative perspective. The issues may derive from art, art history and sources such as cultural and commercial practices, geopolitics, topical events and current intellectual trends. The purpose is to explore contemporary issues, images, contexts and challenges in relation to image-making in any media. Weekly readings will be discussed for context, and to broaden personal orientations and strategies. Students will help select topics and direct reading sessions. They must produce a paper (hard copy, hypertext, or image essay) that explores a theme relevant to their own interests using strategies different from their previous orientation to image production.

PHG-5090-A**Contemporary Issues: Photography and the Visual Arts after 1960**

Wednesday 10:00-12:50

Fall semester: 3 credits

Instructor: S. Anker

In a media-driven society what becomes a legend most? How do social factors, cultural institutions and consensus, as well as redefinitions of the functions of photography and the other visual arts, drive the interpretation and representation of images? This course will focus on the visual arts from 1960 to the present explicating the integration of photography into the "mainstream" of painting and sculpture. Arranged as an investigation into contemporary issues, the pursuit of "aesthetic" identity will typically examine the changing status and means of image-making. Concepts to be explored are historical determinism, commodity culture, the blurring of boundaries, representations of memory, the clash of cultures, the new grotesque, the culture of the copy, public spectacle and private myth. The course's intention is to demarcate the roles of the artist in the "real world" and the ways in which artistic practice is relevant to understanding the human condition.

PHG-5090-B**Contemporary Issues: Video Culture**

Monday 10:00-12:50

Spring semester: 3 credits

Instructor: S. Silver

This course will immerse students in the modalities of video practice that have shaped currents in our contemporary cultures. This includes video's dominant role in documentary and public dialogue, its antecedents in film histories, and its emergence as an art/installation and multimedia performance medium. Drawing on screenings of video works and on artists' writings, we will examine the many issues surrounding the act of contemporary video-making. Questions to be raised include: Why make video? What is at stake in a particular video? Why make it this way? Where is it made to be shown? Where will it in fact be shown? What are the expectations of the audience and what then is the strategy of the maker?

PHG-5090-C**Contemporary Issues: American Photography, 1950-2000**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: S. Rice

This course will focus on the images that laid a foundation for the postmodern media revolution. Vietnam, the space program, the Gulf war, civil rights and feminism, the eclipse of illustrated magazines by television and the rise of the Internet. All of these historical and technological developments took place during the boom years of American high and low culture. The interrelationships between history and aesthetics, elite and popular culture, and art and photography will be the emphasis of this seminar class.

PHG-5090-D**Contemporary Issues: Photographic Genres**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: N. Davenport

This course attempts to acquaint students with the currents of contemporary photographic/art practice. It will examine specific models and matrixes that define trends in today's scene. The following are areas of consideration: topologies, mythical realities, cinematographic structure, computer transformation, epic social narratives and the sublime idea. We will engage in discussion, lecture, slide presentation, and visits to studios and galleries. Students are encouraged to analyze their own work in light of recent developments, and to develop their own paradigms for new work.

PHG-5090-E**Contemporary Issues: The Arts Since 1945**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: TBA

An overview of art movements since 1945 is the focus of this course, with an emphasis on the theories and trends of this period. The interrelationship of these movements and critical theory on the practice of contemporary art will be explored. There will be guest lecturers.

PHG-5130**Studio: Introduction to Digital Imaging I**

Fall semester: 3 credits

The first semester of a two-part required course. In the fall semester, this course will explore the theory and practice of digital imaging.

Course #	Day	Time	Instructor
PHG-5130-A	M	10:00-12:50	K. Eismann
PHG-5130-B	M	3:00-5:50	K. Eismann
PHG-5130-C	M	6:00-8:50	S. Jablonsky

PHG-5135**Studio: Introduction to Digital Imaging II**

Spring semester: 3 credits

This is the second part of a two-semester required course. Please refer to PHG-5130 for the fall semester course description. In the spring semester, each section focuses on a specific area. Please refer to the individual course descriptions that follow, and choose the section that best aligns with your area of interest. *Note: Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Instructor
PHG-5135-A	M	10:00-12:50	K. Eismann
PHG-5135-B	M	3:00-5:50	P. Wolter
PHG-5135-C	M	6:00-8:50	S. Jablonsky

PHG-5135-A**Studio: Introduction to Digital Imaging II**

Monday 10:00-12:50

Spring semester: 3 credits

Instructor: K. Eismann

This is the second part of a two-semester course and will concentrate on the multiple image. We will focus on creative masking and compositing techniques to create images from multiple image sources. Issues addressed include: planning and executing the composite image, advanced masking techniques, creating photo-real and surreal composites, exploring abstract panoramic image-making and creating a body of work that is well-executed from concept to presentation.

PHG-5135-B**Studio: Introduction to Digital Imaging II****Design in Motion**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: P. Wolter

This is the second part of a two-semester course, designed for students who want to explore advanced digital imaging in time-based media and postproduction for moving-image projects. The course will examine the relationship between the static photographic image and the dynamics of motion, sound and time. Focusing on Adobe's After Effects, we will explore how to incorporate a variety of source material—from layered still images and text to digital video and sound clips—into short, time-based compositions. Using After Effects, we will place emphasis on incorporating multiple digital-imaging programs (Adobe Photoshop and Illustrator, and Apple Final Cut Pro) to compose and design motion graphic works. We will also look at Apple's DVD Studio Pro application for DVD authoring. New technology in composing motion graphic design will be demonstrated and discussed in detail.

PHG-5135-C**Studio: Introduction to Digital Imaging II**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: S. Jablonsky

This is the second part of a two-semester course and is designed for students who want to investigate the options for presenting ideas for the Web. HTML will be the main focus of the technical instruction and will also provide a foundation for using Macromedia Dreamweaver as a simplified means when creating a Web site. Content for Web-based artwork will be discussed and critiqued as we learn how imagery can be created for the Web.

PHG-5411**Studio: Introduction to Video**

Friday 11:00-1:50

One semester: 3 credits

Instructor: M. Patierno

While photography and video share many basic traits, they also differ in a variety of ways. For example, video is a time-based medium, and an electronic technology; composition includes movement of the frame and within the frame; and the editing of images is central to the process. This course explores such considerations through assigned exercises, and culminates in the production of two video projects during the semester. It also prepares students for advanced video and multimedia courses.

Course #	Semester
PHG-5411-A	fall
PHG-5411-B	spring

PHG-5411-C**Studio: Looking Out**

Thursday 10:00-12:50

Spring semester: 3 credits

Instructor: P. Perkis

When a generation of scholars and critics exposed the biases and dubious agendas of an earlier generation of celebrated photographers, writers, anthropologists and filmmakers, they turned the entire documentary pursuit on its head. Their assault may have dented our faith in the "absolute" truth of documentary work, but it does not diminish the importance of the pursuit. Since photographs are both faithful depictions of what is in front of the camera as well as subjective abstractions, it becomes impossible to define exactly what a documentary photograph should be. In this class, students will explore the process and possibilities of using the lens to observe, interpret and record the dynamic flow of people, places and events, and in so doing, define and refine their artistic voices. Black-and-white, color, still, video, digital, sound or word—students may use any media or approach that befits their subject and concept. *Note: Open to first-year students only.*

PHG-5411-D**Studio: Introduction to Applied Photographic Techniques**

Wednesday 10:00-12:50

Fall semester: 3 credits

Instructor: C. Callis

This hands-on course is designed to thoroughly acquaint students with the principles of photographic practices. Through demonstration, discussion and class participation, students will gain a solid understanding of small- and medium-camera formats, strobe and continuous lighting, film types, advanced processing techniques (including master printing instruction), and the use of filters and gels. Combining biweekly assignments with class demonstrations, students will move toward an acute knowledge of a variety of photographic techniques.

PHG-5411-E**Studio: Location Workshop**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Callis

This course emphasizes concept, lighting and creative problem-solving when working on location. Students will be challenged with issues encountered by professional photographers on location. We will address essentials such as which film works best in different situations, how to organize tools for maximum efficiency, strategies for combining tungsten and strobe with available light, and how to experiment and control exposure using Polaroid testing. We will meet at diverse indoor and outdoor locations for shooting assignments and lighting demonstrations. Some assignments will include models and props. In addition to the technical aspects of this course, students will produce assignments that include creative and innovative approaches to their imagery. Prerequisite: PHG-5411-D, Introduction to Applied Photographic Techniques, or instructor's permission.

PHG-5477-A**Sexuality and Representation Seminar**

Wednesday 10:00-12:50

Spring semester: 3 credits

Instructor: P. Mieli

An analytical approach, with Lacanian emphasis, to the voyeurism inherent in all photography. Readings, discussion and critique are involved in deciphering the influence of sexuality in image-making. Prerequisite: One criticism and theory course.

PHG-6030**Master Critique**

Fall semester: 6 credits

Group critique seminars are the focal point of student activity in any given semester. Assisted by their peers, and guided by prominent figures in the visual arts, students will concentrate on producing a coherent body of work that best reflects their individual talents and challenges the current boundaries of their media.

Note: Open to second-year students only.

Course #	Day	Time	Instructor
PHG-6030-A	Tu	10:00-12:50	S. Charlesworth
PHG-6030-B	W	6:00-8:50	S. Wolf

PHG-6030-C**Video Master Critique**

Thursday 7:00-9:50pm

Fall semester: 6 credits

Instructor: G. Weinbren

This second-year course will study the subjects and creative issues of project development, narrative and non-narrative moving-image syntax, craft, structure and production in video and other time-based work. This investigation will take place in the context of the practice and critique of assigned exercises and individual projects. Nonfiction and fiction will be studied and practiced.

PHG-6040-A**Contemporary Issues: Fieldwork**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Traub

This course is designed to assist students in photographing subject matter of contemporary concern for social, political and public issues. Students will be guided in developing a working methodology in acquiring background research and experience for involvement in extended photographic witness and observation of external social realities. Guest lectures will address cultural, political and economic issues that are of importance to the students understanding. Participants will be directed to work individually or in groups in developing unique topics for exploration, which imply an extended commitment to the documentary processes in their broadest definition.

PHG-6040-B**Contemporary Issues: Emerging Artists' Forum**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: S. Anker

Professional practice is a forum to focus and engage students in current trends and issues of photographic arts practices, through discussions, visits to sites and galleries, lectures and symposia. Students will research ways to find their place in the ongoing dialogue of the arts and develop strategies for successful careers. *Note: Open to second-year students only.*

PHG-6050**Thesis Forms I**

Monday 6:00-8:50

Fall semester: 3 credits

This course is required in the fall semester of the second year as a preparation for thesis. Students nail down the central ideas that will become their thesis project, and consider appropriate strategies for the form, presentation and distribution of these ideas. In a highly practical way, the course considers the history and features of various visual solutions available to photographic artists, depending on their audiences and goals. Books, exhibitions, installations, interactive presentations—the course helps students identify the questions each form raises, and work them through to find appropriate answers for their own projects.

Course #	Instructor
PHG-6050-A	M. Stafford
PHG-6050-B	M. Heiferman
PHG-6050-C	E. Bowes

PHG-6070**Thesis Forms II**

Day/Time: TBA

Spring semester: 3 credits

A continuation of PHG-6050, Thesis Forms I, this class will provide instruction and critique enabling students to complete their written thesis proposal and accompanying work.

Course #	Instructor
PHG-6070-A	M. Stafford
PHG-6070-B	M. Heiferman
PHG-6070-C	G. Weinbren

PHG-6200**Thesis Project**

Spring semester: 9 credits

The student's thesis project represents a unique and original vision that furthers an understanding of creative visual expression. It is the culmination of the student's matriculation, suitable for public viewing, accompanied by written documentation that explains the historical precedents, evolution and generation of the project. Each student works in an integrated set of relationships with the Thesis Forms instructor, fourth-semester critique class and an outside advisor chosen from the community at large.

Course #	Day	Time	Instructor
PHG-6200-A	Tu	10:00-12:50	S. Charlesworth
PHG-6200-B	Tu	7:00-9:50	G. Weinbren
PHG-6200-C	W	6:00-8:50	A. Moore

PHG-6211**Thesis Extension**

One semester: 3 credits

Instructor: TBA

This course is designed for students whose thesis projects have not met the unanimous approval of the Thesis Committee, or who need an additional semester to complete their projects. Students will have full access to all facilities, participate in an appropriate critique class and continue to work with their thesis advisor.

<i>Course #</i>	<i>Semester</i>
PHG-6211-A	fall
PHG-6211-B	spring

PHG-6421-A**Studio: Digital Design and Visual Effects**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Bowen

An extension of the trompe l'œil tradition in painting and set design, special effects involves suspending the disbelief of the spectator by tricking the eye. In this course, students will learn to achieve seamless photo-realistic effects, art-making bravura and inventive design strategies. Advanced technical issues will be demonstrated and students will solve problems in image-processing and design. Skills are taught in context with related contemporary cultural and art historical examples. Assignments are drawn from visual effects areas, including type design, architecture, photo design, high-resolution retouching, stereo imaging, matte-painting, anamorphoses, panoramic-panoptic viewing, package design and 3D computer graphics. Prerequisite: PHG-5135, Studio: Introduction to Digital Imaging II, or equivalent.

PHG-6422-A**Studio: Video Postproduction**

Monday 10:00-12:50

Fall semester: 3 credits

Instructor: S. Silver

How do we make a stream of audio and video material mean what we want it to mean? To what extent can we control its meaning? How much control does an artist want anyway? This course studies the grammar of image/sound sequence. There will be an equal focus on craft issues and on critical issues connected with the practice of film and video editing. Some members of the class will work on a series of practical assignments designed to help them master established techniques as they develop individual styles and approaches; other students may be already working on projects that they wish to refine and develop in a postproduction environment. The class will be run in a critique/seminar fashion, with all students expected to participate.

PHG-6422-B**Studio: Book Design for Photographers**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: Y. Cuomo

This course considers the photographic book as a tool for visual communication, and seeks to elevate the image-maker's awareness of design issues through the process of creating a book. Starting with the subject matter and visual concept, the course will cover editing, photo sequencing and all aspects of design, including color, scale, format and type. Assignments must be produced digitally. Students will end up with a completed maquette for their own photographic book.

PHG-6959**Independent Study**

One semester: 3 credits

Instructor: Individual sponsor

Independent studies are granted to exceptional students, generally in the second year, who wish to pursue a special project not covered by the parameters of course curriculum. Students work independently, under the tutelage of an appropriate faculty member or outside sponsor. An independent study can be particularly useful in the student's pre-thesis semester. Working with a potential thesis advisor as an independent study sponsor helps establish this crucial working relationship early, and allows time to resolve specific issues or problems in the match between student and thesis advisor. Independent study proposals must be approved by the departmental advisor and the department chair.

PHG-6969**Internship**

One semester: 3 credits

Instructor: Professional sponsor

Students can gain valuable professional exposure and experience through an internship project with a professional sponsor or an employer. The departmental advisor and department chair can assist in locating internships that suit students' goals. To receive credit, students must get departmental approval in advance, start the internship by the third week of the semester, and receive a positive evaluation from the sponsor/employer at semester's end.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

Several courses geared for the international graduate student are offered in the fall and spring semesters. These courses include study and practice in all areas of the English language: grammar, vocabulary, pronunciation, thesis writing and conversations in contemporary art, among others. A listing of these courses follows. For course descriptions and information, please refer to the ESL course offerings, located in the humanities and sciences section of this book.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Film for Artists
ESG-0233	Thesis Writing

MFA COMPUTER ART COURSE ELECTIVES

The following courses may be taken with the proper prerequisites and permission from both department chairs, space permitting. MFA Photography, Video and Related Media majors will not be charged any lab access fee associated with these courses. Please refer to the MFA Computer Art Department General Course Listing for descriptions and information.

<i>Course #</i>	<i>Title</i>
HSG-5146	Web Programming I
HSG-5111	Introduction to Programming for Artists
HSG-5564	Max/MSP/Jitter I
HSG-6564	Max/MSP/Jitter II
HSG-6567	Max/MSP/Jitter III
SCG-5411	Interactive Media I
SCG-5412	Interactive Media II
SCG-5416	Concepts of Interactivity
SCG-5462	Sound Workshop I
SCG-5501	Networked Media Studio
SCG-5544	Stereoscopic 3D
SCG-5586	Physical Computing I
SCG-5727	Digital Montage
SCG-6354	DVD Authoring
SCG-6386	Physical Computing II
SCG-6486	Physical Computing III
SDG-5441	Contemporary Voices
SDG-5452	History of New Media in 20th-Century Art
SDG-5463	Animation Culture
SDG-5501	Networked Media Seminar
SDG-5521	Virtual Reality Seminar
SDG-5531	Video Art and Beyond
SDG-5541	Ecstasy and Apocalypse
SDG-5551	Art & Technology and the New York Avant-Garde
SDG-5561	Ethics and Politics in the New Media Age



Course Forms

Summer 2006 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

Summer 2006 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SVA Course Selection Form

Name _____

Social Security # or ID # _____

SUMMER 2006

Course #	Title	Credits	Instructor

SUMMER 2006

Course #	Title	Credits	Instructor

Advisor signature _____

Course Entry Form

In order for a student to register for a course that is already full this form must be signed by the instructor.
In special cases departmental and/or academic approval may be required.

Student name _____

for the summer 2006 semester.

Course # _____

Please permit him/her to enroll in my course

Instructor signature _____ Date _____

Student Accounts stamp _____

Student Accounts stamp and advisor signature are required.

Advisor signature _____ Effective date _____

Fall 2006 Schedule Worksheet

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Saturday</u>
9:00						
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Spring 2007 Schedule Worksheet

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Saturday</u>
9:00						
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3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SVA Course Selection Form

Name _____ Social Security # or ID # _____

FALL 2006

Course #	Title	Credits	Instructor

SPRING 2007

Course #	Title	Credits	Instructor

Advisor signature _____

Course Entry Form

In order for a student to be registered in a course that has either already begun, or is already full, this form must be signed by the instructor. Bring the signed form to your academic advisor. If the schedule change is desired after the course adjustment period, a student must obtain the instructor's signature, the academic advisor's signature, and pay the late course adjustment fee of \$50 to the Office of Student Accounts.

Student name _____

for the fall 2006 semester / spring 2007 semester.

Course # _____

Please permit him/her to enroll in my course

Instructor signature _____ Date _____

Student Accounts stamp _____

Student Accounts stamp and advisor signature are required after the end of the course adjustment period.

Advisor signature _____ Effective date _____

Summer 2007 Schedule Worksheet

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Saturday</u>
9:00						
10:00						
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5:00						
6:00						
7:00						
8:00						

Summer 2007 Schedule Worksheet

	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Saturday</u>
9:00						
10:00						
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12:00						
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8:00						

SVA Course Selection Form

Name _____

Social Security # or ID # _____

SUMMER 2007

Course # _____ Title _____ Credits _____ Instructor _____

_____	_____	_____	_____
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SUMMER 2007

Course # _____ Title _____ Credits _____ Instructor _____

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_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Advisor signature _____

Course Entry Form

In order for a student to be registered in a course that has either already begun, or is already full, this form must be signed by the instructor. Bring the signed form to your academic advisor. If the schedule change is desired after the course adjustment period, a student must obtain the instructor's signature, the academic advisor's signature, and pay the late course adjustment fee of \$50 to the Office of Student Accounts.

Student name _____

for the summer 2007 semester.

Course # _____

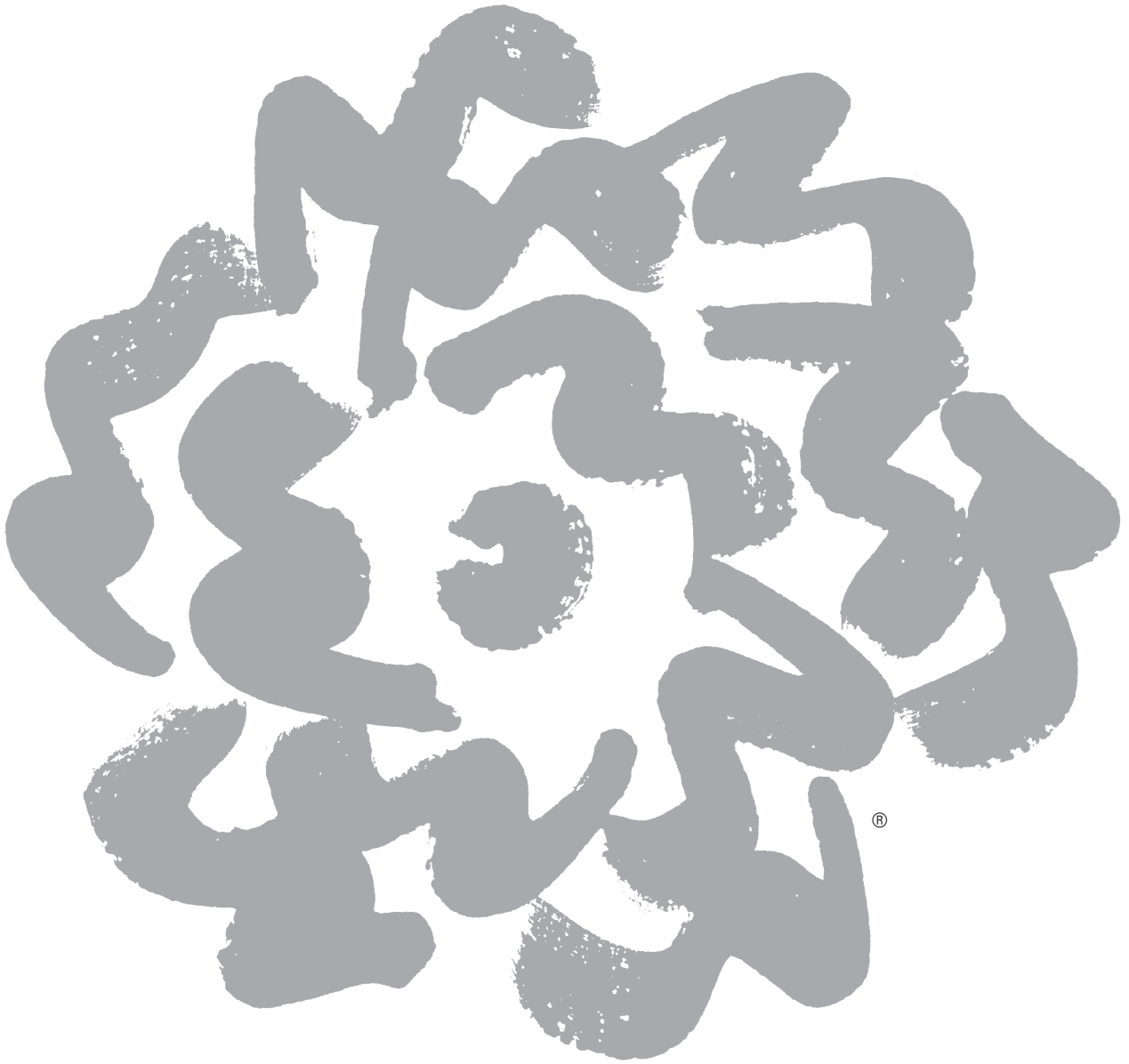
Please permit him/her to enroll in my course

Instructor signature _____ Date _____

Student Accounts stamp _____

Advisor signature _____ Effective date _____

Student Accounts stamp and advisor signature are required after the end of the course adjustment period.



⊕ **Get registered.** ⊕



School of VISUAL ARTS®

209 East 23 Street, New York, NY 10010
Tel 212.592.2000 Fax 212.725.3587 www.sva.edu