



School of VISUAL ARTS®

monday  
tuesday  
wednesday  
thursday  
friday

# Reg Book

2011/2012

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, Computer Animation and Visual Effects; Film, Video and Animation; Fine Arts; Illustration and Cartooning; Interior Design; Photography; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of the one-year program in Critical Theory and the Arts; and to confer the degree of Master of Fine Arts on graduates of two-year programs in Art Criticism and Writing; Computer Art; Design; Design Criticism; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; and to confer the degree of Master of Fine Arts on graduates of the three-year program in Art Practice; and to confer the degree of Master of Professional Studies on graduates of the two-year program in Art Therapy and the one-year programs in Branding, Digital Photography, Fashion Photography, Live Action Short Film; and to confer the degree of Master of Arts in Teaching on graduates of the 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 Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (formerly FIDER), [www.accredit-id.org](http://www.accredit-id.org), 146 Monroe Center NW, Suite 1318, Grand Rapids, MI 49503-2822.

The Master of Professional Studies in Art Therapy program is approved by the American Art Therapy Association, Inc., and as such meets the education standards of the art therapy profession.

The Master of Arts in Teaching in Art Education program is accredited by the New York State Regents Accreditation of Teacher Education (RATE).

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.

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# Academic Calendar

## Summer 2011 – Summer 2012

### MAY 2011

Sunday, May 1	Due date for summer 2011 semester tuition
Sunday, May 1	Financial aid deadline for submitting 2011-2012 TAP application
Monday, May 2	Due date for all spring 2011 grades
Monday, May 2	Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2010 semester
Tuesday, May 3	Check-out SVA residence halls for nongraduating students
Tuesday, May 3	Summer 2011 summer foundation program begins
Tuesday, May 3	Summer 2011 semester begins
Thursday, May 12	Commencement, class of 2011
Saturday, May 14	Check-out SVA residence halls for graduating students
Monday, May 30	Memorial Day, College closed

### JUNE 2011

Monday, June 6	Summer 2011 continuing education program begins
Thursday, June 30	Financial aid deadline for submitting 2010-2011 FAFSA application

### JULY 2011

Friday – Monday, July 1 – 4	No continuing education classes
Monday, July 4	Independence Day holiday, College closed

### AUGUST 2011

Monday, August 1	Due date for fall 2011 semester tuition
Thursday and Friday, August 11 – 12	Course adjustment period fall 2011 and spring 2012 semesters (departmental advisors' offices)
Friday, August 12	Summer 2011 foundation program ends
Saturday, August 13	Check-out SVA residence halls for summer 2011 semester students
Saturday, August 13	Summer session ends
Sunday, August 28	Check-in SVA residence halls for new students
Monday through Friday, August 29 – September 2	Orientation for new students

### SEPTEMBER 2011

Saturday, September 3	Check-in SVA residence halls for returning students
Monday, September 5	Labor Day, College closed
Tuesday, September 6	Undergraduate and graduate classes begin
Thursday through Tuesday, September 8 – 20	Course adjustment period fall 2011 and spring 2012 semesters (departmental advisors' offices)
Monday, September 19	Fall 2011 continuing education program begins
Tuesday, September 20	Last day to register for fall 2011 independent study courses

### OCTOBER 2011

Monday, October 3	Administrative withdrawal for students without financial clearance for fall 2011 semester
Wednesday, October 5	SEVIS registration deadline for international students
Thursday, October 6	SVA-sponsored student health insurance waiver deadline for fall 2011
Friday, October 7	Yom Kippur, no continuing education evening classes
Saturday, October 8	Yom Kippur, no continuing education classes
Monday, October 10	Columbus Day, no continuing education classes

## NOVEMBER 2011

Tuesday, November 1	Last day to officially withdraw from fall 2011 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)
Wednesday through Sunday, November 23 – 27	No continuing education classes
Thursday through Sunday, November 24 – 27	Thanksgiving recess, College closed
Monday, November 28	Registration for spring 2012 and summer 2012 semesters (by appointment with departmental advisors)
Wednesday through Friday, November 30 – December 2	Course adjustment period (departmental advisors' offices)

## DECEMBER 2011

Thursday, December 1	Due date for spring 2012 semester tuition
Friday, December 2	Financial aid deadline for submitting all loan applications for students registered for fall 2011 semester only
Friday, December 9	OPT application and program extension request deadline for international students in their final semester of study
Wednesday, December 21	Thursday undergraduate and graduate classes end
Wednesday, December 21	Undergraduate and graduate classes end; last day of Friday undergraduate and graduate classes; last day Registrar's Office will accept grade changes for spring 2011 and summer 2011 semesters
Wednesday, December 21	Check-out SVA residence halls for nonreturning students
Wednesday, December 21	Due date for all fall 2011 semester grades
Thursday through Sunday, December 22 – January 1	Staff holiday, College closed

## JANUARY 2012

Wednesday, January 4	Late registration for spring 2012 and second-semester foundation summer 2012 program (by appointment with departmental advisors)
Wednesday, January 4	Check-in SVA residence halls for new students
Thursday and Friday, January 5 – 6	Orientation for new students
Monday, January 9	Undergraduate and graduate classes begin
Wednesday through Monday, January 11 – 23	Course adjustment period (departmental advisors' offices)
Friday, January 13	Optimal financial aid deadline for submitting FAFSA forms for early decision for fall 2012
Monday, January 16	Martin Luther King, Jr. Day, College closed
Friday, January 20	Application deadline to graduate programs for the following departments: Branding; Computer Art; Design; Fine Arts; Illustration as Visual Essay; Photography, Video and Related Media. All other graduate programs, except Interaction Design, operate on a rolling admissions basis. Please refer to the Graduate Programs Catalog for further information.
Monday, January 23	Last day to register for spring 2012 independent study courses
Monday, January 23	Winter/spring 2012 continuing education program begins

## FEBRUARY 2012

Wednesday, February 1	Optimal filing deadline for new students to submit FAFSA forms to central processor for 2012-2013 financial aid
Friday, February 3	Administrative withdrawal for students without financial clearance for spring 2012 semester
Wednesday, February 8	SEVIS registration deadline for international students
Thursday, February 9	SVA-sponsored student health insurance waiver deadline for spring 2012
Wednesday, February 15	Application deadline to the MFA Interaction Design program
Tuesday through Wednesday, February 21 – 29	Residence hall room selection for returning students
Monday, February 27	Last day to officially withdraw from spring 2012 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)

## MARCH 2012

- Thursday, March 1 Optimal financial aid date for returning students to submit 2012-2013 FAFSA application
- 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 2012-2013 academic year (by appointment only)

## APRIL 2012

- Friday, April 6 OPT application and program extension request deadline for international students in their final semester of study
- Friday and Saturday, April 6 – 7 Passover, no continuing education classes
- Monday, April 16 Financial aid deadline for submitting all loan applications for fall/spring or spring only students
- Monday, April 30 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2011 semester
- Monday, April 30 Due date for all spring 2012 semester grades

## MAY 2012

- Tuesday, May 1 Due date for summer 2012 semester tuition
- Tuesday, May 1 Financial aid deadline for submitting 2011-2012 TAP application
- Tuesday, May 1 Check-out SVA residence halls for nongraduating students
- Tuesday, May 1 Summer 2012 foundation program begins
- Tuesday, May 1 Summer 2012 semester begins
- Friday, May 11 Tentative date for commencement, class of 2012
- Friday, May 11 Check-out SVA residence halls for graduating students
- Monday, May 28 Memorial Day, College closed

## JUNE 2012

- Monday, June 4 Summer 2012 continuing education program begins
- Saturday, June 30 Financial aid deadline for submitting 2011-2012 FAFSA application

## JULY 2012

- Wednesday, July 4 Independence Day, College closed
- Monday, July 23 Summer 2012 foundation program ends

## AUGUST 2012

- Wednesday, August 1 Due date for fall 2012 semester tuition
- Saturday, August 18 Check-out SVA residence halls for summer 2012 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

SVA may disclose certain basic “Directory Information” that is generally not considered harmful or an invasion of privacy without your consent, to outside third-party organizations. Such outside organizations include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions. In addition, two federal laws require SVA to provide military recruiters, upon request, with your name, addresses and telephone number, unless you have advised us that you do not want your information disclosed without prior written consent.

“Directory Information” is defined by SVA 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).

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.
- 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 the parent(s) or guardian(s) 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**



School of VISUAL ARTS®

Student ID # \_\_\_\_\_

Last Name \_\_\_\_\_

First Name \_\_\_\_\_

Date \_\_\_\_\_

**Password**

*Used to verify release of information please print:*

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

The Family Educational Rights and Privacy Act (FERPA), a Federal law, requires that SVA, with certain exceptions, obtain your written consent prior to the disclosure of personally identifiable information from your education records. However, SVA may disclose certain basic "Directory Information" that is generally not considered harmful or an invasion of privacy without your consent, to outside third-party organizations. Such outside organizations include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions. In addition, two federal laws require SVA to provide military recruiters, upon request, with your name, addresses and telephone number, unless you have advised us that you do not want your information disclosed without prior written consent.

"Directory Information" is defined by SVA 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 do not want your Directory Information disclosed without your consent, you may choose to opt-out by notifying SVA using this written form. 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, all future requests for such information from non-institutional persons or third-party organizations will be refused. SVA 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, SVA assumes no liability for honoring your instructions that information be withheld.

If you wish to change your restrictions on disclosure of Directory Information, a new form must be filed with the Registrar's Office.

I understand that, under FERPA guidelines, SVA ordinarily may disclose basic information about me as "Directory Information."

I request that SVA **NOT** release my Directory Information. I understand that upon submission of this written request, Directory Information pertaining to me cannot be released to third parties (including potential employers, insurance agencies, financial institutions, etc.) apart from my written consent. I understand that, among other things, this means no office or faculty member can release any status information or other Directory Information. Should I desire to have the information re-designated as unrestricted Directory Information, I must notify the SVA Registrar's Office of this intent in writing, or by filing a new form with the Registrar's Office.

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

Please Print Name \_\_\_\_\_

Date \_\_\_\_\_

## 2. EDUCATIONAL RECORDS

Check One

I am     I am not

Considered dependent on my parents according to IRS tax code of 1954, section 152 (your parents claim you as a dependent on their income tax form 1040).

I consent to SVA releasing, or not, my educational records, i.e., grades, attendance, etc., 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 \_\_\_\_\_



## BFA Degree Requirements

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:

72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, FDD, FGD, FID, FPD, FSD, GDD, IDD, ILD, PHD, SDD 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 (18 credits in art history for fine arts majors). 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 of this book for these specific requirements.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

Students who matriculate in one of the College's undergraduate degree programs must complete their course work within eight years, unless given an official extension by the coordinator of academic advisement.

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

## BFA Degree Requirements Visual and Critical Studies

1. Successful completion of 120 credits, including all required courses, with a basic distribution of at least:

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

60 credits in visual and critical studies, art history, humanities and sciences courses that carry a prefix of AHD, HCD, HDD, HHD, HLD, HPD, HSD, VCD or VHD.

All degree candidates must pass the Proficiency Examination. Please refer to the Visual and Critical Studies Department section of this book for information on this examination, which appears with course VHD-1010, Reading, Thinking, Writing I.

2. Students must meet the requirements of their major department. Please see the Visual and Critical Studies Department section of this book for these specific requirements.
3. Students must successfully pass a departmental evaluation of studio work at the end of the fourth year to be conducted either by faculty committee or by the chair.

Students who matriculate in one of the College's undergraduate degree programs must complete their course work within eight years, unless given an official extension by the coordinator of academic advisement.

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

# Registration Information

## Undergraduate Division

### FRESHMEN AND TRANSFER STUDENTS

Registration for undergraduate freshmen and transfer students entering the Undergraduate Division in the 2011 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 28 through Friday, April 8, according to the procedures outlined below. Registration will be held in the SVA Gallery, 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 1 – March 25, 2011

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

#### March 28 – April 8, 2011

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: Tuesday, March 1 through Friday, March 25.

#### **Incomplete grades made up after February 14 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 2011 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. Under no circumstance will a student who has completed less than 84 credits, with at least 30 credits in art history and humanities and sciences (36 credits for fine arts majors) be permitted to register for fourth-year courses.*

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### DEPARTMENTAL ADVISORS

#### **Advertising/Graphic Design (1st year)**

Yolanda Powell-Davis, Tel: 212.592.2542 Fax: 212.592.2545  
E-mail: ypowell@sva.edu

#### **Advertising/Graphic Design (2nd year)**

Kristine Wilson, 212.592.2123 Fax: 212.592.2413  
E-mail: kmwilson@sva.edu

#### **Advertising/Graphic Design (3rd year)**

Sasha Agawal, Tel: 212.592.2122 Fax: 212.592.2413  
E-mail: sagawal@sva.edu

#### **Advertising/Graphic Design (4th year)**

Alida Beck-LaRocca, Tel: 212.592.2121 Fax: 212.592.2413  
E-mail: abecklarocca@sva.edu

#### **Animation**

Jillann Hertel, Tel: 212.592.2694 Fax: 212.592.2688  
E-mail: jahertel@sva.edu

#### **Computer Art, Computer Animation and Visual Effects**

Mahtab Aslani, Tel: 212.592.2522 Fax: 212.592.2574  
E-mail: maslani@sva.edu

#### **Film and Video (3rd and 4th years)**

Mark H. Ramos, Tel: 212.592.2276 Fax: 212.592.2054  
E-mail: mhramos@sva.edu

#### **Film and Video (1st and 2nd years)**

Elvera L. Vilson, Tel: 212.592.2191 Fax: 212.592.2290  
E-mail: evilson@sva.edu

#### **Fine Arts**

Dora Riomayor, Tel: 212.592.2543 Fax: 212.592.2545  
E-mail: driomayor@sva.edu

#### **Illustration/Cartooning (1st year)**

Yolanda Powell-Davis, Tel: 212.592.2542 Fax: 212.592.2545  
E-mail: ypowell@sva.edu

#### **Illustration/Cartooning (2nd year)**

Kristine Wilson, 212.592.2123 Fax: 212.592.2413  
E-mail: kmwilson@sva.edu

#### **Illustration/Cartooning (3rd year)**

Sasha Agawal, Tel: 212.592.2122 Fax: 212.592.2413  
E-mail: sagawal@sva.edu

#### **Illustration/Cartooning (4th year)**

Alida Beck-LaRocca, Tel: 212.592.2121 Fax: 212.592.2413  
E-mail: abecklarocca@sva.edu

#### **Interior Design**

Kathleen Hayes, Tel: 212.592.2585 Fax: 212.592.2573  
E-mail: khayes1@sva.edu

#### **Photography (2nd and 3rd years)**

Angela Kaniecki, Tel: 212.592.2331 Fax: 212.592.2318  
E-mail: akaniecki@sva.edu

#### **Photography (1st and 4th years)**

Ziad Naccache, Tel: 212.592.2307 Fax: 212.592.2393  
E-mail: znaccache@sva.edu

#### **Visual and Critical Studies**

Phyllistine Travis, Tel: 212.592.2527 Fax: 212.592.2545  
E-mail: ptravis@sva.edu

# General Information

## Undergraduate Division

### PREPARING YOUR COURSE SCHEDULE

#### Summer 2011 / 2012 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 2011 and/or summer 2012 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 2011 / Spring 2012 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 2011 semester may not register for foundation-year courses until the first course adjustment period, August 11 – 12, 2011.

Undergraduate students who wish to take more than 15 credits per semester (16 for Visual and Critical Studies majors) must receive approval from their department advisor. *Note: All credits in excess of 15 (in excess of 16 for Visual and Critical Studies majors) will be billed at the current per-credit rate.*

#### Course Adjustment Periods

Course adjustment (drop/add) periods for the fall 2011 and spring 2012 semesters will be held Thursday and Friday, August 11 and 12; and Thursday, September 8 through Tuesday, September 20, 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 2012 semester will be held Wednesday, November 30 through Friday, December 2 and Wednesday, January 11 through Monday, January 23, 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

#### March 1 – March 25, 2011

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

#### March 14 through the start of classes

Registration for the summer 2011 courses (as listed in the summer 2011 section of this book).

#### March 28 – April 8, 2011

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: Tuesday, March 1 through Friday, March 25.

#### May 1, 2011

Tuition and fees due date for the summer 2011 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$200. A late fee of \$50 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 15, 2011

Registered students will receive a complete statement of tuition and fees.

#### August 1, 2011

Due date for fall 2011 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 \$200. A late fee of \$50 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

#### August 11 – 12, 2011

Course adjustment period, fall 2011 and spring 2012 semesters (department advisors' offices)

#### September 8 – 20, 2011

Course adjustment period, fall 2011 and spring 2012 semesters (department advisors' offices)

#### November 28, 2011

Registration for first-time freshmen, spring 2012 and summer 2012, by appointment with the department advisor.

#### November 30 – December 2, 2011

Course adjustment period for spring 2012 semester (department advisors' offices)

#### December 1, 2011

Due date for spring 2012 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 \$200. A late fee of \$50 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 11 – 23, 2012

Course adjustment period for spring 2012 semester (department advisors' offices)

#### May 1, 2012

Tuition and fees due date for the summer 2012 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$200. A late fee of \$50 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

## UNDERGRADUATE DIVISION

### Tuition

\$14,775 per semester (12 to 15 credits\*)

\* *Note: BFA Visual and Critical Studies majors may take up to 16 credits at the base tuition rate. Second-semester freshmen enrolled in BFA Film, Video and Animation Honors Program may take up to 18 credits at the base tuition rate for the spring semester of their foundation year only.*

### Departmental Fees

Advertising: Foundation	\$640	per semester
Advertising: Sophomore, Junior, Senior	\$890	per semester
Animation	\$990	per semester
Cartooning: Foundation	\$740	per semester
Cartooning: Sophomore, Junior, Senior	\$390	per semester
Computer Art, Computer Animation and Visual Effects	\$1,340	per semester
ESL/Studio Program	\$640	per semester
Film	\$1,340	per semester
Fine Arts	\$740	per semester
Graphic Design: Foundation	\$740	per semester
Graphic Design: Sophomore, Junior, Senior	\$890	per semester
Illustration: Foundation	\$740	per semester
Illustration: Sophomore, Junior, Senior	\$390	per semester
Interior Design	\$1,140	per semester
Photography	\$1,190	per semester
Screenwriting: Sophomore, Junior, Senior	\$840	per semester
Video	\$1,340	per semester
Visual and Critical Studies	\$640	per semester

*Note: Undergraduate departmental fees include: \$25 per semester allocation for the Humanities and Sciences Department; \$15 per semester allocation for the Art History Department, with the exception of the Visual and Critical Studies departmental fee, which has a \$40 per semester allocation for the Art History Department.*

### Per-Credit Charge: Undergraduate Division

Students registered for fewer than 12 credits or more than 15 credits per semester (16 credits for Visual and Critical Studies majors) will be billed at the rate of \$985 per credit for Undergraduate Division courses. Tuition for more than 15 credits (16 credits for Visual and Critical Studies majors and 18 credits for second-semester foundation-year students in the Film, Video and Animation Honors programs) 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.

### FEES EFFECTIVE FOR THE SUMMER 2011 SEMESTER

Tuition for Summer 2011 courses (as listed in the Summer 2011 section of this book) will be charged \$750 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 2011 summer foundation program will be charged tuition and fees as outlined in the 2010-2011 Undergraduate and Graduate Registration Book.*

### Housing Charges: Fall 2011/Spring 2012

George Washington Small Single	\$5,050	per semester
George Washington Renovated Small Single	\$5,675	per semester
George Washington Single	\$5,750	per semester
George Washington Renovated Single	\$6,375	per semester
George Washington Double	\$4,800	per semester
George Washington Renovated Double	\$5,425	per semester
Gramercy Studio (shared)	\$6,700	per semester
Gramercy Double	\$6,175	per semester
Ludlow Single	\$6,700	per semester
Ludlow Double	\$6,400	per semester
The New Residence Double	\$6,675	per semester
The New Residence Large Double	\$6,800	per semester
Tenth Street Residence Double	\$6,975	per semester

### Housing Charges: Summer 2011\*

George Washington Small Single	\$2,575	per semester
George Washington Renovated Small Single	\$3,050	per semester
George Washington Single	\$2,900	per semester
George Washington Renovated Single	\$3,400	per semester
Ludlow Single	\$3,900	per semester
Ludlow Double	\$3,500	per semester

\* *Note: Housing rates for students registered in special summer programs, including the ESL/Studio Summer Workshop, the Residency Program and Graduate Division summer programs, can be obtained by contacting the summer housing information service at 212.592.2984, e-mail [summerhousing@sva.edu](mailto:summerhousing@sva.edu).*

### 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 \$100 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

\$650 per semester\*

\* *Note: The health insurance fee is based on the 2010-2011 academic year. Please refer to the SVA website for the 2011-2012 academic year.*

### Payment Plan Fee

\$200 per academic year



**Summer 2011 Undergraduate Access Fees**

BFA Computer Art Lab (SDD-Access)	June 1 – July 30	\$500
BFA Digital Imaging Center (GDD-Access)	May 31 – July 29	\$300
BFA Photo Darkroom (PHD-Dkroom)	May 24 – July 31	\$400
BFA Photo Digital Lab (PHD-Access)	May 24 – July 31	\$525
BFA Printshop (FGD-Access)	May 25 – August 15	\$275

**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 2010-2011 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.

**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.

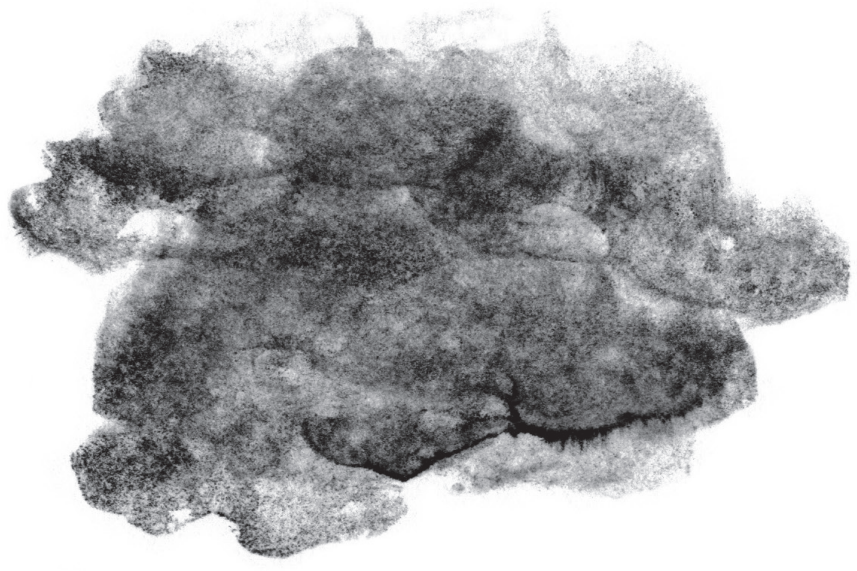
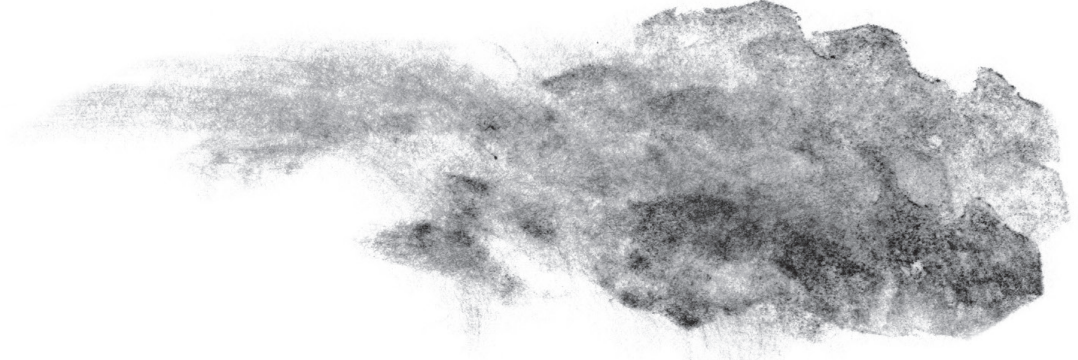
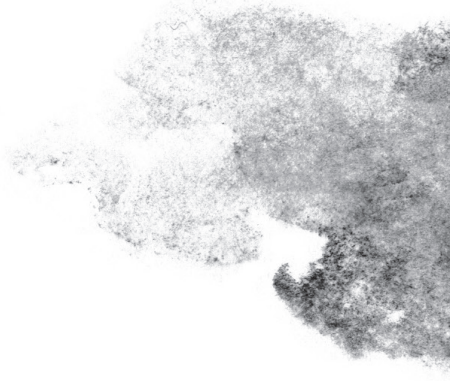
Incidents: Since August 1, 1991, a database has been maintained in the Office of Institutional Research concerning the occurrence on campus of the incidents listed below. This report covers activity for the period January 1, 2007 through December 31, 2009.

	Jan-Dec '07	Jan-Dec '08	Jan-Dec '09
Arson	0	0	0
Burglary	22	10	6
Motor vehicle theft	0	0	0
Murder	0	0	0
Negligent manslaughter	0	0	0
Robbery	0	0	0
Sexual assault	0	0	0

Violations: The increase in reported cases of both liquor law and drug law violations from 2007-2008 may be due to SVA’s better understanding of reporting regulations, and may not be due to an actual increase in the number of violations. Since August 1, 1991, a database has been maintained in the Office of Institutional Research concerning the number of violations occurring on campus. This report covers activity for the period January 1, 2007 through December 31, 2009.

	Jan-Dec '07	Jan-Dec '08	Jan-Dec '09
Drug abuse violations	25	44	42
Liquor law violations	86	145	89
Weapons possession	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.





# *Summer*

2011

# Advertising and Graphic Design

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## **GDD-2220-A**

### **Design Procedures**

Monday through Friday, May 31 – June 17 (begins Tuesday, May 31)

Instructional hours: 9:00-12:15

Studio hours: 12:30-5:50

Summer semester: 3 credits

Instructor: P. Ahlberg

This course will focus on developing design processes that address various communication problems. Using Adobe Photoshop and Illustrator, as well as design layout programs such as Adobe InDesign, students will work on enhancing their technical abilities while exploring both traditional and new media tools for effective visual communication.

## **GDD-2230-A**

### **Basic Typography Workshop**

Monday through Friday, July 11 – July 29

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: O. Mezhibovskaya

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 20 – July 8

Instructional hours: 9:00-12:15

Studio hours: 12:30-5:50

Summer semester: 3 credits

Instructor: F. Young

This intensive course will focus on refining your conceptual thinking to develop a coherent visual vocabulary of forms. Using typography, photography and the computer, we will examine various aspects of graphic communication that lead to the execution of finely honed solutions to class assignments. Through focused energy, you can put your heart into your design and, ultimately, gain respect for your ideas.

## **GDD-3010-A**

### **Communication Graphic Design**

Tuesday, Wednesday; May 31 – July 19

Instructional hours: 9:00-11:50

Optional studio hours: 12:00-5:50

Summer semester: 3 credits

Instructor: R. Mehl

Students will create a visual identity for a public awareness campaign, including logotype, type treatments and palette. Applications of the identity platform will be applied to advertisements, stationery, posters and packaging. Each student will design a style guide in the form of a booklet that documents the creative process and provides examples of the visual identity. Prerequisite: Two semesters of basic graphic design, or equivalent.

## **GDD-3336-A**

### **Three-Dimensional Design and Illustration**

Monday through Friday, June 6 – June 24

Instructional hours: 12:00-2:50

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

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-3426-A**

### **Corporate Identity: Identity Design**

Tuesday, Wednesday; May 31 – 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: 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-3611-A**

### **Designing with Typography**

Tuesday, Wednesday; May 31 – 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

The use of typography as the basic material of communication is the focus 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 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.

## SUMMER RESIDENCIES IN DESIGN

### **GDD-4993-A**

#### **IMPACT: Design for Social Change**

July 11 – August 19

Summer semester: 6 undergraduate credits; \$6,000

To remain competitive, corporations are looking for innovation and impact in the area of social change as it relates to their business. The non-profit world is seeking new ways to support their constituencies through design strategy. This six-week summer intensive will introduce participants to the growing field of design for social advocacy.

The program will run on two parallel tracks: the first will educate students on how to conceive and execute their own projects for social change with a focus on funding projects that are not client-based. Along with a personal project, students will participate in the development and execution of a team project that addresses a pressing need within a predetermined community. On this track, students will roll up their sleeves to take the program out of the realm of theoretical thinking and extend it into the real world. By the end of the residency, each student will have a fully developed concept.

The intensive offers advanced students and working professionals a unique opportunity to study with faculty composed of leading designers and social entrepreneurs. In addition, weekly lectures and field trips will allow participants to

directly interact with a dynamic range of innovators in the field. This is a rapidly growing area of design. The program will instill in participants the confidence, self-motivation and collaborative spirit, which will be needed as they continue on to work as design activists.

Faculty and lecturers have included Michael Blakeney, Chad Boettcher, Milton Glaser, Steven Heller, Martin Kace, Bob McKinnon, Michelle Mullineaux, Andréa Pellegrino and Mark Randall.

*Note: A portfolio is required for review and acceptance to this program. Students must be fluent in design, with a demonstrated talent in a discipline: graphic, industrial, fashion, interactive, etc. Students must have completed at minimum their junior year of a college or university design program, or be an established creative professional.*

#### **CVD-4995-A**

##### **21st-Century Sound Design: Music and Audio Production in the Digital Age**

June 6 – July 8

Summer semester: 4 credits; \$4,000

Most of the sounds we hear, from the annoying beep of the phone to the luscious score of a hit movie, were designed to help us navigate or feel something in ways that cannot be fully expressed through words or visual imagery. Yet this important aspect of creativity and design is seldom discussed, much less taught. This residency will highlight how sound plays a significant role in our culture and explore how creative people can design and improve the sounds that surround our daily lives. The primary focus of the program will be on the importance of sound design in all aspects of digital media, from music recording, reissues, remixes, game and application development, industrial design, film, video and Web design to innovative ways that use technology to create, produce and distribute new audio experiences.

This residency will explore the current transitional period through the practical elements of music production and sound design, while at the same time provoking discussion on how the experience of music might change over the next few years. It is an advanced program that will cover two related areas: an overview of the role of sound design in 20th- and 21st-century culture, and a practical approach to creating or integrating sound design into a personal project. Each student will develop an individual project with faculty supervision, as well as work on smaller projects in groups of two to four students. Projects will balance the practical skills needed to participate in current professional sound design and music with innovative projects that push the boundaries of how music can be made and experienced in the digital age. These projects will be presented at the end of the program to the public.

Faculty includes J. Carlin, B. Dranoff, P. Heck. Lectures by prominent practitioners, including record producers, musicians, engineers, sound designers and cultural historians will address the role of sound design in 20th-century media and its unrealized potential in the 21st century.

Professionals, educators and students in the following areas are invited to participate: musicians, sound engineers, record label employees, graphic designers, user-experience designers, game developers, filmmakers, digital developers.

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

## **ARTS ABROAD PROGRAMS IN DESIGN**

#### **IPG-5212-A**

##### **Masters Workshop: Design History, Theory and Practice in Venice and Rome**

June 5 – June 19

Summer semester: 3 graduate credits

\$6,700

Limited enrollment

Studying graphic design and typography this summer in Venice and Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience. The program, now in its third season, is a unique way to learn about type, book and lettering design, as well as architecture, art, archaeology and even Italian cuisine. Study with some of the best typographers in Italy. Visit the Trajan Column and the Pantheon, and partake in exclusive visits to the Roman and Imperial Forums. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop in design history, theory and practice allows participants to research and analyze the roots of typography, draw type and letters from the classic models while practicing contemporary design along with a faculty of Italian and American designers, historians and publishers. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design. In addition, collaborations with noted Italian design organizations and media businesses result in unique (and potentially publishable) print and Web projects. Faculty includes Darius Arya, Carlo Branzaglia, Giorgio Camuffo, Cristina Chiappini, James Clough, Pietro Corraini, Steven Heller, Louise Fili, Lita Talarico and Mauro Zennaro.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to museums, design firms and ateliers. The opportunity to visit some of the most exciting sites in Italy and learn from masters of design, typography and archaeology is guaranteed. Invest in your design career. Join us this summer in Venice and Rome.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

*Note: An interview (in-person or by telephone) and samples of your work are required for acceptance to this program. Participants must supply their own Macintosh laptop (MacBook) with Adobe InDesign and Photoshop installed and a digital camera, as well as equipment to download images from the camera to laptop.*

Tuition includes accommodations, daily Continental breakfast, transportation for class field trips, guided tours of architectural and archaeological site visits, train from Venice to Rome and all program receptions.

For further information contact Esther Ro-Schofield, program coordinator, at 212.592.2600; fax: 212.592.2627; e-mail: eroschofield@sva.edu.

#### **IPG-5372-A**

##### **Products of Design in France: SVA @ Boisbuchet**

July 10 – July 16

Summer semester: 1 graduate studio credit

Instructors: E. Baltz, A. Chochinov

\$1,550

Limited enrollment

This special one-week workshop in products of design is an immersive, multi-disciplinary experience exploring the central tenets of this exciting field. Held in Boisbuchet, France, the program will stress a hands-on, making-driven approach to create new points of entry into the enterprise of design.

Each day, participants will explore several facets of the design process: rapid sketching, bodystorming, materials investigation, prototyping, model building, iteration, narrative creation, sustainability and environmental stewardship. We will complement the studio work with lively debates around the current mandates of design, the dichotomies of production and consumption, and the necessities of optimism and celebration that provide a renewed belief in the power of design to create value and positive social change. The evenings will offer lectures and discussions.

The core of the program is based on the acknowledgement that industrial-age product design has radically changed in recent years, evidenced by its blurring boundaries and explosive range of new practitioners (makers, crafters, technologists, artists), its multi-disciplinary processes, and its varied “products of design.” Participants will engage in design thinking, design making, and design impact, and will complete the program with new skills, new vocabularies and new fluencies, and with an increased confidence as creative individuals.

Participants will stay in the spacious dormitories of the Domaine de Boisbuchet, a beautiful estate in Southwestern France, with a private lake and beautiful meadows and an architectural park.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

Tuition includes dormitory accommodations (a limited number of single and double rooms are available at additional cost), and all meals.

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: dhussey@sva.edu.

# Art History

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

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

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)  
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 31 – July 19  
Hours: 3:00-5:50

Summer semester: 3 credits  
Instructor: Y. Olivas

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; May 31 – July 19  
Hours: 12:00-2:50

Summer semester: 3 credits  
Instructor: A. Sinha

Serving as an introduction to the theatrical motion picture, this course will examine its nascence along with the silent era and early sound. While American narrative film will be emphasized, examples of world cinema will 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 31 – July 19  
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; June 1 – July 25 (begins Wednesday, June 1)  
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; May 31 – June 23  
Hours: 10:00-1:50

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 course, 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 1 – July 25 (begins Wednesday, June 1)  
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-2136-A** **What's Your Type?**

Tuesday, Thursday; June 7 – July 26  
Hours: 12:00-2:50

Summer semester: 3 credits  
Instructor: L. McCormick

There's something magical about the alphabet—its capacity to change shape and style, to express purpose and suggest mood, to be formal and informal, elegant and ugly, classical and romantic, delicate and robust. Although we live in a digital age, with access to a wealth of fonts, there is a movement in typography to revert back to the handwritten alphabet. We see it on the street, stenciled and sprayed. We see it in signage and labels, and on our grocery lists. This course begins with the history of typography and will examine its different movements to the present. Students will complete a series of digital and handwritten typographical assignments and develop their own alphabet. *Note: Open to students from all disciplines. No prior experience with type is required; students should possess an experimental attitude.*

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

Monday through Wednesday; June 13 – July 18

Hours: 11:00-1:50

Summer semester: 3 credits

Instructor: E. Arctander

A survey of the art created within the 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-2596-A****Museum Studies**

Monday June 6 – August 15

Hours: 9:00-12:50

Summer semester: 3 credits

Instructor: L. Gamwell

How are art collections and museums formed? Who decides what a museum exhibits? Is a museum like a bank vault filled with precious objects, or is it more like a secular cathedral? This course will address these questions by surveying the history and philosophy of art collections and museums. Topics include: public, private and corporate art collections; the conservation and preservation of art; museum architecture; installation design; traveling exhibitions; museum education programs; exhibition catalogs; museum trustees; laws that impact museums; commercial galleries and non-profit artists' spaces. *Note: In addition to the 10 in-class sessions, a field trip will be scheduled at the beginning of the semester.*

**AHD-2613-A****Street Art and Public Art in New York**

Tuesday, Thursday; May 31 – July 5

Hours: 10:00-2:00

Summer semester: 3 credits

Instructor: C. Ahearn

Art is everywhere on the streets of New York if you know where to look. Charlie Ahearn, who directed the hip-hop classic movie, *Wild Style*, takes this class on an intensive tour of the vibrant creativity to be discovered outdoors—from the playful bronzes of Tom Otterness to the Graffiti Hall of Fame. Controversies abound on public art such as Richard Serra's "Titled Arc" debacle, or the spontaneous stenciled and sprayed art that appears overnight on city walls. We will screen videos on notable artists and read material on the issues of their work. Fresh new projects bloom all over New York so it's a great time to get out and experience art.

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

Monday through Wednesday; June 13 – July 18

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; June 1 – July 25 (begins Wednesday, June 1)

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, Salvador 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; June 1 – July 25 (begins Wednesday, June 1)

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 and 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-2761-A****Wandering in the Boneyard: The Horror Film Genre**

Tuesday, Thursday; May 31 – July 19

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: R. Frumkes

As they say in the film biz, "horror travels." It's one of the only genres left that makes money theatrically all over the world. That's because of its psychic link with the 12- to 29-year-old audience—the age group that comprises more than half of the movie-going audience. Many of today's cinematic giants began their journeys in horror, including Francis Ford Coppola, Peter Bogdanovich, Roman Polanski and Oliver Stone. This course will explore the genesis of the horror genre and its evolution over the last hundred years, generously supported by features, clips and guest lecturers. We will examine Lon Chaney's groundbreaking work, modern masters such as George Romero, Tobe Hooper and Wes Craven, as well as European and Japanese horror films.

**AHD-2772-A****The Narrative (R)evolution: Language and Art**

Tuesday, Thursday; June 7 – July 26

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: K. Rooney

Storytelling is one of the most pervasive expressions of human nature. It is also the means by which we invent, store and retain our collective and personal histories. This use of language has shifted dramatically over time, from the oral storytelling methods of the ancients to the invention of linear writing and, finally, to the advent of technology and cyberspace. How have these shifts been visualized in works of art? How has the element of language affected our notions of what art is and vice versa? By looking at contemporary artists who use oral, written and technologically enhanced language in their work, this course will address such questions of meaning and content, and examine our role in the formation of "new" narratives. Visits to galleries and museums will supplement discussions and lectures.

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

Monday through Thursday, May 31 – June 16 (begins Tuesday, May 31)

Hours: 9:00-12:50

Summer semester: 3 credits

Instructor: R. Stevens

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. Sessions 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 31 – July 19

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: 1960 to Present**

Tuesday, Thursday; May 31 – July 19

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: M. Denton

The history of the foregrounding of “idea” or “content” in the visual arts is the history of the past 50 years, after the domination of abstract expressionism. It is also the history of the School of Visual Arts, where the 1966 exhibition “Working Papers and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art” was one of the breakthrough exhibitions for conceptual art. This course follows the decline of “pure” painting and sculpture and the rise of works that engage Walter Benjamin’s essay “The Work of Art in the Age of Mechanical Reproduction”—works by artists who were the heirs of Duchamp rather than Picasso. This period may be thought of as a rope whose strands are new, or hybrid: media/pop culture and spectacle/political engagement. It marked the shift from dominant regional styles (e.g., the New York School) to globalism and the importance of festival art. Discussion topics: color field and the last gasp of Greenberg; the influence of Marcel Duchamp; Jasper Johns, Robert Rauschenberg and pop; conceptualism; process art; installation art; appropriation and commodity fetishism; sex and gender in art; the return to figuration and painting as medium; the body; exhibitions and globalism; new technologies and media.

**AHD-3917-A****Art Deco**

Tuesday, Thursday; June 28 – August 2

Hours: 10:00-2:00

Summer semester: 3 credits

Instructor: A. Wooster

Explore this exciting 20th-century movement from its reaction to the organic forms of art nouveau to streamlined modern and the 1939 World’s Fair. We will study artists and designers, including Ruhlmann, Sue et Mare, Eileen Grey, Charlotte Perriand, Donald, Deskey and Raymond Loewy, as well as architects and filmmakers. Art Deco’s connections to other art movements and cultural events, including cubism, the Ballet Russe, the Bauhaus, Josephine Baker and Le Jazz Hot will be examined. Field trips to Art Deco sites, including the Empire State Building, the Chrysler Building, Rockefeller Center, Radio City Music Hall and the Waldorf Astoria will be a featured part of the course.

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

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

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 sociopolitical ramifications of the reciprocal relationship of popular and fine arts, and 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,” Clement Greenberg’s “Avant-Garde and Kitsch,” Italian futurist manifestos, as well as various comics and humor publications.

**VCD-2614-A****Art and Shamanism**

Tuesday, Thursday; June 28 – August 11

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: A. Bonney

This course will explore the relationship between artists and Shamanism from the ancient to the post-postmodern. We will investigate the tradition of Shamanism as the link between the caves at Lascaux and abstraction in the 20th century, examining the important role Shamanism has played through specific art movements and the work of relevant artists, among them the Aborigines who worked at Papunya and Wassily Kandinsky whose early studies in ethnography led him to secret societies in Vologda. Joseph Beuys, Robert Smithson, Nam June Paik, and others will be reconsidered in this perspective that encompasses art, magic, psychology and sociology. *Note: In addition to the 14 in-class sessions, a field trip will be scheduled at the beginning of the semester.*

**VCD-2631-A****Artist as Critic**

Saturday June 4 – August 13

Hours: 10:00-2:10

Summer semester: 3 credits

Instructor: C. Bors

This course will address the artist as critic and how writing about the work of others can help you to acquire a better understanding of your own studio practice and reasons for making art. Being able to express your opinion and respond to the art you see in galleries, museums, studios and class critiques is an important aspect of being an artist, but many artists have difficulty putting their thoughts into a cohesive essay. In addition to examining current art criticism in print and online, we will visit galleries and museums and write short reviews that will be discussed in class.

**ARTS ABROAD PROGRAM IN ART HISTORY****IPD-3703-A****Art History in Southern France**

June 2 – June 15

Summer semester: 3 art history credits

\$3,800

Instructor: T. Huhn

Limited enrollment

This two-week program will immerse participants in the grandeur of Provence through an on-site study that explores the Roman ruins, and architecture from the Romanesque period, and the 17th and 18th centuries, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

We will visit Arles, where Van Gogh’s “Yellow House” once stood, and Saint Remy-de-Provence, where he painted *Starry Night*. Additional excursions with on-site lectures to Aix-en-Provence, Nîmes, Orange and Les Baux de Provence will complement classroom study. In addition, time will be reserved for students to draw, paint and photograph on location.

Participants will stay in the heart of the medieval walled city of Avignon, one of the most beautiful and historically important cities of the region. Walking tours within Avignon, such as the renowned Popes’ Palace are also included.

Classes are held Monday through Friday; the weekend is yours for travel, or to discover the fabulous selection of street markets, cafés and cultural activities that are available in Avignon and its surrounding villages.

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

For further information contact Holly Warren, program assistant, at 212.592.2520; fax: 212.592.2564; e-mail: hwarren1@sva.edu.



# Arts Abroad

## IPD-3303-A

### Painting in Barcelona

June 22 – July 9

Summer semester: 3 studio credits

Instructors: C. Miquel, T. Carr

\$3,800

Limited enrollment

Enroll in *Painting in Barcelona* and paint in this captivating Mediterranean city that inspired artists such as Pablo Picasso, Joan Miró and Antonio Tapies.

This program is a wonderful opportunity to do serious work while enjoying a European adventure.

Classes will be conducted in the spacious studios of the Escola d'Arts Plàstiques i Disseny (LLOTJA), where faculty will encourage you to explore new directions in your work while clarifying your artistic vision.

The program is divided into two sessions; each conducted by a faculty member, who will review your work and provide one-on-one instruction. You may work in any style, medium and subject you choose and depending on your level and specific needs; you will be encouraged to experiment with new materials. There will be a group critique at the end of the program.

Classes are scheduled Monday to Friday. A walking tour of Barcelona, visits to the Miró Foundation, the Picasso Museum and Gaudí's La Pedrera are included. Weekends are yours to explore this Olympic city's Gothic and modernist quarters, or travel to nearby towns such as Tarragona, Girona, Montserrat, and Sitges, or visit the Dalí museums in Macaques and Figueres.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

## IPD-3233-A

### Digital Photography in Shanghai

June 4 – July 2

Summer semester: 4 studio credits

Instructor: A. Robinson

\$4,000

Limited enrollment

Spend four weeks in a digital workshop that emphasizes the exploration of Shanghai as well as the integration of Western and Eastern photographic practice. Participants will attend insightful seminars on historical and contemporary Chinese photography and receive portfolio reviews of their projects by members of the Shanghai photographic community. Along with daily dialogue, the program offers the opportunity to expand one's body of work in a new context. Shanghai, with its rich multicultural and cosmopolitan history, offers a unique portal into China that frames the Shanghai as the embodiment of China's future.

The program will emphasize the exploration of Shanghai and encourage the integration of Western and Eastern photographic practices. Participants will attend seminars on historical and contemporary Chinese photography, with the goal of viewing their work from a global perspective. An investigation of Shanghai's contemporary art world is included, and individual portfolio reviews by prominent members of Shanghai's photography community will provide the opportunity to share ideas and forge relationships with curators and gallery owners.

Classes are scheduled Monday to Friday and participants will have the opportunity and freedom to expand their body of work in a new context and gain a deeper understanding of art practices and photographic content, form, color,

context, taste and limits. Shanghai's rich history, booming economy and artistic presence make it the perfect place for a summer photographic program.

Prerequisites: One year of photography education and working knowledge of Adobe Photoshop. Students must supply their own laptop (with Photoshop installed), a digital camera capable of shooting raw files, storage media to transfer files, as well as all necessary equipment to download images from camera to laptop.

*Note: Visas are required to enter Shanghai. A portfolio of 12 jpeg images of recent work must be submitted, along with a supporting statement and completed application form. Acceptance into this program is based on a portfolio review.*

Tuition includes housing in apartments for three to four individuals (wifi, air conditioning, TV) in Shanghai, transportation for class field trips, guided tours, program receptions, and use of digital facilities at the East China Normal University. Airfare to and from Shanghai and visa processing fees are not included. Chinese language instruction (Mandarin) is an additional \$100.

For further information contact Eleanor Oakes, program coordinator, at 212.592.2357; fax: 212.592.2336; e-mail: eoakes@sva.edu.

## IPD-3261-A

### Lighting for Portrait and Fashion Photography in Barcelona

July 9 – July 17

Summer semester: 2 studio credits

Instructor: J. Kawa

\$3,000

Limited enrollment

Barcelona is a prime destination for editorial fashion locations, and this beautiful city is often featured as a background for the fashion spreads in *Vogue*, *Harper's Bazaar* and *Elle*. With its exquisite light and breathtaking surroundings, Barcelona is a perfect location for learning about portrait and fashion photography.

In class, the concentration will be on shooting techniques for portraiture, as well as several days of shooting fashion with models in a controlled setting. When we move to shooting on location, the challenges will become immediately clear. You'll learn to act and react quickly to ever-changing lighting situations. Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph. You'll learn to find good light and to recognize it when you see it. We will cover the various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

Learning to work efficiently as a team on location is not only useful, but also important if you are to be successful. We will work to help you begin a professional fashion portfolio using digital and film camera formats. Consider this week in Barcelona as a career exploration—an opportunity to spend a week in a welcoming city learning, wandering and relaxing.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

## IPD-3632-A

### Discover the Light of Provence: Digital Photography in Southern France

June 24 – July 7

Summer semester: 3 studio credits

\$3,800

Instructors: J. Veillon, M. Mercurio

Limited enrollment

Join us for an extraordinary opportunity to hone your practice while photographing the unique charms of Provence. During daily excursions, participants will envision a personal portrait of southern France while creating images that reflect their personal style with the landscapes, medieval architecture, cultural delights and the unique light that make Provence a premier destination for photographers.

We will photograph the spectacular sights of Avignon, Les Baux de Provence, Nîmes and the aqueduct at Pont de Gard, as well as the outdoor market of Saint Rémy-de-Provence, and the Carmargue: Western Europe's largest river

delta and home to white horses, black bulls, pink flamingos, and the salt marshes of its nature park.

Several villages in the Luberon will be visited: Roussillon, famous for its ochre-colored hills and houses; Fontaine de Vaucluse and the emerald Sorgue River, and Gordes, considered one of the most beautiful places in all of France. Throughout our journeys, you will hear about the rich history of the region and have time to photograph the culture, colors and charm that are unique to each site.

In Arles, we will work our way from the Amphitheater to the Romanesque church, and continue along the cobble-stoned streets to visit the galleries and exhibitions of Les Rencontres d'Arles—the premier international photography festival in Europe. Trips to the olive orchards made famous by Van Gogh, as well as the sunflower fields and vineyards of the region are included. Weekends are yours to stay local or travel and explore the unique delights of the region, such as the beaches of Marseilles.

The primary goal of the program is to help you to articulate a coherent dialogue with the culture and beauty of Southern France through a body of work, in book or digital format, that combines personal vision and refined image-making. To this end, shooting sessions will be complemented with group critiques, geared to support each participant's project. Come and create your personal portrait.

Prerequisites: Two semesters of basic photography and a proficiency in Adobe Photoshop and Lightroom.

*Note: Students must supply their own laptops with software installed and a digital camera (6 megapixels or higher), as well as storage media to transfer files and all necessary equipment to download images from camera to laptop.*

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

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: dhussey@sva.edu.

#### **IPD-3294-A**

##### **Advanced Action Surf Photography in Nicaragua**

June 4 – June 11

Summer semester: 2 studio credits; \$3,200

Instructor: A. Brewer

Limited enrollment

Art Brewer, one of the world's premier surf photographers, will lead this unique workshop on advanced techniques in action surf photography. Throughout the program, students will have the opportunity to work exclusively with several talented professional surfers in some of the most consistent and perfect waves of northern Nicaragua. Instruction will focus on surf-photography techniques both in and out of water, specialized equipment, proper handling and care of gear, insider business and promotional tips, file management, image enhancement (Lightroom 3), and delivery and pricing strategies.

When the surf is not being cooperative, we will delve into location portraiture as it relates to surf culture. Using natural, reflected and strobe lighting techniques, we will photograph people from the local surfing community at prime locations.

This workshop will foster a holistic approach to practicing the art of action surf photography and its intersection with nature, beauty and movement. Group critique sessions will provide an opportunity to discuss what makes a successful image.

Prerequisites: A minimum of one year shooting surf photography (land and deep water), proficiency in Adobe Photoshop, as well as digital organization and workflow software such as Lightroom.

*Note: A portfolio of at least 12 images (jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review. Students must supply their own laptops with software installed as well as storage media to transfer files and all necessary equipment to download images from camera to laptop. Students are also required to bring their own camera equipment including: DSLR, telephoto/wide angle lenses, waterhousing and tripod (limited equipment will be available).*

Tuition includes double- and triple-occupancy accommodations at the Hotel Chancletas in Aserradores, shuttle service to and from airport, program trips and guided tours.

For further information contact Malcolm Lightner, program director, at 212.592.2335; fax: 212.592.2336; E-mail: mlightner@sva.edu.

#### **IPD-3823-A**

##### **The Artist's Journal: From Istanbul to Florence**

May 24 – June 10

Summer semester: 3 studio credits

\$3,800

Instructor: P. Hristoff

Limited enrollment

A journal is an act of faith, a commitment to record thoughts and observations.

To travel is to embark on an adventure. This course proposes to combine the two and encourages the artist to understand the importance and, paradoxically, the liberating joy of working in a disciplined, diarist-manner. Daily practice in keeping a visual journal/sketchbook/diary by drawing on location is required, as well as a finished series of mixed-media "journal works." Observational drawings, sketches and photographs, and the ephemera collected through our travels—stamps, stickers, ticket stubs, menus, napkins, magazine and newspaper clippings—will be the reference and material for the daily journal pieces.

Istanbul is currently undergoing a renaissance that is making it a "must-see" destination for travelers and transforming it into a hub of international politics, business and culture, with these elements often merging to create a new kind of 21st-century megalopolis. We will begin by discussing the connection between the fall of Byzantium, the expulsion of its scholars to Italy, and how their books and knowledge helped to fuel the Renaissance in Florence. Byzantine monuments and artifacts will be examined, as well as contemporary art museums and galleries as we visit the historic sites of the city. Daily drawing from observation will be combined with an investigation of all that Istanbul offers, from the Spice Market Bazaar to the waterside café of the Istanbul Modern.

For the second part of the course, we will fly to Florence, one of the most important Western European cities of art-making and art history. Sites of particular relevance will be the Accademia (home of Michelangelo's *David* and numerous plaster casts by Florentine masters; Il Bargello Museum, Uffizi Galleries, Brancacci chapel and the incredible Specola Museum of Natural History and Anatomy. A guided tour of Florence, a visit to a conservation studio and excursions to nearby towns complement our study. We will also visit numerous stationery and art supply shops that are unique to Florence where students can purchase personalized Florentine stamps and wax seals. While the program encourages a disciplined way of working while traveling, participants will also develop ideas of personal narrative and iconography.

This course is open to highly motivated individuals of all levels who are interested in working from observation and journal keeping.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

#### **IPD-3576-A**

##### **Inspiration From the Past—Interior Design Solutions for the Future: Florence and Venice**

May 16 – May 31

Summer semester: 3 studio credits

\$3,800

Instructors: S. Mager, E. Martin

Limited enrollment

Study Gothic, Renaissance and baroque architecture and design in Florence and Venice, and gain an in-depth understanding of their concepts and sensibilities while exploring how these concepts can be reinterpreted and applied to contemporary design. This workshop will encourage students to use their study of history as an inspiration for their own design strategies today and to reinterpret it in their creative work. We will visit historic sites and modern structures to sketch and analyze them, and begin to evaluate how design principles from the past have inspired modern design in those cities. Italian history is varied and alive, and becomes a generator for modern forms.

Students will witness how prominent historic sites have been preserved—and sometimes transformed—with modern uses and interventions, and remain vital and integral elements of these two contemporary Italian cities. We will evaluate

the approach of today's modern architects and designers, how their work has been influenced by the past and is positioned firmly in the present.

Prerequisite: Students must have completed at least one year of college-level study.

*Note: Applicants must submit a portfolio that includes drawing samples and, if possible, prior design projects, and a description (approximately 250 words) of what they seek to gain from the course. An interview (in-person or by telephone) is also required for acceptance to this program.*

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

### IPD-3703-A

#### Art History in Southern France

June 2 – June 15

Summer semester: 3 art history credits

\$3,800

Instructor: T. Huhn

Limited enrollment

This two-week program will immerse participants in the grandeur of Provence through an on-site study that explores the Roman ruins, and architecture from the Romanesque period, and the 17th and 18th centuries, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

We will visit Arles, where Van Gogh's "Yellow House" once stood, and Saint Remy-de-Provence, where he painted *Starry Night*. Additional excursions with on-site lectures to Aix-en-Provence, Nîmes, Orange and Les Baux de Provence will complement classroom study. In addition, time will be reserved for students to draw, paint and photograph on location.

Participants will stay in the heart of the medieval walled city of Avignon, one of the most beautiful and historically important cities of the region. Walking tours within Avignon, such as the renowned Popes' Palace are also included.

Classes are held Monday through Friday; the weekend is yours for travel, or to discover the fabulous selection of street markets, cafés and cultural activities that are available in Avignon and its surrounding villages.

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

For further information contact Holly Warren, program assistant, at 212.592.2520; fax: 212.592.2564; e-mail: hwarren1@sva.edu.

### IPG-5212-A

#### Masters Workshop: Design History, Theory and Practice in Venice and Rome

June 5 – June 19

Summer semester: 3 graduate studio credits

\$6,700

Limited enrollment

Studying graphic design and typography this summer in Venice and Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience. The program, now in its third season, is a unique way to learn about type, book and lettering design, as well as architecture, art, archaeology and even Italian cuisine. Study with some of the best typographers in Italy. Visit the Trajan Column and the Pantheon, and partake in exclusive visits to the Roman and Imperial Forums. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop in design history, theory and practice allows participants to research and analyze the roots of typography, draw type and letters from the classic models while practicing contemporary design along with a faculty of Italian and American designers, historians and publishers. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design. In addition, collaborations with noted Italian design organizations and media businesses result in unique (and potentially publishable) print and Web projects. Faculty includes Darius Arya, Carlo Branzaglia, Giorgio Camuffo, Cristina Chiappini, James Clough, Pietro Corraini, Steven Heller, Louise Fili, Lita Talarico and Mauro Zennaro.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to museums, design firms and ateliers. The opportunity to visit some of the most exciting sites in Italy and learn from

masters of design, typography and archaeology is guaranteed. Invest in your design career. Join us this summer in Venice and Rome.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

*Note: An interview (in-person or by telephone) and samples of your work are required for acceptance to this program. Participants must supply their own Macintosh laptop (MacBook) with Adobe InDesign and Photoshop installed and a digital camera, as well as equipment to download images from the camera to laptop.*

Tuition includes accommodations, daily Continental breakfast, transportation for class field trips, guided tours of architectural and archaeological site visits, train from Venice to Rome and all program receptions.

For further information contact Esther Ro-Schofield, program coordinator, at 212.592.2600; fax: 212.592.2627; e-mail: eroschofield@sva.edu.

### IPG-5372-A

#### Products of Design in France: SVA @ Boisbuchet

July 10 – July 16

Summer semester: 1 graduate studio credit

Instructors: E. Baltz, A. Chochinov

\$1,550

Limited enrollment

This special one-week workshop in products of design is an immersive, multi-disciplinary experience exploring the central tenets of this exciting field. Held in Boisbuchet, France, the program will stress a hands-on, making-driven approach to create new points of entry into the enterprise of design.

Each day, participants will explore several facets of the design process: rapid sketching, bodystorming, materials investigation, prototyping, model building, iteration, narrative creation, sustainability and environmental stewardship. We will complement the studio work with lively debates around the current mandates of design, the dichotomies of production and consumption, and the necessities of optimism and celebration that provide a renewed belief in the power of design to create value and positive social change. The evenings will offer lectures and discussions.

The core of the program is based on the acknowledgement that industrial-age product design has radically changed in recent years, evidenced by its blurring boundaries and explosive range of new practitioners (makers, crafters, technologists, artists), its multi-disciplinary processes, and its varied "products of design." Participants will engage in design thinking, design making, and design impact, and will complete the program with new skills, new vocabularies and new fluencies, and with an increased confidence as creative individuals.

Participants will stay in the spacious dormitories of the Domaine de Boisbuchet, a beautiful estate in Southwestern France, with a private lake and beautiful meadows and an architectural park.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

Tuition includes dormitory accommodations (a limited number of single and double rooms are available at additional cost), and all meals.

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: dhussey@sva.edu.

# Computer Art, Computer Animation and Visual Effects

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## **SMD-1020-A**

### **Foundations of Visual Computing**

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

Hours: 9:00-11:50

Summer semester: 3 credits

Instructor: B. Bobkoff

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives. Important design work of the periods discussed.

## **SDD-1050-A**

### **Narrative Workshop**

Tuesday, Thursday; May 31 – July 19

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. Translating a story to the screen will be explored through film language and shot construction. Student will tell and write their own stories, polish them in class and create illustrated storyboards.

## **SMD-1200-A**

### **Introduction to Imaging Tools and Techniques**

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

Hours: 6:30-9:20

Summer semester: 3 credits

Instructor: K. Schaffer

Two-dimensional image capture and creation is the focus of this course. From simple image manipulation of photographs to creating complex collages of layered images, student will use raster, vector and page layout programs to create and present their original images. Students will explore basics of design skills, digital photography and 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-A**

### **Introduction to Digital Video Tools and Techniques**

Tuesday, Thursday; May 31 – July 19

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 basics of video production, nonlinear editing and digital postproduction. Students will explore the use of video cameras, cinematography and file compression. Projects will take students from still and video images to composited animation to final edited productions with sound.

## **SMD-2154-A**

### **Motion Graphics with After Effects**

Tuesday, Thursday; May 31 – July 19

Hours: 9:00-11:50

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.

## **SMD-2246-A**

### **Computer Animation with Maya**

Tuesday, Thursday; May 31 – July 19

Hours: 12:00-2:50

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 Autodesk 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.

## **SMD-3803-A**

### **Three-Dimensional Digital Sculpture**

Thursday, Saturday; June 2 – July 23

Hours: Thursday 6:30-9:20; Saturday 11:00-1:50

Summer semester: 3 credits

Instructor: A. Cheparev

Students will study digital sculpting through traditional sculpting techniques to advance their knowledge of modeling. Using tools such as Pixologic ZBrush and Autodesk Mudbox, students will virtually sculpt 3D models for computer animation that demonstrate professional-level techniques. Integration of these tools into the computer animation production pipeline will be discussed.

## **SMD-3983-A**

### **Computer Animation Thesis Workshop**

Tuesday, Friday; May 31 – July 22

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: J. Lerer

Limited to 12 students

This workshop will focus on the story, concept and aesthetic of effective 3D computer animation. Through assignments, critique and discussion students will hone their stories and strengthen their character designs, rigging and weighting, so that they are fully prepared to begin production of their senior thesis projects. There will also be an in-depth examination of character animation and animation workflow strategies. *Note: This course is restricted to computer art, computer animation and visual effects majors who have successfully completed the requirements of the junior year. Instructor permission is required.*

## **SDD-4080-A**

### **Thesis**

Tuesday, Thursday; May 31 – July 19

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 computer art, computer animation and visual effects majors only.*

# ESL/Studio Program Summer Workshop

Monday through Friday; June 20 – August 12

Tuition: \$5,000

This eight-week immersion into the English language will also serve as an introduction to New York's vibrant art scene. The studio segment includes drawing and digital photography, and grants six (6) undergraduate studio credits upon successful completion of these courses. The workshop includes 24 hours of ESL instruction per week, as well as studio courses in drawing and photography.

*Note: Participants are required attend an orientation and an English placement session on June 17th. Students will be registered in a specific section of each ESL course after the English placement testing on June 17th.*

## ENGLISH AS A SECOND LANGUAGE COURSES

### ESD-0010

#### Acting and Improvisation

Summer semester: no credit

Through guided exercises in acting and improvisation, students will work on developing their pronunciation, fluency and confidence in speaking English. Speaking for the TOEFL exam will be included.

Course #	Day	Time	Instructor
ESD-0010-A	M	9:00-12:50	TBA
ESD-0010-B	M	2:00-4:50	C. Donnelly
ESD-0010-C	Tu	2:00-4:50	C. Donnelly
ESD-0010-D	F	9:00-12:50	J. Ostrega

### ESD-0015

#### Introduction to the Internet-Based (iBT) TOEFL

Summer semester: no credit

The new Test of English as a Foreign language (TOEFL) integrates listening, reading, speaking, note taking and essay writing. This course will introduce students to the iBT TOEFL and how it applies to academic skills they will need in their subsequent college studies.

Course #	Day	Time	Instructor
ESD-0015-A	M	2:00-4:50	TBA
ESD-0015-B	W	2:00-4:50	C. Donnelly
ESD-0015-C	F	9:00-12:50	J. Kim
ESD-0015-D	F	2:00-4:50	C. Donnelly

### ESD-0020

#### Writing and Speaking About Art

Summer semester: no credit

Through reading and research assignments, students will build the vocabulary to discuss and analyze art, including their own. We will also cover how to present artwork and write critiques.

Course #	Day	Time	Instructor
ESD-0020-A	Tu	9:00-12:50	D. Maier
ESD-0020-B	Tu	9:00-12:50	TBA
ESD-0020-C	W	9:00-12:50	D. Maier
ESD-0020-D	Th	9:00-12:50	D. Maier

### ESD-0025

#### The Art of New York

Summer semester: no credit

This course will introduce students to New York City's exciting art scene through field trips to museums and galleries. Lectures will be given at each exhibition and students will complete a written assignment in the museum or gallery.

Course #	Day	Time	Instructor
ESD-0025-A	Tu	2:00-4:50	D. Maier
ESD-0025-B	Tu	2:00-4:50	TBA
ESD-0025-C	W	2:00-4:50	D. Maier
ESD-0025-D	Th	2:00-4:50	D. Maier

### ESD-0030-A

#### Topics in Written Grammar and Vocabulary

Summer semester: no credit

In a seminar format, students will focus on grammar and vocabulary improvement based on reading, writing and class discussion.

Course #	Day	Time	Instructor
ESD-0030-A	M	9:00-12:50	E. Blacksberg
ESD-0030-B	W	9:00-12:50	TBA
ESD-0030-C	W	2:00-4:50	J. Kim
ESD-0030-D	F	2:00-4:50	J. Kim

### ESD-0035

#### Developing the Essay

Summer semester: no credit

Students will develop the skills needed to write personal and persuasive essays. Reading, discussion, guest lecturers and assignments based on research will be part of this course.

Course #	Day	Time	Instructor
ESD-0035-A	M	9:00-3:50	S. Zachary
ESD-0035-B	Tu	10:00-4:50	H. Rubinstein
ESD-0035-C	Th	10:00-4:50	H. Rubinstein
ESD-0035-D	Th	9:00-3:50	TBA

## STUDIO ART COURSES

### FDD-1005

#### Drawing with Mixed Media

Summer semester: 3 studio credits

This course will help students to discard old habits and any fears about drawing, and discover the connection between the eyes (technique), the brain and the heart. A variety of mediums and subjects will be introduced to provide new perspectives and techniques in drawing. There will be three additional sessions for drawing on location and special events.

Course #	Day	Time	Instructor
FDD-1005-A	Tu	9:00-12:50	P. Fortunato
FDD-1005-B	W	9:00-12:50	A. Chang
FDD-1005-C	W	9:00-12:50	TBA
FDD-1005-D	W	1:00-4:50	TBA

### PHD-1005

#### New York City Through Digital Photography

Summer semester: 3 studio credits

Using digital photography to see and to explore New York City, students will visit various sites and neighborhoods and work on specific photographic assignments. Each student will produce a book that documents these experiences and that also represents the student's artistic vision. Presentation of work and critiques, will be included.

Course #	Day	Time	Instructor
PHD-1005-A	M	9:00-2:50	C. Vosu
PHD-1005-B	Th	9:00-2:50	M. Roussel
PHD-1005-C	F	9:00-2:50	E. McKenna
PHD-1005-D	F	9:00-2:50	TBA

# Film, Video and Animation

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## **AND-1020-A**

### **Introduction to Animation**

Tuesday, Thursday; May 31 – June 28

Hours: 12:00-4:50

Summer semester: 3 credits

Instructor: M. Abrahams

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 emphasizes drawing skills, and the relationship of one drawing in the context of many. Basic construction, line of action, perspective and looking, all before touching pencil to paper, are essential to developing drawing skills and personal style. Character mode sheets, animal anatomy and live models will be drawn in each session.

## **CFD-1020-A**

### **Introduction to Production**

Tuesday, Thursday; May 31 – June 28

Hours: 10:00-3:50

Summer semester: 3 credits

Instructor: E. Litwin

Designed as an introduction to 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. Working with 16mm Bolex, 16mm ARRI-S and DV cameras, as well as written material from storytelling courses, students will break down projects and work on storyboards. We will discuss and practice directing and cinematography techniques and explore the director/actor relationship. Students will present a series of selected scenes—preproduction through postproduction—for critique.

## **CVD-1080-A**

### **Final Cut Pro**

Monday, Wednesday; June 6 – July 27

Hours: 1:00-4:50

Summer semester: 3 credits

Instructor: TBA

As one of the most rapidly growing and inexpensive software editing systems, Apple Final Cut Pro is quickly becoming a required tool for filmmakers. Students will be introduced to the full line of editing features that Final Cut Pro offers, including compositing, titles, motion graphics capabilities, editing techniques and digital special effects.

## **AND-2020-A**

### **Introduction to Stop Motion**

Monday, Wednesday; June 6 – June 29

Hours: 12:00-5:50

Summer semester: 3 credits

Instructor: A. Voltaire Hernandez

Stop-motion animation is an art form as well as a viable career. Students will learn to make easy-to-build foam rubber animation models and sets, using established industry techniques, and animate them using digital animation equipment. Students are encouraged to make films of their own designs with a focus on creating a piece for a “demo reel”—the single most valuable tool in finding a job as a stop-motion animator. Lectures revealing the day-to-day, inner workings of the stop-motion business from an industry professional will be included.

## **CFD-2040-A**

### **Introduction to Directing**

Monday, Wednesday; June 6 – July 27

Hours: 12:00-3:50

Summer semester: 3 credits

Instructor: R. Toporoff

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.

## **CFD-2050-A**

### **Sound Production**

Tuesday, Thursday; May 31 – June 28

Hours: 10:00-3:50

Summer semester: 3 credits

Instructor: S. Rogers

This is 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.

## **CVD-2050-A**

### **Avid Editing**

Tuesday, Thursday; June 7 – July 21

Hours: 9:00-12:50

Summer semester: 3 credits

Instructor: L. Vance

Working with 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.

## **AND-2070-A**

### **Storyboarding for Animation**

Monday, Thursday; June 6 – July 28

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.

## **CFD-2070-A**

### **Cinematography**

Wednesday, Friday; June 1 – June 29

Hours: 10:00-2:50

Summer semester: 3 credits

Instructor: L. Hillier

Through screenings and in-class exercises, this course will be a study of different cinematographic techniques and lighting effects for film and digital media. You will learn the functions of light; the blending of light and shadow for interiors and exteriors; and experiment with exposures under different lighting conditions, ranging from available “natural” light to your own lighting setup, enforcing the context of your scene. Topics to be discussed and demonstrated include exposure, film stock, composition, movement, continuity, color and lenses. Bolex, 16mm ARRI-S and Sony cameras will be used in this course.

**CFD-2080-A****Production Design**

Tuesday, Thursday; May 31 – July 19

Hours: 10:00-12:50

Summer semester: 3 credits

Instructor: S. Auerbach

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 to 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-2140-A****Screenwriting**

Tuesday through Thursday, May 31 – June 30

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: G. Girion

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.

**CFD- 2512-A****The Complete Short Filmmaking Workshop**

Monday through Friday, June 6 – July 1

Hours: 10:00-4:00

Summer semester: 3 credits; \$4,000

Instructors: K. Dobrowolski, M. Grisanti, E. Litwin, I. Sunara

This workshop is an intensive program designed to take students through the stages of a production (writing, directing, production, editing), and provide a hands-on collaborative environment while creating a five-minute digital short. In the first week, students will form production teams and begin to collaborate on a story, with each team member writing one scene. Character development, plot lines and themes will be examined and discussed. The second week is divided into specialized classes in directing and producing. Directing will focus on the actor-director relationship through scene exercises, and will include casting and rehearsal with actors. Producing will focus on preproduction, including storyboarding, visual structure, location scouting, scheduling, crew designations, and sessions on using the digital camera and sound equipment. During the third week, students will be in production—on set in the SVA studios, and on location throughout the city. Each student will direct the scene he or she has written, while team members are given various production jobs, such as cinematographer, camera operator, sound recordist and boom operator. The final week of the workshop will focus on editing. Topics of discussion include narrative structure, pacing and sound design. The workshop concludes with screenings of each production.

**SUMMER RESIDENCIES IN FILM AND VIDEO****CVD-4993-A****Still and Moving Imaging: New Technologies**

July 6 – August 3

Summer semester: 4 credits; \$4,000

A new discipline is developing in the lens and screen arts, and the creative image-maker can no longer work solely in the traditional divisions of photography and video. High-definition, video-capable DSLR cameras have transformed the conventional image and enabled us to create professional-quality films. While still and moving imagery may be produced with the same set of tools, each requires very different approaches and practices. The still photography practitioner must understand the language of the moving image, and vice versa.

This four-week engagement, led by senior faculty members of the MFA Photography, Video and Related Media Department at SVA, will immerse participants in the practice of these new technologies. The residency will provide a

highly charged atmosphere in which talents participate in productive dialogue and collaborations. Initial sessions will alternate practical studio lab and on-location production using hardware such as the Canon 5D Mark II. Postproduction editing with Apple Final Cut Pro and file management will follow, and we will examine current modes of exhibition and distribution.

Practical workshops will be augmented by seminars exploring the history, theory and conceptual issues that characterize the divergences in the production practices of the still and moving image. Critiques of works-in-progress as well as screenings of films and visits to studios, galleries and museums will complement the course work. The goal of the program is for residents to develop their own projects and realize a personal vision in this lens-arts hybrid.

Faculty and distinguished guest lecturers and critics will include Charles Traub, Michelle Leftheris, Grahame Weinbren, Alan Berliner, Jennifer Blessing, Chris Callis, Anthony Forma, Roger Phenix, Bob Richman and Shelly Silver.

Participants have 24-hour access to shooting studios and video labs. Workshops, equipment, facilities, critiques, screenings, history/theory seminars, field trips and consultancies are all included.

Prerequisite: A minimum of two years of college.

*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.*

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

**CVD-4995-A****21st-Century Sound Design: Music and Audio Production in the Digital Age**

June 6 – July 8

Summer semester: 4 credits; \$4,000

Most of the sounds we hear, from the annoying beep of the phone to the luscious score of a hit movie, were designed to help us navigate or feel something in ways that cannot be fully expressed through words or visual imagery. Yet this important aspect of creativity and design is seldom discussed, much less taught. This residency will highlight how sound plays a significant role in our culture and explore how creative people can design and improve the sounds that surround our daily lives. The primary focus of the program will be on the importance of sound design in all aspects of digital media, from music recording, reissues, remixes, game and application development, industrial design, film, video and Web design to innovative ways that use technology to create, produce and distribute new audio experiences.

This residency will explore the current transitional period through the practical elements of music production and sound design, while at the same time provoking discussion on how the experience of music might change over the next few years. It is an advanced program that will cover two related areas: an overview of the role of sound design in 20th- and 21st-century culture, and a practical approach to creating or integrating sound design into a personal project. Each student will develop an individual project with faculty supervision, as well as work on smaller projects in groups of two to four students. Projects will balance the practical skills needed to participate in current professional sound design and music with innovative projects that push the boundaries of how music can be made and experienced in the digital age. These projects will be presented at the end of the program to the public.

Faculty includes J. Carlin, B. Dranoff, P. Heck. Lectures by prominent practitioners, including record producers, musicians, engineers, sound designers and cultural historians will address the role of sound design in 20th-century media and its unrealized potential in the 21st century.

Professionals, educators and students in the following areas are invited to participate: musicians, sound engineers, record label employees, graphic designers, user-experience designers, game developers, filmmakers, digital developers.

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

# Fine Arts

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## **FDD-2018-A**

### **Drawing the Figure**

Tuesday, Thursday; May 31 – July 19

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.

## **FDD-2216-A**

### **Urban Botanicals**

Monday, Wednesday, Friday; June 1 – July 8 (begins Wednesday, June 1)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: G. Sherman

In this course, we will visit local sites in search of urban botanicals from which to draw creative inspiration. We'll explore micro and macro environments, the fractal realm of self-similarity and symmetry; we'll see how the nature/nurture dialectic has been exploited by artists, and we'll look to the less obvious lichens, molds and mosses as alternatives to the more ornamental botanicals. To meet the countless challenges that botanicals present, students will explore various mediums to create drawings/collages that range from the simple to the complex.

## **FDD-3033-A**

### **Drawing**

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

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.

## **FGD-2433-A**

### **Printmaking: Silkscreen**

Monday June 6 – August 1

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$225

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 and 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 May 31 – July 19

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$225

Instructor: C. Yoder

See FGD-2433-A for course description.

## **FGD-2446-A**

### **Printmaking: Monoprint, Woodcut, Linoleum**

Friday June 3 – July 22

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$225

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 make 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. *Note: Printshop facilities are available outside of class hours.*

## **FGD-3687-A**

### **Printmaking: Letterpress**

Thursday June 2 – July 21

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$225

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 photopolymer 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. *Note: Printshop facilities are available outside of class hours.*



**FGD-3698-A****Printmaking: Silkscreen and the Artists' Book**

Wednesday June 1 – July 20

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$225

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present prints 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.

*Note: Printshop facilities are available outside of class hours.*

**FGD-3896-A****Japanese Woodblock Printing**

Thursday June 2 – July 21

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$225

Instructor: C. Creyts

Japanese woodblock printing reached its technical zenith in the latter 1800s, with the art movement known as Ukiyo. This course will emphasize the contemporary forms of Japanese block printing using watercolor and gouache inks to achieve a soft effect similar to watercolor paintings and pastel drawings. Images will be carved into the woodblock and then the surface will be inked with brushes and transferred to paper by hand printing. Demonstrations in proper tool honing and paper handling will be given; students are encouraged to explore a variety of approaches to the creation of multicolored woodblock prints.

**FPD-2102-A****Painting**

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

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-3111-A****Advanced Painting**

Tuesday, Thursday; May 31 – July 19

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.

**FPD-3166-A****Representational Painting**

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

Hours: 12:00-5:50

Summer semester: 3 credits

Instructor: D. Kardon

Okay, you can paint a fairly faithful rendition of a photograph, but after all that work, you find you just don't care about it that much. Or maybe you have been doing abstract paintings, but the results seem arbitrary and you can't decide what kind of imagery to employ. Or perhaps you are making up images or trying to create images from memory, but they just don't have the impact you would like. This course will delve into a very wide range of techniques, processes, ideas and practices. We will explore why and how representational imagery has come to re-command such a dominant role in contemporary painting practice, and how what you paint can fit into that. We will examine what is actually being represented in paintings today and the roles of photography and digital manipulation in constructing imagery. More importantly, you will learn to critically interrogate your own methods and ideas, without becoming overwhelmed by the weight of endless possibilities or daunted by the difficulty of the task. Any media, imagery and idea can be investigated and explored from the seemingly most radical to the stubbornly traditional. Models available on request.

**FSD-2324-A****Sculpture: TRASH**

Tuesday through Thursday; May 24 – June 23

Hours: 9:00-2:50

Summer semester: 3 credits

Instructor: J. Cohen

Focusing on the use of recycled, biodegradable materials and the role of debris in art and culture, this course will revisit the art historical precedents of ready-mades and found object artwork, along with new ideas about urban ecology and waste reduction. The class will take trips to sites such as Materials for the Arts to scavenge for discarded materials, and to Fresh Kills Landfill to see one of the largest landfills in the world. Addressing the profound eco-crisis that is taking place on planetary, national and individual levels, discussion topics will include "The Specimen: Collect, Adapt and Disperse"; "The Cleanse: Material Purification and Transformation" and "Change the World."

**FID-2412-A****Mold-Making**

Monday June 6 – July 11

Hours: 12:00-2:50

5 sessions; 1 credit

Instructor: A. Stienbarger

Students will learn to create simple and complex molds to be used in conjunction with wax, plaster and rubber.

**FID-2412-B****Basic Computing for Digital Sculpture and Video**

Monday June 6 – July 11

Hours: 6:00-8:50

5 sessions: 1 credit

Instructor: L. Navarro

Software programs covered in this digital sculpture and video workshop include Adobe Illustrator, Photoshop, Apple iMovie, Sketch Up and Sculptress.

**FID-2412-C****Animation**

Wednesday June 1 – June 29

Hours: 6:00-8:50

5 sessions; 1 credit

Instructor: J. Bennett

Software and programs covered in this workshop include Adobe Flash, Photoshop, After Effects and Apple Final Cut Pro.

**FID-2953-A****Introduction to Video and Time-Based Media**

Tuesday, Thursday; May 31 – July 7

Hours: 12:00-4:00

Summer semester: 3 credits

Equipment fee: \$200

Instructor: J. Tekippe

In this course, students will be introduced to the technical and aesthetic aspects of video as an art form and will create short video projects. We will examine equipment and techniques, including concept development, storyboarding, composition, camerawork, staging, lighting, editing, sound tracks and digital effects. The creative and aesthetic issues involved in working in an expressive time-based medium will be emphasized in individual and group critiques. We will discuss the history of video as an art medium, screen historical and contemporary film and video, and visit current exhibitions of moving image work. Class critiques and group discussions will be stressed. 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. Students will be informed of professional practices and exhibition opportunities for time-based artwork and will receive technical instruction in the Apple Final Cut Pro editing suite.

**FID-3020-A****Junior Seminar: Mastering the Art of Critique**

Monday, Wednesday, Friday; June 1 – July 18 (begins Wednesday, June 1)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: S. DeFrank

Limited to 15 students

This seminar will introduce important concepts relative to future art practices, and address such questions as: Do you stand there with nothing to say or are you getting everything you can from your critiques and giving your fellow students everything you've got? This course is designed to give you the tools for a successful studio visit. Through a series of exercises, you will learn how to have a more meaningful dialogue with the most cantankerous critic, how to talk about your work and the work of others, how to process the input you receive, and how to manage the emotions around your work.

**FID-3821-A****Embroidery and the Digital Sewing Machine**

Thursday June 2 – July 28

Hours: 4:00-8:50

Summer semester: 3 credits

Equipment fee: \$200

Instructor: J. Solodkin

Limited to 12 students

Digital embroidery transforms a hand-crafted couture into a fine arts media. Just like a tattoo where an image is created with color and needles, the embroidered fabric or paper is needle-stitched in colored threads. The image is a file that can be saved and repeated as a multiple or repeat pattern. The course will cover digital sewing using registration applications. Techniques related to fashion and the fine arts will be explored. A visit to a commercial embroidery atelier will be at the conclusion of the course.

**SUMMER RESIDENCIES IN FINE ARTS****FPD-4993****Painting/Mixed Media**

Summer semester: 4 credits per session

\$2,400 per session; \$4,500 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. Artists are supported in their painting, drawing, small-scale installation and mixed-media work.

Each participant has exclusive use of a studio throughout the program. Located in Chelsea, the studios offer privacy, while supporting an environment that encourages experimentation and the development of new ideas and directions, within a community of ambitious, hardworking artists. Faculty will conduct studio visits and discuss each participant's work on an individual basis. 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 offer 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. Overnight stays are allowed with entry to the building prior to 11:00 pm. The program culminates in an open studio exhibition.

Faculty and lecturers have included Andrea Champlin, Ofri Cnaani, Gregory Coates, Amy Cutler, Steve DeFrank, Peter Hristoff, Tobi Kahn, Amy Myers, Bruce Pearson, Danica Phelps, Jerry Saltz and Simon Watson.

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

<i>Course #</i>	<i>Dates</i>
FPD-4993-A	May 31 – July 1
FPD-4993-E	July 5 – August 5

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

**FSD-4995-A****Reconfiguring Site: New Approaches to Public Art and Architecture**

July 11 – August 19

Summer semester: 6 credits; \$6,000

This is an exciting era for public art. Crossing the boundaries into architecture, urban planning, landscape architecture, new media technologies, and other arenas, the revitalization of public art has become a global trend, as more sensitivity to the nuance of site is increasingly valued. This residency will delve into a process that reflects key site-specific aspects and intrinsic elements: scale, history, social meaning and formal aesthetics.

Collaborative initiatives within architecture and landscape architecture will be highlighted. Each week, we will address different areas that are currently manifest in public art—social intervention and new media technologies, interdisciplinary collaborations with architecture, ecological and environmental interventions, and performance.

Prominent figures working in these areas will discuss their practice and offer critiques of participants' work. In addition, resident artists will attend workshops that are designed specifically to learn the tools essential to working in the field of public art.

This program is an innovative model for interdisciplinary approaches to public art, covering topics such as reading from the plan, grant proposal writing, contracts, funding for self-initiated projects and workshops in fabrication. Thoughtful concepts for the site that engage in a process reflecting all its key aspects will be encouraged. Through the workshops and the guidance of faculty and guest lecturers, interdisciplinary and collaborative teams will be encouraged and artists will develop and present a professional proposal.

Taking full advantage of New York City's rich resources, participants will engage with leading artists, architects, landscape architects, curators and critics in the field. SVA's state-of-the-art digital sculpture facility offers the resources for experimenting with ideas in an environment conducive to creative exploration and supportive of logistical issues involved in public art pursuits. Sculpture facilities and facilities for working with custom electronics, high-end digital photography, video, 3D graphics and sound production equipment are available.

To explore making models for public installation, artists also have access to rapid prototyping, laser and CNC routing technologies. Computer workstations integrated into the sculpture facilities allow artists to create 3D models for output.

Faculty and lecturers have included Andrew Ginzel, Anita Glesta, Kendal Henry, Barry Holden, Meredith Johnson, Anne Pasternak, Lauren Ross, Meryl Taradash and Nina Yankowitz.

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

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

### FSD-4993

#### **Sculpture, Installation and New Media Art**

Summer semester: 4 credits per session

\$2,400 per session; \$4,500 for both sessions

Housed in SVA's new state-of-the-art facility, this residency gives traditional sculptors and new media artists an opportunity to experiment with the latest in digital technology in an environment that is conducive to inter-media exploration and critical dialogue. The program is intended for serious artists who work in sculpture and installation, as well those engaging in digital video, digital sculpture, rapid prototyping, 3D graphics, and other new media.

Our sculpture facilities allow for working with wood, plaster, ceramics, metal, plastics and custom electronics, et al. Those artists whose interests are in digital art can opt to work with high-end digital photography, video, 3D graphics and sound production equipment. In addition, access to rapid prototyping, laser and CNC routing technologies is available. Integrated computer workstations allow artists to create 3D models for output and edit high-definition videos and professional quality soundtracks. The facility is designed for fluid movement between digital and traditional media and is well equipped to support inter-media installation and performance work including multi-channel audio and video installations and performance using interactive media and video. Artists who are interested in hybrid forms and new media in two, three and four dimensions will find the environment conducive to an experimental approach to art-making.

Located in the heart of New York City's Chelsea gallery district, participants have their own studio space where they meet with faculty for individual critiques. The program includes seminars, equipment demonstrations, lectures, site visits, gallery walks and dialogue with participants of the various residency programs. Studio hours are Monday through Thursday 9:00 am to 10:00 pm, Friday, 9:00 am to 6:00 pm; Saturday 9:00 am to 6:00 pm and Sunday 12:00 noon to 6:00 pm. Staff technicians will give demonstrations on materials and tools, and are available for technical assistance.

Guest lecturers include artists, critics, curators and gallery directors. Faculty members are selected for their diverse perspectives and professional experience. 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, which enables participants to present their work to the public.

Faculty and guest lecturers have included Paul Amenta, Suzanne Anker, Tara Donovan, Steve DeFrank, Frank Gillette, Kate Gilmore, Michael Joaquin Grey, Erik Guzman, Alois Kronschläger, Donald Lipski, Michael Rees, Jerry Saltz and Simon Watson.

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

<i>Course #</i>	<i>Dates</i>
FSD-4993-A	May 31 – July 1
FSD-4993-E	July 5 – August 5

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

### FGD-4993-A

#### **Printmaking and Book Arts**

May 31 – July 1

Summer semester: 4 credits; \$2,400

This residency program provides participants with access to SVA's expansive printmaking facility and offers them an environment in which to delve deeper into their practice. Artists will develop their work in a supportive and dynamic setting with the guidance of some of New York City's experts in printmaking and book arts. Each participant has exclusive use of a studio space providing the privacy in which to develop ideas, prepare materials for projects and meet with faculty. Twenty-four hour access to the studio is available.

Participants from the various residency programs come together for gallery walks and lectures. Guest lecturers include artists, critics, gallery directors and curators. The critiques and lectures complement the studio work to form an intensive program of hard work, technical advancement and personal development.

The printmaking workshop includes two silkscreen rooms with clean-up areas, a lithography/letterpress room, an etching room with vented acid booth, a plate-making room and digital output facilities. Basic materials are provided; staff technicians are available for assistance. Hours for the printmaking facilities are Monday through Friday, 9:00 am to 10:00 pm; Saturday, 9:00 am to 5:00 pm.

Faculty and guest lecturers have included Elaine Breiger, Peter Kruty, Steve Miller, Gunars Prande, Jerry Saltz, David Sandlin, Donald Sheridan, Judith Solodkin, Bruce Waldman and Simon Watson.

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

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

## ARTS ABROAD PROGRAMS IN FINE ARTS

### IPD-3303-A

#### Painting in Barcelona

June 22 – July 9

Summer semester: 3 studio credits

Instructors: T. Carr, C. Miquel

\$3,800

Limited enrollment

Enroll in *Painting in Barcelona* and paint in this captivating Mediterranean city that inspired artists such as Pablo Picasso, Joan Miró and Antonio Tapes. This program is a wonderful opportunity to do serious work while enjoying a European adventure.

Classes will be conducted in the spacious studios of the Escola d'Arts Plàstiques i Disseny (LLOTJA), where faculty will encourage you to explore new directions in your work while clarifying your artistic vision.

The program is divided into two sessions; each conducted by a faculty member, who will review your work and provide one-on-one instruction. You may work in any style, medium and subject you choose and depending on your level and specific needs; you will be encouraged to experiment with new materials. There will be a group critique at the end of the program.

Classes are scheduled Monday to Friday. A walking tour of Barcelona, visits to the Miró Foundation, the Picasso Museum and Gaudí's La Pedrera are included. Weekends are yours to explore this Olympic city's Gothic and modernist quarters, or travel to nearby towns such as Tarragona, Girona, Montserrat, and Sitges, or visit the Dalí museums in Macaques and Figueres. *Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

### IPD-3823-A

#### The Artist's Journal: From Istanbul to Florence

May 24 – June 10

Summer semester: 3 studio credits

\$3,800

Instructor: P. Hristoff

Limited enrollment

A journal is an act of faith, a commitment to record thoughts and observations. To travel is to embark on an adventure. This course proposes to combine the two and encourages the artist to understand the importance and, paradoxically, the liberating joy of working in a disciplined, diarist-manner. Daily practice in keeping a visual journal/sketchbook/diary by drawing on location is required, as well as a finished series of mixed-media "journal works." Observational drawings, sketches and photographs, and the ephemera collected through our travels—stamps, stickers, ticket stubs, menus, napkins, magazine and newspaper clippings—will be the reference and material for the daily journal pieces.

Istanbul is currently undergoing a renaissance that is making it a "must-see" destination for travelers and transforming it into a hub of international politics, business and culture, with these elements often merging to create a new kind of 21st-century megalopolis. We will begin by discussing the connection between the fall of Byzantium, the expulsion of its scholars to Italy, and how their books and knowledge helped to fuel the Renaissance in Florence. Byzantine monuments and artifacts will be examined, as well as contemporary art museums and galleries as we visit the historic sites of the city. Daily drawing from observation will be combined with an investigation of all that Istanbul offers, from the Spice Market Bazaar to the waterside café of the Istanbul Modern.

For the second part of the course, we will fly to Florence, one of the most important Western European cities of art-making and art history. Sites of particular relevance will be the Accademia (home of Michelangelo's *David* and numerous plaster casts by Florentine masters; Il Bargello Museum, Uffizi Galleries, Brancacci chapel and the incredible Specola Museum of Natural History and Anatomy. A guided tour of Florence, a visit to a conservation studio and excursions to nearby towns complement our study. We will also visit numerous stationery and art supply shops that are unique to Florence where students can purchase

personalized Florentine stamps and wax seals. While the program encourages a disciplined way of working while traveling, participants will also develop ideas of personal narrative and iconography.

This course is open to highly motivated individuals of all levels who are interested in working from observation and journal keeping.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

## ARTS ABROAD PROGRAM IN ART HISTORY

### IPD-3703-A

#### Art History in Southern France

June 2 – June 15

Summer semester: 3 art history credits

\$3,800

Instructor: T. Huhn

Limited enrollment

This two-week program will immerse participants in the grandeur of Provence through an on-site study that explores the Roman ruins, and architecture from the Romanesque period, and the 17th and 18th centuries, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

We will visit Arles, where Van Gogh's "Yellow House" once stood, and Saint Remy-de-Provence, where he painted *Starry Night*. Additional excursions with on-site lectures to Aix-en-Provence, Nîmes, Orange and Les Baux de Provence will complement classroom study. In addition, time will be reserved for students to draw, paint and photograph on location.

Participants will stay in the heart of the medieval walled city of Avignon, one of the most beautiful and historically important cities of the region. Walking tours within Avignon, such as the renowned Popes' Palace are also included.

Classes are held Monday through Friday; the weekend is yours for travel, or to discover the fabulous selection of street markets, cafés and cultural activities that are available in Avignon and its surrounding villages.

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

For further information contact Holly Warren, program assistant, at 212.592.2520; fax: 212.592.2564; e-mail: hwarren1@sva.edu.

# Humanities and Sciences

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## HCD-1010

### Literature and Writing I

Summer semester: 3 credits

This course emphasizes writing and critical thinking. Students will read and write about a selection of modern Western works from among the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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	TBA	May 9 – August 8
HCD-1010-B	Tu, Th	9:00-12:45	G. MacKenzie	May 31 – July 7

## 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, Apuleius, Dante, Geoffrey Chaucer, William Shakespeare, and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *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	J. Robinson-Appels	May 9 – August 8
HCD-1020-B	Tu, Th	9:00-12:45	F. Litvack	May 31 – July 7

## HHD-2778-R

### U.S. History II: 1865-Present

Monday, Wednesday; June 1 – July 11 (begins Wednesday, June 1)

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-3611-R

### History of Religion

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

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 1 – July 25 (begins Wednesday, June 1)

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: G. Ouwendijk

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-2154-R

### Myth and the Cosmos

Monday through Wednesday, May 31 – July 5 (begins Tuesday, May 31)

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 24 – July 12

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

### Writers and Artists as Outsiders

Tuesday, Thursday; May 24 – June 30

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: J. Robinson-Appels

For students interested in the representation of human sexuality, this course will focus on how same-gendered love contributes to the creation of works of art. It is primarily concerned with gay and lesbian writers of the 19th and 20th centuries in the United States and Europe; the works of visual and performing artists will also be discussed. We will try to understand why same-gendered representation has been somewhat veiled in the visual arts as compared with the literary world where gay and lesbian characters are depicted in unveiled narratives. Authors to be read include Stein, Lorde, Rich, Anzaldua, Barnes, Whitman, Wilde, Proust, Rimbaud, Cavafy, O'Hara, Schuyler and Ashbery. Material will be explored in a social and historical context.

## HLD-3514-R

### Radical and Revolutionary American Literature

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: J. Barkan

This course will provide an overview of radical and revolutionary American literature from the American Revolution to present. We will read and discuss the works of such authors and artists as Thomas Paine, Allen Ginsberg, Abraham Lincoln,

Malcolm X, Walt Whitman, Tillie Olsen, Jack London, Woody Guthrie and Bruce Springsteen. A major focus of the course will be on working-class fiction and reality in light of the economic depression and cultural diversity of the 20th century.

#### **HPD-3472-R**

##### **Contemporary Cultural Criticism: Where Do We Go From Here?**

Tuesday, Thursday; May 31 – July 19

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 Henry David Thoreau, Erich Fromm, Margaret Mead, R.D. Laing, Jerry Mander and Jean Liedloff.

#### **HPD-3641-R**

##### **Abnormal Psychology I: Neurotic and Character Disorders**

Tuesday May 31 – August 9

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-4057-R**

##### **Modern Art and Psychology: The Secrets of the Soul**

Monday June 6 – August 15

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: L. Gamwell

What do dreams mean? What causes madness? How should society care for the insane? With the rise of science in modern times, psychologists have become the new doctors of the soul who address these age-old questions. This course will present their fascinating answers, as well as examine the influence of psychology on culture and the visual arts. Topics include: 19th-century asylum medicine, 20th-century psychoanalysis, neuroscience, and metaphors for the psyche in the arts. Readings include excerpts from *Madness in America: Cultural and Medical Perspectives on Mental Illness before 1914* and *Dreams 1900-2000: Science, Art and the Unconscious Mind*. *Note: In addition to the 10 in-class sessions, a field trip will be scheduled at the beginning of the semester.*

#### **HPD-4282-A**

##### **The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage**

Monday, Tuesday, Thursday; May 31 – June 27 (begins Tuesday, May 31)

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: S. Horowitz

This behavioral science course will examine the basic functions of the family unit as well as its cross-cultural and historical forms. We will focus on the profound changes occurring within the 21st-century family unit and the reasons for these changes. Emphasis will be placed on the new American family: civil unions, gay marriage, domestic partnerships, single-parent families, step-families and blended families as well as other familial units. Issues will include a discussion of the political and economic impact of the new family paradigm upon society, alternative lifestyles, family values agenda, the divorce culture and abortion. This course gives students an understanding of the history of the family unit and how these institutions have changed over the past 25 years. Students will also explore how media and cultural institutions shaped the notion of marriage and family during the past half century and the beginning of the 21st century.

#### **HSD-3016-R**

##### **Science in the Modern World**

Monday, Wednesday; June 1 – July 25 (begins Wednesday, June 1)

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 25 – July 20

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 Earth’s surface will be examined. Visits to the American Museum of Natural History and sites of geological interest are included. *Note: In addition to the nine in-class sessions, two field trips will be scheduled at the beginning of the semester.*

#### **HSD-3113-R**

##### **Botany: The World of Plants**

Thursday May 26 – July 21

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, two field trips will be scheduled at the beginning of the semester.*

#### **HSD-4026-R**

##### **Art, Science and the Spiritual**

Monday June 6 – August 15

Hours: 1:00-4:50

Summer semester: 3 credits

Instructor: L. Gamwell

In this course, students will learn how directly, profoundly and indisputably 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, a field trip will be scheduled at the beginning of the semester.*

# Illustration and Cartooning

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## ILD-2040-A

### History of Illustration

Wednesday June 1 – August 3

Hours: 12:00-5:50

Summer semester: 3 credits

Instructors: J. Chung, T. Fasolino

The history of illustrative images and the major movements in illustration are the focus of this course. The continuous interrelationships 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 ladder, and a dark horse is far from being just a dark horse.

## ILD-2551-A

### Illustration Hothouse!

Tuesday May 31 – August 2

Hours: 12:00-5:50

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. *Note: Studio space is available for the 10-week session.*

## CID-4551-A

### Cartoon Hothouse!

Tuesday May 31 – August 2

Hours: 12:00-5:50

Summer semester: 3 credits

Instructors: J. Abel, K. Mayerson, G. Panter

Fasten your seat belts for the cartooning ride of your life. 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: Studio space is available for the 10-week session.*

## ILD-4621-A

### Painting the Real World—From a Bed of Roses to the Gutter

Thursday, Friday; June 2 – July 1

Hours: 9:00-2:50

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 phenomena 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 *en 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.

*Note: The first session will meet in Brooklyn's Prospect Park, at the Long Meadow (just off Grand Army Plaza).*

## FGD-3698-A

### Printmaking: Silkscreen and the Artists' Book

Wednesday June 1 – July 20

Hours: 9:00-2:50

Summer semester: 3 credits

Materials fee: \$225

Instructor: D. Sandlin

Using silkscreen, students will explore various ways to present prints 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.

*Note: Printshop facilities are available outside of class hours.*

## SUMMER RESIDENCY IN ILLUSTRATION

### ILD-4993-A

#### Illustration and Visual Storytelling: Art and Industry

May 31 – July 1

Summer semester: 4 credits; \$2,400

This studio residency offers artists the opportunity to explore the wealth of resources available to professional illustrators in New York City while developing a portfolio of work that embodies personal vision.

With guidance from successful, award-winning illustrators, participants will complete a body of work comprised of images created from assigned projects, as well as those self-directed by the artist, with the aim of showcasing personal style and aesthetic direction. The goals are to advance to the next level of artistic practice and to attain an enhanced position in the illustration marketplace.

Faculty critiques—individual and group—and visits to professional studios will complement independent work; together these initiatives form an intense program that fosters professional growth and an expansion of personal voice. Special lectures by guest artists, gallery directors, publishers and art directors are designed to provide additional insight regarding the realities of a career in illustration.

Participants have access to a digital facility, as well as the opportunity to work in a variety of mediums. The program culminates in an open studio exhibition.

Faculty and lecturers have included Marshall Arisman, Paul Buckley, Gregory Crane, Paul Hoppe, Viktor Koen and Cheryl Phelps.

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

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: [kmoscovitch@sva.edu](mailto:kmoscovitch@sva.edu).

# Interior Design

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## IDD-1171-A

### Visual Computing for Interiors

Monday through Wednesday, June 1 – July 6 (begins Wednesday, June 1)

Hours: 12:00-2:50

Summer semester: 3 credits

Instructor: B. Bobkoff

Limited to 14 students

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 1 – July 6 (begins Wednesday, June 1)

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: C. Weiss

Limited to 14 students

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 drawing 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

### Design Visualization

Monday through Wednesday, June 1 – July 6 (begins Wednesday, June 1)

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: S. MacNintch

Limited to 14 students

Autodesk 3ds Max and 3D Studio VIZ will be employed to create a virtual three-dimensional walk-through of an interior space. Emphasis will be on modeling, lighting, textures and the importance of problem solving within an architectural space. Students will complete a video output of their project. Prerequisites: A working knowledge of Adobe Photoshop and AutoCAD.

## ARTS ABROAD PROGRAMS IN INTERIOR DESIGN

### IPD-3576-A

#### Inspiration From the Past—Interior Design Solutions for the Future: Florence and Venice

May 16 – May 31

Summer semester: 3 studio credits

\$3,800

Instructors: S. Mager, E. Martin

Limited enrollment

Study Gothic, Renaissance and baroque architecture and design in Florence and Venice, and gain an in-depth understanding of their concepts and sensibilities while exploring how these concepts can be reinterpreted and applied to contemporary design. This workshop will encourage students to use their study of history as an inspiration for their own design strategies today and to reinterpret it in their creative work. We will visit historic sites and modern structures to sketch and analyze them, and begin to evaluate how design principles from the past have inspired modern design in those cities. Italian history is varied and alive, and becomes a generator for modern forms.

Students will witness how prominent historic sites have been preserved—and sometimes transformed—with modern uses and interventions, and remain vital and integral elements of these two contemporary Italian cities. We will evaluate the approach of today's modern architects and designers, how their work has been influenced by the past and is positioned firmly in the present. Prerequisite: Students must have completed at least one year of college-level study.

*Note: Applicants must submit a portfolio that includes drawing samples and, if possible, prior design projects, and a description (approximately 250 words) of what they seek to gain from the course. An interview (in-person or by telephone) is also required for acceptance to this program.*

For further information contact Dora Riomayor, director of arts abroad, at 212.592.2543; fax: 212.592.2545; e-mail: [studyabroad@sva.edu](mailto:studyabroad@sva.edu).

### IPG-5372-A

#### Products of Design in France: SVA @ Boisbuchet

July 10 – July 16

Summer semester: 1 graduate studio credit

Instructors: E. Baltz, A. Chochinov

\$1,550

Limited enrollment

This special one-week workshop in products of design is an immersive, multi-disciplinary experience exploring the central tenets of this exciting field. Held in Boisbuchet, France, the program will stress a hands-on, making-driven approach to create new points of entry into the enterprise of design.

Each day, participants will explore several facets of the design process: rapid sketching, bodystorming, materials investigation, prototyping, model building, iteration, narrative creation, sustainability and environmental stewardship. We will complement the studio work with lively debates around the current mandates of design, the dichotomies of production and consumption, and the necessities of optimism and celebration that provide a renewed belief in the power of design to create value and positive social change. The evenings will offer lectures and discussions.

The core of the program is based on the acknowledgement that industrial-age product design has radically changed in recent years, evidenced by its blurring boundaries and explosive range of new practitioners (makers, crafters, technologists, artists), its multi-disciplinary processes, and its varied "products of design." Participants will engage in design thinking, design making, and design impact, and will complete the program with new skills, new vocabularies and new fluencies, and with an increased confidence as creative individuals.

Participants will stay in the spacious dormitories of the Domaine de Boisbuchet, a beautiful estate in Southwestern France, with a private lake and beautiful meadows and an architectural park.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

Tuition includes dormitory accommodations (a limited number of single and double rooms are available at additional cost), and all meals.

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: [dhussey@sva.edu](mailto:dhussey@sva.edu).



# Photography

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## PHD-2010-A

### Photographic Techniques

Monday, Wednesday; June 1 – July 13 (begins Wednesday, June 1)

Hours: 3:00-6:50

Summer semester: 3 credits

Instructor: A. Balsys

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-2040-A

### Studio Photography I

Tuesday, Thursday; May 31 – July 5

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, which incorporates lectures, demonstrations and a series of assignments. *Note: 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-2045-A

### Studio Photography II

Tuesday, Thursday; July 7 – August 11 (begins Thursday, July 7)

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 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; June 1 – July 13 (begins Wednesday, June 1)

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 I

Monday, Wednesday; May 16 – June 27

Hours: 6:00-9:50

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 session, as well as any concepts you may have for an extended project.

## PHD-2065-A

### Photo Critique II

Monday, Wednesday; June 29 – August 10 (begins Wednesday, June 29)

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: S. Greenwald

This is the second part of a two-part course. Please see PHD-2060 for course description.

## PHD-2080-A

### Intermediate Digital Photography

Monday, Wednesday; June 1 – July 13 (begins Wednesday, June 1)

Hours: 3:00-5:50

Summer semester: 3 credits

Instructor: S. Perry

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; June 1 – July 13 (begins Wednesday, June 1)

Hours: 6:00-9:50

Summer semester: 3 credits

Instructor: S. Boonchai

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: Photoshop, Final Cut Pro, iMovie, After Effects, iDVD, DVD Studio Pro, QuickTime Pro, Media Cleaner.

## PHD-3050-B

### Digital Studio: Your Camera, Your Computer and Your Work

Monday, Wednesday; June 1 – July 13 (begins Wednesday, June 1)

Hours: 10:00-1:50

Summer semester: 3 credits

Instructor: K. Shung

The fundamentals of working in a studio that is fully integrated with digital technology will be covered in this course. Students will be working with medium format Leaf digital backs tethered to a computer and Adobe Lightroom, and will progress to an understanding of digital workflow. Processing images from creation to finished print is increasingly the responsibility of the photographer, and this course will help to streamline that process. *Note: Students must supply their own portable firewire hard drives and CF cards.*

**PHD-3082-A****Digital Intensive**

Tuesday, Thursday; June 7 – July 14

Hours: 12:00-3:50

Summer semester: 3 credits

Instructor: S. Boonchai

An intensive workshop for those students who seek an in-depth and thorough knowledge of digital practice, in all aspects of photography, either to supplement their skills, or as preparation for the professional workplace. Included will be Adobe Photoshop and Lightroom, Web authoring software and interactivity, color management and printmaking, imaging and desktop publishing, medium format digital backs, digital workflow, digital video and motion graphics.

**PHD-3163-A****Photo Bookworks**

Monday, Wednesday; May 23 – June 29

Hours: 12:00-3:50

Summer semester: 3 credits

Instructor: E. Wallenstein

What do you do with all those photos you have made that are sitting around in boxes? This is a hands-on approach to the photo book using simple bookbinding methods. We will investigate several handmade book structures, including scroll, scrapbook, pamphlet, Oriental fold and fan, as well as the concepts of series, sequence and pacing of images within the books. Books will be examined from the viewpoint of both object and container. A historical overview of book arts, photography books in particular, will be presented. Students will create works from groups of photographs, bound together in completed form. Six to eight books and a group project will be completed. *Note: Open to all students. Please bring your favorite photography book to the first session.*

**PHD-3207-A****Location Photography**

Tuesday, May 31 – July 19

Hours: 12:00-6:00

Summer semester: 3 credits

Instructor: C. 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 Studio**

Monday, Thursday; June 2 – July 14 (begins Thursday, June 2)

Hours: 2:00-5:50

Summer semester: 3 credits

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 I.

**SUMMER RESIDENCIES IN PHOTOGRAPHY****PHD-4993****Photography**

Summer semester: 4 credits per session

\$2,400 per session; \$4,500 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 color and digital processes, the primary function of the program is to advance the content of the artist's 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. The program culminates in an exhibition.

Participants have access to studio equipment and color printing facilities, digital imaging and output centers, 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 lecturers have included Vince Aletti, Josef Astor, Corinne May Botz, Marco Breuer, Ellen Brooks, Elinor Carucci, Jessica Craig-Martin, Barbara Ess, Jenny Gage, Sally Gall, Bill Jacobson, 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 – July 2
PHD-4993-E	July 6 – August 6

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

**CVD-4993-A****Still and Moving Imaging: New Technologies**

July 6 – August 3

Summer semester: 4 credits; \$4,000

A new discipline is developing in the lens and screen arts, and the creative image-maker can no longer work solely in the traditional divisions of photography and video. High-definition, video-capable DSLR cameras have transformed the conventional image and enabled us to create professional-quality films. While still and moving imagery may be produced with the same set of tools, each requires very different approaches and practices. The still photography practitioner must understand the language of the moving image, and vice versa.

This four-week engagement, led by senior faculty members of the MFA Photography, Video and Related Media Department at SVA, will immerse participants in the practice of these new technologies. The residency will provide a highly charged atmosphere in which talents participate in productive dialogue and collaborations. Initial sessions will alternate practical studio lab and on-location production using hardware such as the Canon 5D Mark II. Postproduction editing with Apple Final Cut Pro and file management will follow, and we will examine current modes of exhibition and distribution.

Practical workshops will be augmented by seminars exploring the history, theory and conceptual issues that characterize the divergences in the production practices of the still and moving image. Critiques of works-in-progress as well as screenings of films and visits to studios, galleries and museums will complement the course work. The goal of the program is for residents to develop their own projects and realize a personal vision in this lens-arts hybrid.

Faculty and distinguished guest lecturers and critics will include Charles Traub, Michelle Leftheris, Grahame Weinbren, Alan Berliner, Jennifer Blessing, Chris Callis, Anthony Forma, Roger Phenix, Bob Richman and Shelly Silver.

Participants have 24-hour access to shooting studios and video labs. Workshops, equipment, facilities, critiques, screenings, history/theory seminars, field trips and consultancies are all included.

Prerequisite: A minimum of two years of college.

*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.*

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

**ARTS ABROAD PROGRAMS IN PHOTOGRAPHY****IPD-3233-A****Digital Photography in Shanghai**

June 4 – July 2

Summer semester: 4 studio credits

Instructor: A. Robinson

\$4,000

Limited enrollment

Spend four weeks in a digital workshop that emphasizes the exploration of Shanghai as well as the integration of Western and Eastern photographic practice. Participants will attend insightful seminars on historical and contemporary Chinese photography and receive portfolio reviews of their projects by members of the Shanghai photographic community. Along with daily dialogue, the program offers the opportunity to expand one's body of work in a new context. Shanghai, with its rich multicultural and cosmopolitan history, offers a unique portal into China that frames the Shanghai as the embodiment of China's future.

The program will emphasize the exploration of Shanghai and encourage the integration of Western and Eastern photographic practices. Participants will attend seminars on historical and contemporary Chinese photography, with the goal of viewing their work from a global perspective. An investigation of Shanghai's contemporary art world is included, and individual portfolio reviews by prominent members of Shanghai's photography community will provide the opportunity to share ideas and forge relationships with curators and gallery owners.

Classes are scheduled Monday to Friday and participants will have the opportunity and freedom to expand their body of work in a new context and gain a deeper understanding of art practices and photographic content, form, color, context, taste and limits. Shanghai's rich history, booming economy and artistic presence make it the perfect place for a summer photographic program.

Prerequisites: One year of photography education and working knowledge of Adobe Photoshop. Students must supply their own laptop (with Photoshop installed), a digital camera capable of shooting raw files, storage media to transfer files, as well as all necessary equipment to download images from camera to laptop.

*Note: Visas are required to enter Shanghai. A portfolio of 12 jpeg images of recent work must be submitted, along with a supporting statement and completed application form. Acceptance into this program is based on a portfolio review.*

Tuition includes housing in apartments for three to four individuals (wifi, air conditioning, TV) in Shanghai, transportation for class field trips, guided tours, program receptions, and use of digital facilities at the East China Normal University. Airfare to and from Shanghai and visa processing fees are not included. Chinese language instruction (Mandarin) is an additional \$100.

For further information contact Eleanor Oakes, program coordinator, at 212.592.2357; fax: 212.592.2336; e-mail: eoakes@sva.edu.

**IPD-3261-A****Lighting for Portrait and Fashion Photography in Barcelona**

July 9 – July 17

Summer semester: 2 studio credits

Instructor: J. Kawa

\$3,000

Limited enrollment

Barcelona is a prime destination for editorial fashion locations, and this beautiful city is often featured as a background for the fashion spreads in *Vogue*, *Harper's Bazaar* and *Elle*. With its exquisite light and breathtaking surroundings, Barcelona is a perfect location for learning about portrait and fashion photography.

In class, the concentration will be on shooting techniques for portraiture, as well as several days of shooting fashion with models in a controlled setting. When we move to shooting on location, the challenges will become immediately clear. You'll learn to act and react quickly to ever-changing lighting situations. Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph. You'll learn to find good light and to recognize it when you see it. We will cover the various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

Learning to work efficiently as a team on location is not only useful, but also important if you are to be successful. We will work to help you begin a profes-

sional fashion portfolio using digital and film camera formats. Consider this week in Barcelona as a career exploration—an opportunity to spend a week in a welcoming city learning, wandering and relaxing.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

### **IPD-3632-A**

#### **Discover the Light of Provence: Digital Photography in Southern France**

June 24 – July 7

Summer semester: 3 studio credits  
\$3,800

Instructors: J. Veillon, M. Mercurio  
Limited enrollment

Join us for an extraordinary opportunity to hone your practice while photographing the unique charms of Provence. During daily excursions, participants will envision a personal portrait of southern France while creating images that reflect their personal style with the landscapes, medieval architecture, cultural delights and the unique light that make Provence a premier destination for photographers.

We will photograph the spectacular sights of Avignon, Les Baux de Provence, Nîmes and the aqueduct at Pont de Gard, as well as the outdoor market of Saint Rémy-de-Provence, and the Carmargue: Western Europe's largest river delta and home to white horses, black bulls, pink flamingos, and the salt marshes of its nature park.

Several villages in the Luberon will be visited: Roussillon, famous for its ochre-colored hills and houses; Fontaine de Vaucluse and the emerald Sorgue River, and Gordes, considered one of the most beautiful places in all of France. Throughout our journeys, you will hear about the rich history of the region and have time to photograph the culture, colors and charm that are unique to each site.

In Arles, we will work our way from the Amphitheater to the Romanesque church, and continue along the cobble-stoned streets to visit the galleries and exhibitions of Les Rencontres d'Arles—the premier international photography festival in Europe. Trips to the olive orchards made famous by Van Gogh, as well as the sunflower fields and vineyards of the region are included. Weekends are yours to stay local or travel and explore the unique delights of the region, such as the beaches of Marseilles.

The primary goal of the program is to help you to articulate a coherent dialogue with the culture and beauty of Southern France through a body of work, in book or digital format, that combines personal vision and refined image-making. To this end, shooting sessions will be complemented with group critiques, geared to support each participant's project. Come and create your personal portrait.

Prerequisites: Two semesters of basic photography and a proficiency in Adobe Photoshop and Lightroom.

*Note: Students must supply their own laptops with software installed and a digital camera (6 megapixels or higher), as well as storage media to transfer files and all necessary equipment to download images from camera to laptop.*

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

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: dhussey@sva.edu.

### **IPD-3294-A**

#### **Advanced Action Surf Photography in Nicaragua**

June 4 – June 11

Summer semester: 2 studio credits; \$3,200

Instructor: A. Brewer

Limited enrollment

Art Brewer, one of the world's premier surf photographers, will lead this unique workshop on advanced techniques in action surf photography. Throughout the program, students will have the opportunity to work exclusively with several talented professional surfers in some of the most consistent and perfect waves of northern Nicaragua. Instruction will focus on surf-photography techniques both in and out of water, specialized equipment, proper handling and care of gear, insider business and promotional tips, file management, image enhancement (Lightroom 3), and delivery and pricing strategies.

When the surf is not being cooperative, we will delve into location portraiture as it relates to surf culture. Using natural, reflected and strobe lighting techniques, we will photograph people from the local surfing community at prime locations.

This workshop will foster a holistic approach to practicing the art of action surf photography and its intersection with nature, beauty and movement. Group critique sessions will provide an opportunity to discuss what makes a successful image.

Prerequisites: A minimum of one year shooting surf photography (land and deep water), proficiency in Adobe Photoshop, as well as digital organization and workflow software such as Lightroom.

*Note: A portfolio of at least 12 images (jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review. Students must supply their own laptops with software installed as well as storage media to transfer files and all necessary equipment to download images from camera to laptop. Students are also required to bring their own camera equipment including: DSLR, telephoto/wide angle lenses, waterhousing and tripod (limited equipment will be available).*

Tuition includes double- and triple-occupancy accommodations at the Hotel Chancletas in Aserradores, shuttle service to and from airport, program trips and guided tours.

For further information contact Malcolm Lightner, program director, at 212.592.2335; fax: 212.592.2336; E-mail: mlightner@sva.edu.

# Visual and Critical Studies

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## **VCD-2614-A**

### **Art and Shamanism**

Tuesday, Thursday; June 28 – August 11

Hours: 6:00-8:50

Summer semester: 3 credits

Instructor: A. Bonney

This course will explore the relationship between artists and Shamanism from the ancient to the post-postmodern. We will investigate the tradition of Shamanism as the link between the caves at Lascaux and abstraction in the 20th century, examining the important role Shamanism has played through specific art movements and the work of relevant artists, among them the Aborigines who worked at Papunya and Wassily Kandinsky whose early studies in ethnography led him to secret societies in Vologda. Joseph Beuys, Robert Smithson, Nam June Paik, and others will be reconsidered in this perspective that encompasses art, magic, psychology and sociology. *Note: In addition to the 14 in-class sessions, a field trip will be scheduled at the beginning of the semester.*

## **VCD-2631-A**

### **Artist as Critic**

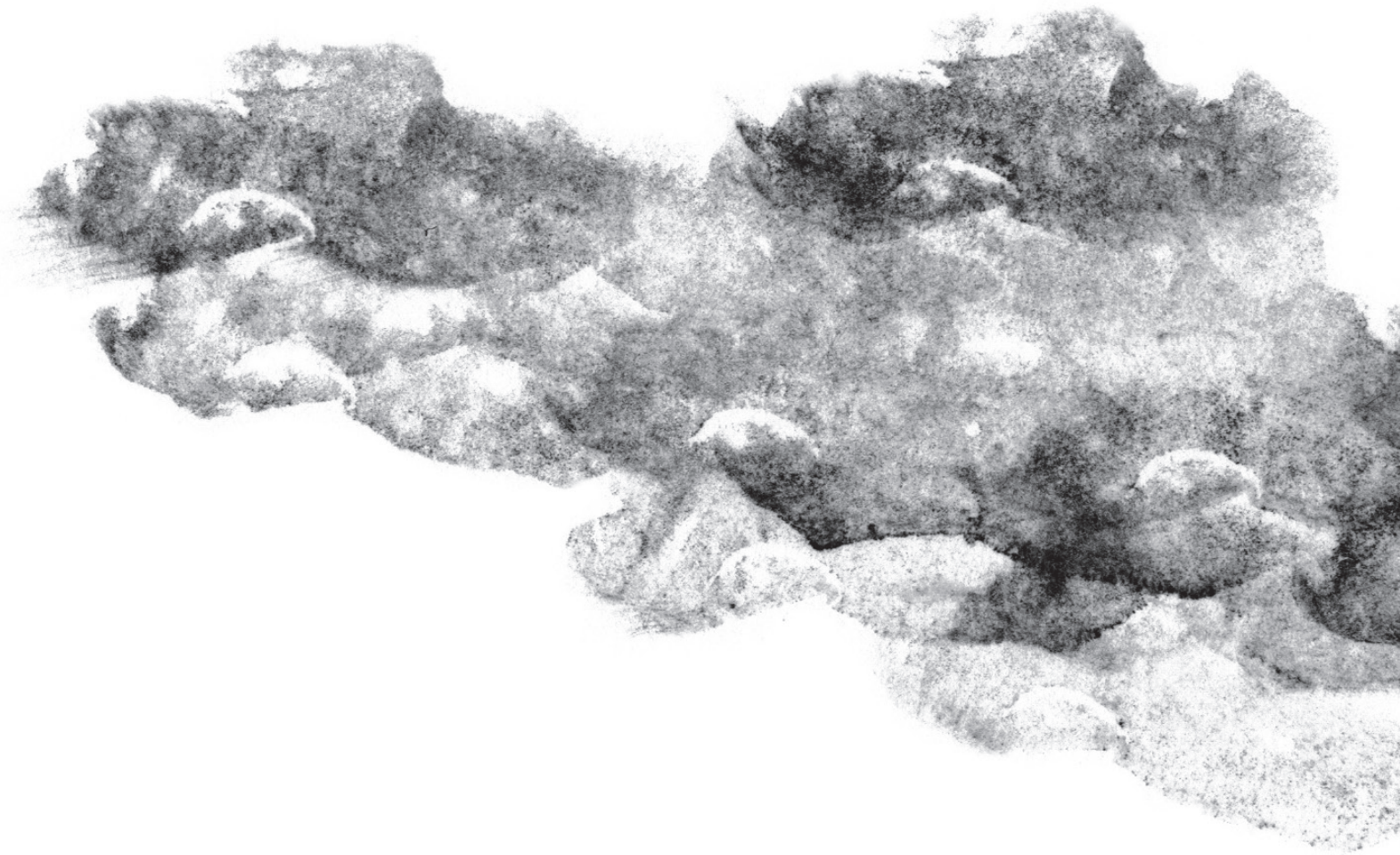
Saturday June 4 – August 13

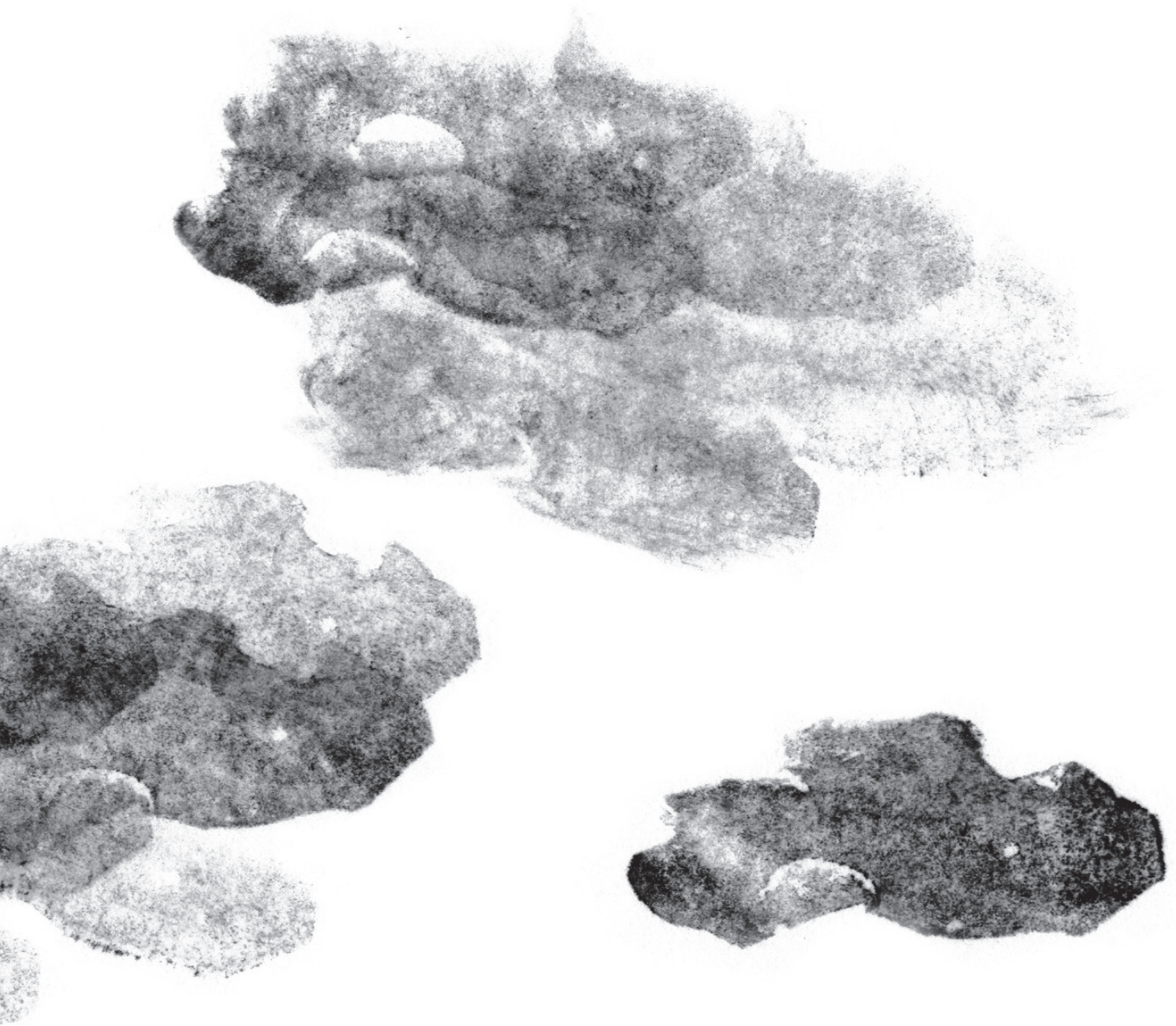
Hours: 10:00-2:10

Summer semester: 3 credits

Instructor: C. Bors

This course will address the artist as critic and how writing about the work of others can help you to acquire a better understanding of your own studio practice and reasons for making art. Being able to express your opinion and respond to the art you see in galleries, museums, studios and class critiques is an important aspect of being an artist, but many artists have difficulty putting their thoughts into a cohesive essay. In addition to examining current art criticism in print and online, we will visit galleries and museums and write short reviews that will be discussed in class.





***Undergraduate***

# Department of Advertising and Graphic Design

## Advertising First-Year Requirements

First-year advertising majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

Following are three advertising course programs, composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats.

First-year advertising majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

### **ADD-1010**

#### **Principles of Visual Language I**

One semester: 3 credits

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." Experimentation 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. Assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary technique will be collage.

### **ADD-1015**

#### **Principles of Visual Language II**

One semester: 3 credits

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

### **ADD-1020**

#### **Foundations in Three-Dimensional 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 course. Please see AHD-1010 for course description.

### **FDD-1030**

#### **Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### **FDD-1035**

#### **Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

### **SMD-1020**

#### **Foundations of Visual Computing**

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

### **HCD-1010**

#### **Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*



Advertising Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1010-1A Literature and Writing I 9:00-11:50 N. Dhillon	AHD-1010-1A Survey of World Art I 9:00-11:50 L. Gamwell	FDD-1030-1A Drawing I 9:00-2:50 R. Babboni
10		ADD-1010-1A Principles of Visual Language I 9:00-2:50 L. McCormick			
11					
12					
1				ADD-1020-1A Foundations in 3D Graphic Design 12:00-5:50 K. O'Callaghan	
2					
3					
4					
5					
6					

Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-1A Literature and Writing II 9:00-11:50 N. Dhillon	AHD-1015-1A Survey of World Art II 9:00-11:50 L. Gamwell	FDD-1035-1A Drawing II 9:00-2:50 R. Babboni
10		ADD-1015-1A Principles of Visual Language II 9:00-2:50 L. McCormick			
11					
12					
1	SMD-1020-1A Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
2					
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	ADD-1010-2A Principles of Visual Language I 12:00-5:50 R. Mehl
10					
11					
12		FDD-1030-2A Drawing I 12:00-5:50 M. Bischel			
1					
2					
3				HCD-1010-2A Literature and Writing I 3:00-5:50 P. King	
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	ADD-1015-2A Principles of Visual Language II 12:00-5:50 Instructor: TBA
10					
11					
12		FDD-1035-2A Drawing II 12:00-5:50 M. Bischel			
1				ADD-1020-2A Foundations in 3D Graphic Design 12:00-5:50 K. O'Callaghan	
2					
3				HCD-1020-2A Literature and Writing II 3:00-5:50 P. King	
4					
5					
6					

Advertising Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1010-3A Literature and Writing I 9:00-11:50 Instructor: TBA				ADD-1010-3A Principles of Visual Language I 9:00-2:50 P. Ahlberg
10					
11					
12		ADD-1020-3A Foundations in 3D Graphic Design 12:00-5:50 J. DiResta			
1				FDD-1030-3A Drawing I 12:00-5:50 Instructor: TBA	
2					
3	AHD-1010-3A Survey of World Art I 3:00-5:50 A. Wooster				
4					
5					
6					

Advertising Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-3A Literature and Writing II 9:00-11:50 Instructor: TBA				ADD-1015-3A Principles of Visual Language II 9:00-2:50 P. Ahlberg
10					
11					
12		SMD-1020-3A Foundations of Visual Comp. 12:00-5:50 S. Barrett			
1				FDD-1035-3A Drawing II 12:00-5:50 Instructor: TBA	
2					
3	AHD-1015-3A Survey of World Art II 3:00-5:50 A. Wooster				
4					
5					
6					

Note: Advertising Foundation 3 will not be made available until all other Advertising Foundation programs have reached capacity.

Note: Advertising Foundation 3 will not be made available until all other Advertising Foundation programs have reached capacity.

# Graphic Design

## First-Year Requirements

First-year graphic design majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

Following are 16 course programs, each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled. *Note: General Foundation programs 15 and 16 will not be made available until all other foundation schedules have reached capacity.*

Freshmen who will begin their studies in the spring 2012 semester should refer to General Foundation programs 17 and 18.

First-year graphic design majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

### **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 course. Please see AHD-1010 for course description.

### **FDD-1030** **Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### **FDD-1035** **Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

### **FPD-1020** **Painting I**

One semester: 3 credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

### **FPD-1025** **Painting II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FPD-1020 for course description.

### **FSD-1050** **Sculpture**

One semester: 3 credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

### **SMD-1020** **Foundations of Visual Computing**

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

### **HCD-1010** **Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting I 9:00-2:50 L. Behnke		FDD-1030-01 Drawing I 9:00-2:50 J. Shane		
12					
1		FSD-1050-01 Sculpture 12:00-5:50 J. Cohen			AHD-1010-01 Survey of World Art I 12:00-2:50 L. Gamwell
2					
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-1025-01 Painting II 9:00-2:50 L. Behnke	SMD-1020-01 Foundations of Visual Comp. 9:00-2:50 S. Barrett	FDD-1035-01 Drawing II 9:00-2:50 J. Shane		
12					
1					
2					
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				AHD-1010-02 Survey of World Art I 9:00-11:50 R. Mahoney	
10	FPD-1020-02 Painting I 9:00-2:50 D. Chow				
11					
12				HCD-1010-02 Literature and Writing I 12:00-2:50 G. MacKenzie	
1			FDD-1030-02 Drawing I 12:00-5:50 S. Etkin		
2					
3				SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 E. Guzman	SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 E. Guzman
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	FPD-1025-02 Painting II 9:00-2:50 D. Chow				FSD-1050-02 Sculpture 9:00-2:50 P. Dudek
11					
12				HCD-1020-02 Literature and Writing II 12:00-2:50 G. MacKenzie	
1			FDD-1035-02 Drawing II 12:00-5:50 S. Etkin		
2					
3					
4					
5					
6					

General Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1010-03 Literature and Writing I 9:00-11:50 D. Singer		AHD-1010-03 Survey of World Art I 9:00-11:50 T. O'Connor
10					
11		FPD-1020-03 Painting I 9:00-2:50 J. Jurayj		FSD-1050-03 Sculpture 9:00-2:50 M. Carlson	
12					
1					
2					FDD-1030-03 Drawing I 12:00-5:50 S. Dentz
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 D. Singer		AHD-1015-03 Survey of World Art II 9:00-11:50 T. O'Connor
10					
11		FPD-1025-03 Painting II 9:00-2:50 J. Jurayj		SMD-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
12					
1					
2					FDD-1035-03 Drawing II 12:00-5:50 S. Dentz
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 L. Gamwell
10					
11			FPD-1020-04 Painting I 9:00-2:50 M. Mattelson		
12					HCD-1010-04 Literature and Writing I 12:00-2:50 R. DiPalma
1					
2					FDD-1030-04 Drawing I 12:00-5:50 B. Adams
3					
4					
5				FSD-1050-04 Sculpture 3:00-8:50 D. Wapner	
6					
7					
8					
9					

General Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-04 Survey of World Art II 9:00-11:50 L. Gamwell
10					
11			FPD-1025-04 Painting II 9:00-2:50 M. Mattelson		
12					HCD-1020-04 Literature and Writing II 12:00-2:50 R. DiPalma
1					
2					FDD-1035-04 Drawing II 12:00-5:50 B. Adams
3					
4					
5				SMD-1020-04 Foundations of Visual Comp. 3:00-8:50 Instructor: TBA	
6					
7					
8					
9					

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 I 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting I 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 R. Sarkissian	
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-1035-05 Drawing II 9:00-2:50 A. Gerndt
12					
1					
2		FPD-1025-05 Painting II 12:00-5:50 F. Brickhouse	FSD-1050-05 Sculpture 12:00-5:50 R. Baron		
3				AHD-1015-05 Survey of World Art II 3:00-5:50 R. Sarkissian	
4					
5					
6					

General Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting I 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 E. Holswade			
1	FDD-1030-06 Drawing I 12:00-5:50 B. Larsen				
2					
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-1025-06 Painting II 9:00-2:50 T. Kahn		FSD-1050-06 Sculpture 9:00-2:50 D. Wapner
12		HCD-1020-06 Literature and Writing II 12:00-2:50 E. Holswade			
1	FDD-1035-06 Drawing II 12:00-5:50 B. Larsen				
2					
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 R. Josimovich
10					
11			FDD-1030-07 Drawing I 9:00-2:50 I. Richer	FPD-1020-07 Painting I 9:00-2:50 N. Chunn	
12					
1					
2		SMD-1020-07 Foundations of Visual Comp. 12:00-5:50 T. Fong			
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			FDD-1035-07 Drawing II 9:00-2:50 I. Richer	FPD-1025-07 Painting II 9:00-2:50 N. Chunn	
12					
1					
2		FSD-1050-07 Sculpture 12:00-5:50 J. Silverthorne			
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				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 E. DeMartino			FDD-1030-08 Drawing I 12:00-5:50 E. Izer	FPD-1020-08 Painting I 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-1035-08 Drawing II 12:00-5:50 E. Izer	FPD-1025-08 Painting II 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		HCD-1010-09 Literature and Writing I 9:00-11:50 E. Holswade			AHD-1010-09 Survey of World Art I 9:00-11:50 A. Wooster
10	FDD-1030-09 Drawing I 9:00-2:50 A. Belag		FPD-1020-09 Painting I 9:00-2:50 M. Sheehan	SMD-1020-09 Foundations of Visual Comp. 9:00-2:50 S. Barrett	
11					
12					
1					
2					
3					
4					
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-09 Literature and Writing II 9:00-11:50 E. Holswade			AHD-1015-09 Survey of World Art II 9:00-11:50 A. Wooster
10	FDD-1035-09 Drawing II 9:00-2:50 A. Belag		FPD-1025-09 Painting II 9:00-2:50 M. Sheehan	FSD-1050-09 Sculpture 9:00-2:50 J. Cohen	
11					
12					
1					
2					
3					
4					
5					
6					

General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting I 9:00-2:50 M. Lerner	FDD-1030-10 Drawing I 9:00-2:50 T. Roniger			FSD-1050-10 Sculpture 9:00-2:50 P. Dudek
12			HCD-1010-10 Literature and Writing I 12:00-2:50 R. DiPalma		
1					
2					
3	AHD-1010-10 Survey of World Art I 3:00-5:50 L. Lorraine				
4					
5					
6					

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1025-10 Painting II 9:00-2:50 M. Lerner	FDD-1035-10 Drawing II 9:00-2:50 T. Roniger			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. DiPalma		
1					
2					
3	AHD-1015-10 Survey of World Art II 3:00-5:50 L. Lorraine				
4					
5					
6					

General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12				AHD-1010-11 Survey of World Art I 12:00-2:50 T. Kostianovsky	FPD-1020-11 Painting I 12:00-5:50 J. Linhares
1			FSD-1050-11 Sculpture 12:00-5:50 S. DeFrank		
2				HCD-1010-11 Literature and Writing I 3:00-5:50 G. MacKenzie	
3					
4	FDD-1030-11 Drawing I 3:00-8:50 B. Larsen				
5					
6					
7					
8					
9					

General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		
10					
11					
12				AHD-1015-11 Survey of World Art II 12:00-2:50 T. Kostianovsky	FPD-1025-11 Painting II 12:00-5:50 J. Linhares
1					
2				HCD-1020-11 Literature and Writing II 3:00-5:50 G. MacKenzie	
3					
4	FDD-1035-11 Drawing II 3:00-8:50 B. Larsen				
5					
6					
7					
8					
9					

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing I 9:00-2:50 A. Scarritt	FPD-1020-12 Painting I 9:00-2:50 D. Kardon	SMD-1020-12 Foundations of Visual Comp. 9:00-2:50 S. Hwang
12					
1					
2					
3			HCD-1010-12 Literature and Writing I 3:00-5:50 Instructor: TBA	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-1035-12 Drawing II 9:00-2:50 A. Scarritt	FPD-1025-12 Painting II 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 Instructor: TBA	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 G. MacKenzie			
10					
11					FDD-1030-13 Drawing I 9:00-2:50 J. Shane
12					
1					
2	FSD-1050-13 Sculpture 12:00-5:50 J. Perlman			FPD-1020-13 Painting I 12:00-5:50 B. Komoski	
3					AHD-1010-13 Survey of World Art I 3:00-5:50 R. McGarry
4					
5					
6					

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-13 Literature and Writing II 9:00-11:50 G. MacKenzie			
10					
11					FDD-1035-13 Drawing II 9:00-2:50 J. Shane
12					
1					
2	SMD-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong			FPD-1025-13 Painting II 12:00-5:50 B. Komoski	
3					AHD-1015-13 Survey of World Art II 3:00-5:50 R. McGarry
4					
5					
6					

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1030-14 Drawing I 9:00-2:50 E. Izer		FSD-1050-14 Sculpture 9:00-2:50 A. Loefke	FPD-1020-14 Painting I 9:00-2:50 E. Ausby
12					
1					
2					
3		AHD-1010-14 Survey of World Art I 3:00-5:50 S. Skurvida			HCD-1010-14 Literature and Writing I 3:00-5:50 E. Holswade
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1035-14 Drawing II 9:00-2:50 E. Izer			FPD-1025-14 Painting II 9:00-2:50 E. Ausby
12					
1					
2				SMD-1020-14 Foundations of Visual Comp. 12:00-5:50 T. Fong	
3		AHD-1015-14 Survey of World Art II 3:00-5:50 S. Skurvida			HCD-1020-14 Literature and Writing II 3:00-5:50 E. Holswade
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1					
2					
3		AHD-1010-15 Survey of World Art I 3:00-5:50 H. Werschkul	FPD-1020-15 Painting I 3:00-8:50 R. Hu	SMD-1020-15 Foundations of Visual Comp. 3:00-8:50 B. Blondes E. Shim	
4	FDD-1030-15 Drawing I 3:00-8:50 M. Jones				
5		HCD-1010-15 Literature and Writing I 6:00-8:50 H. Smith			
6					
7					
8					
9					

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1					
2					
3		AHD-1015-15 Survey of World Art II 3:00-5:50 H. Werschkul	FPD-1025-15 Painting II 3:00-8:50 R. Hu	FSD-1050-15 Sculpture 3:00-8:50 K. Lorensen	
4	FDD-1035-15 Drawing II 3:00-8:50 M. Jones				
5		HCD-1020-15 Literature and Writing II 6:00-8:50 H. Smith			
6					
7					
8					
9					

Note: General Foundation 15 will not be made available General Foundation programs 1 through 14 have reached capacity.

Note: General Foundation 15 will not be made available General Foundation programs 1 through 14 have reached capacity.

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1010-16 Literature and Writing I 9:00-11:50 Instructor: TBA		AHD-1010-16 Survey of World Art I 9:00-11:50 Instructor: TBA	
10			FSD-1050-16 Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FDD-1030-16 Drawing I 12:00-5:50 L. Scott				FPD-1020-16 Painting I 12:00-5:50 C. McGrady
3					
4					
5					
6					

Note: General Foundation 16 will not be made available until all other General Foundation programs have reached capacity.

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-16 Literature and Writing II 9:00-11:50 Instructor: TBA		AHD-1015-16 Survey of World Art II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1					
2	FDD-1035-16 Drawing II 12:00-5:50 L. Scott	SMD-1020-16 Foundations of Visual Comp. 12:00-5:50 Instructor: TBA			FPD-1025-16 Painting II 12:00-5:50 C. McGrady
3					
4					
5					
6					

Note: General Foundation 16 will not be made available until all other General Foundation programs have reached capacity.

## General Foundation Courses for Freshmen Beginning Spring 2012

Freshmen who will begin their studies in the spring semester must register for spring 2012 and summer 2012 General Foundation programs 17 or 18.

General Foundation 17 / SPRING 2012					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-17 Survey of World Art I 9:00-11:50 L. Lorraine			
10			SMD-1020-17 Foundations of Visual Comp. 9:00-2:50 E. Guzman	FPD-1020-17 Painting I 9:00-2:50 Instructor: TBA	
11		HCD-1010-17 Literature and Writing I 12:00-2:50 N. Friedland			
12					
1					
2					
3					
4					
5	FDD-1030-17 Drawing I 3:00-8:50 Instructor: TBA				
6					
7					
8					
9					

General Foundation 17 / SUMMER 2012					
	5/3 – 5/23	5/16 – 6/6	5/31 – 6/20	6/13 – 7/1	7/5 – 7/25
9					
10					
11		FPD-1025-17 Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		FSD-1050-17 Sculpture 9:00-2:50 <b>M-F</b> Instructor: TBA	FDD-1035-17 Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-17 Survey of World Art II 3:00-5:50, <b>M-F</b> L. Lorraine		HCD-1020-17 Literature and Writing II 3:00-5:50, <b>M-F</b> N. Friedland		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 18 / SPRING 2012					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-18 Survey of World Art I 9:00-11:50 M. Denton				
10		FPD-1020-18 Painting I 9:00-2:50 Instructor: TBA	FDD-1030-18 Drawing I 9:00-2:50 Instructor: TBA	FSD-1050-18 Sculpture 9:00-2:50 Instructor: TBA	
11	HCD-1010-18 Literature and Writing I 12:00-2:50 R. Josimovitch				
12					
1					
2					
3					
4					
5					
6					

Note: General Foundation 18 will not be made available until General Foundation 17 has reached capacity.

General Foundation 18 / SUMMER 2012					
	5/3 – 5/23	5/16 – 6/6	5/31 – 6/20	6/13 – 7/1	7/5 – 7/25
9					
10					
11		FPD-1025-18 Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		SMD-1020-18 Foundations of Visual Comp. 9:00-2:50 <b>M-F</b> S. Barrett	FDD-1035-18 Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-18 Survey of World Art II 3:00-5:50, <b>M-F</b> Instructor: TBA		HCD-1020-18 Literature and Writing II 3:00-5:50, <b>M-F</b> Instructor: TBA		
4					
5					
6					

Note: General Foundation 18 will not be made available until General Foundation 17 has reached capacity. 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.

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

Second-year students must complete all required studio courses that follow:

ADD-2030	Basic Advertising I
ADD-2035	Basic Advertising II
GDD-2020	Basic Graphic Design I
GDD-2025	Basic Graphic Design II
GDD-2050	Basic Typographic Design I
GDD-2055	Basic Typographic Design II
GDD-2060	Drawing I
GDD-2065	Drawing II
GDD-2070	Visual Literacy
GDD-2090	Computers in the Studio I
GDD-2095	Computers in the Studio II

## SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 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 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 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.

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

## JUNIOR REQUIREMENT A

One semester of:

ADD-3010	Advanced Advertising I
ADD-3015	Advanced Advertising II

## 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-3131	The Art Director Who Can Write
ADD-3151	Unconventional Advertising I
ADD-3152	Unconventional Advertising II
ADD-3162	Design in Advertising I
ADD-3163	Design in Advertising II
ADD-3171	Advertising—The Real World

### Digital Video

GDD-3213	After Effects and Final Cut Pro
GDD-3222	Motion Graphics Workshop I
GDD-3223	Motion Graphics Workshop II
GDD-3281	The Music Video I: A "Real-World" Workshop
GDD-3282	The Music Video II: A "Real-World" Workshop

### Editorial Design

GDD-3521	Editorial Design
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### Graphic Design

GDD-3010	Communication Graphic Design I
GDD-3015	Communication Graphic Design II
GDD-3661	Design for the Good I
GDD-3662	Design for the Good II

### Three-Dimensional Design for the Graphic Designer

GDD-3336	Three-Dimensional Design and Illustration I
GDD-3337	Three-Dimensional Design and Illustration II

### Honors Courses

ADD-3671	Marketing and New Media Lab
GDD-3651	The Project Class I
GDD-3652	The Project Class II
GDD-3731	Advertising, Interaction, Design, the Future
GDD-3751	Visual Identity and Multimedia

## SUMMER SEMESTER

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 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.

GDD-3010	Communication Graphic Design
GDD-3336	Three-Dimensional Design and Illustration
GDD-3426	Corporate Identity: Identity Design
GDD-3611	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. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit. *Note: Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*

### SENIOR REQUIREMENT A

One semester of:

- ADD-4010 Advertising Portfolio I
- ADD-4015 Advertising Portfolio II

### SENIOR REQUIREMENT B

Students must choose one course per semester from the following:

- ADD-3131 The Art Director Who Can Write
- ADD-3151 Unconventional Advertising I
- ADD-3152 Unconventional Advertising II
- ADD-3162 Design in Advertising I
- ADD-3163 Design in Advertising II
- ADD-3171 Advertising—The Real World
- GDD-3213 After Effects and Final Cut Pro
- GDD-3222 Motion Graphics Workshop I
- GDD-3223 Motion Graphics Workshop II
- GDD-3281 The Music Video I: A “Real-World” Workshop
- GDD-3282 The Music Video II: A “Real-World” Workshop
- GDD-3336 Three-Dimensional Design and Illustration I
- GDD-3337 Three-Dimensional Design and Illustration II
- GDD-3351 Advertising and Graphic Design for Social Change
- GDD-3378 Information Graphics
- GDD-3387 Graphic Design Workshop
- GDD-3491 Publication Design
- GDD-3521 Editorial Design
- GDD-3526 Editorial Design: Style and Culture
- GDD-4601 Broadcast Design I
- GDD-4602 Broadcast Design II
- GDD-4702 Website Design
- GDD-4709 Introduction to Maya and Match Moving
- GDD-4752 Life Insurance

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

Second-year students must complete one semester of:

- GDD-2020 Basic Graphic Design I
- GDD-2025 Basic Graphic Design II
- GDD-2050 Basic Typographic Design I
- GDD-2055 Basic Typographic Design II
- GDD-2060 Drawing I
- GDD-2065 Drawing II
- GDD-2070 Visual Literacy
- GDD-2090 Computers in the Studio I
- GDD-2095 Computers in the Studio II

- ADD-2030 Basic Advertising I\*
- ADD-2035 Basic Advertising II\*

*\* Note: Students may substitute two of the following courses in place of ADD-2030 and ADD-2035. Students who elect to pursue an advertising/graphic design double major must take ADD-2030, Basic Advertising I, and ADD-2035, Basic Advertising II.*

- GDD-2144 Painting for Graphic Designers
- GDD-2153 Basic Three-Dimensional Graphic Design
- GDD-2168 Graphic Designer as Image Maker
- GDD-2179 Digital Photography for Designers
- GDD-2186 Originality
- ILD-2133 Design Principles

### RECOMMENDED

The following course is recommended, but not required.

- AHD-2127 History of Graphic Design

### SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 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 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 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.

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

## JUNIOR REQUIREMENT A

One semester of:

- GDD-3010 Communication Graphic Design I
- GDD-3015 Communication Graphic Design II
- GDD-3611 Designing with Typography I
- GDD-3612 Designing with Typography II

*Note: Students who take one semester each of Communication Graphic Design and Designing with Typography may substitute one of these courses for a course from Requirement "B."*

## 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 I
- ADD-3015 Advanced Advertising II
- ADD-3162 Design in Advertising I
- ADD-3163 Design in Advertising II
- ADD-3171 Advertising—The Real World

### Digital Video and Digital Techniques

- GDD-3213 After Effects and Final Cut Pro
- GDD-3222 Motion Graphics Workshop I
- GDD-3223 Motion Graphics Workshop II
- GDD-3281 The Music Video I: A "Real-World" Workshop
- GDD-3282 The Music Video II: A "Real-World" Workshop

### Editorial Design

- GDD-3521 Editorial Design
- GDD-3526 Editorial Design: Style and Culture

### Graphic Design

- GDD-3306 Toys and Games
- GDD-3341 Design Photo
- GDD-3351 Advertising and Graphic Design for Social Change
- GDD-3378 Information Graphics
- GDD-3387 Graphic Design Workshop
- GDD-3414 Package It
- GDD-3426 Corporate Identity
- GDD-3433 Package Design
- GDD-3458 Design to Make a Difference
- GDD-3476 Book Jacket Design and Beyond
- GDD-3478 Experimental Book Art
- GDD-3491 Publication Design
- GDD-3661 Design for the Good I
- GDD-3662 Design for the Good II

### Interaction Design

- GDD-3642 iPad, iPhone, App Design
- GDD-3741 Digital Design
- GDD-3742 Designing and the Digital Ecosystem

## Three-Dimensional Design for the Graphic Designer

- GDD-3336 Three-Dimensional Design and Illustration I
- GDD-3337 Three-Dimensional Design and Illustration II

## Typography

- GDD-3617 Alphabets and Typeface Design
- GDD-3626 Advanced Type I: The Perfect Paragraph

## Honors Courses

- ADD-3671 Marketing and New Media Lab
- GDD-3651 The Project Class I
- GDD-3652 The Project Class II
- GDD-3731 Advertising, Interaction, Design, the Future
- GDD-3751 Visual Identity and Multimedia

## SUMMER SEMESTER

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 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.

- GDD-3010 Communication Graphic Design
- GDD-3336 Three-Dimensional Design and Illustration
- GDD-3426 Corporate Identity: Identity Design
- GDD-3611 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. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit. *Note: Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*

### Senior Project Courses

GDD-4601	Broadcast Design I
GDD-4602	Broadcast Design II
GDD-4701	Production Studio for the Graphic Designer
GDD-4714	Designing a Business
GDD-4722	Senior Type Design
GDD-4742	Poster Design
GDD-4746	Differentiate or Die: How to Get a Job When You Graduate
GDD-4752	Life Insurance
GDD-4754	Yearbook

### 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 course sections midyear must bring a portfolio to the first session of the spring semester in order to be officially enrolled.

GDD-4510	Graphic Design Portfolio I
GDD-4515	Graphic Design Portfolio II

### SENIOR REQUIREMENT B

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

#### Digital Video

GDD-3213	After Effects and Final Cut Pro
GDD-3222	Motion Graphics Workshop I
GDD-3223	Motion Graphics Workshop II
GDD-3281	The Music Video I: A "Real-World" Workshop
GDD-3282	The Music Video II: A "Real-World" Workshop
GDD-4709	Introduction to Maya and Match Moving

#### Editorial Design

GDD-3521	Editorial Design
GDD-3526	Editorial Design: Style and Culture

#### Graphic Design

GDD-3306	Toys and Games
GDD-3341	Design Photo
GDD-3351	Advertising and Graphic Design for Social Change
GDD-3378	Information Graphics
GDD-3387	Graphic Design Workshop
GDD-3426	Corporate Identity
GDD-3433	Package Design
GDD-3476	Book Jacket Design and Beyond
GDD-3478	Experimental Book Art
GDD-3491	Publication Design
GDD-3661	Design for the Good I
GDD-3662	Design for the Good II
GDD-4702	Website Design

#### Three-Dimensional Design for the Graphic Designer

GDD-3336	Three-Dimensional Design and Illustration I
GDD-3337	Three-Dimensional Design and Illustration II

#### Typography

GDD-3617	Alphabets and Typeface Design
GDD-3626	Advanced Type I: The Perfect Paragraph

# Advertising and Graphic Design General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

*Note: Courses are listed in numerical order.*

## GDD-2020 Basic Graphic Design I

One semester: 2 credits

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	Semester	Instructor
GDD-2020-A	M	9:00-11:50	fall	P. Ahlberg
GDD-2020-B	M	12:00-2:50	fall	Y. Moravia
GDD-2020-C	M	3:00-5:50	fall	Y. Moravia
GDD-2020-D	Tu	12:00-2:50	fall	E. Hedy Schultz
GDD-2020-E	W	9:00-11:50	fall	S. Buschkuhl
GDD-2020-F	W	9:00-11:50	fall	R. D'Anna
GDD-2020-G	W	9:00-11:50	fall	S. Pierre
GDD-2020-H	W	12:00-2:50	fall	F. Young
GDD-2020-J	W	3:00-5:50	fall	F. Young
GDD-2020-K	W	3:00-5:50	fall	E. Hedy Schultz
GDD-2020-L	W	3:00-5:50	fall	S. Sorvino
GDD-2020-M	Th	9:00-11:50	fall	F. Young
GDD-2020-N	Th	12:00-2:50	fall	F. Young
GDD-2020-P	Th	12:00-2:50	fall	S. Sorvino
GDD-2020-R	F	12:00-2:50	fall	F. Young
GDD-2020-S	F	3:00-5:50	fall	F. Young
GDD-2020-Z	Tu	12:00-2:50	spring*	S. Sorvino

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.*

## GDD-2025 Basic Graphic Design II

Spring semester: 2 credits

This is the second part of a two-semester course. Please see GDD-2020 for course description.

Course #	Day	Time	Instructor
GDD-2025-A	M	9:00-11:50	P. Ahlberg
GDD-2025-B	M	12:00-2:50	Y. Moravia
GDD-2025-C	M	3:00-5:50	Y. Moravia
GDD-2025-D	Tu	12:00-2:50	E. Hedy Schultz
GDD-2025-E	W	9:00-11:50	S. Buschkuhl
GDD-2025-F	W	9:00-11:50	R. D'Anna
GDD-2025-G	W	9:00-11:50	S. Pierre
GDD-2025-H	W	12:00-2:50	F. Young
GDD-2025-J	W	3:00-5:50	F. Young
GDD-2025-K	W	3:00-5:50	E. Hedy Schultz
GDD-2025-L	W	3:00-5:50	S. Sorvino
GDD-2025-M	Th	9:00-11:50	F. Young
GDD-2025-N	Th	12:00-2:50	F. Young
GDD-2025-P	Th	12:00-2:50	S. Sorvino
GDD-2025-R	F	12:00-2:50	F. Young
GDD-2025-S	F	3:00-5:50	F. Young

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must*

*be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.*

## ADD-2030 Basic Advertising I

Fall semester: 3 credits

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(s)
ADD-2030-A	Tu	12:00-2:50	D. Arnold
ADD-2030-B	Tu	6:00-8:50	V. Tulley
ADD-2030-C	W	12:00-2:50	V. Tulley
ADD-2030-D	W	12:00-2:50	E. Carter
ADD-2030-E	Th	9:00-11:50	J. Mariucci
ADD-2030-F	Th	12:00-2:50	E. Carter
ADD-2030-G	F	12:00-2:50	K. Opalsky, N. Raphan

## ADD-2035 Basic Advertising II

Spring semester: 3 credits

This is the second part of a two-semester course. Please see ADD-2030 for course description.

Course #	Day	Time	Instructor(s)
ADD-2035-A	Tu	12:00-2:50	D. Arnold
ADD-2035-B	Tu	6:00-8:50	V. Tulley
ADD-2035-C	W	12:00-2:50	V. Tulley
ADD-2035-D	W	12:00-2:50	E. Carter
ADD-2035-E	Th	9:00-11:50	J. Mariucci
ADD-2035-F	Th	12:00-2:50	E. Carter
ADD-2035-G	F	12:00-2:50	K. Opalsky, N. Raphan

## GDD-2050 Basic Typographic Design I

One semester: 2 credits

The applications of typography and color to a variety of graphic design projects will be explored in this course. Assignments will also address the general rules of design and students will be encouraged to develop a personal vision within the framework of successful design solutions. *Note: Open to advertising and graphic design majors only.*

Course #	Day	Time	Semester	Instructor
GDD-2050-A	M	9:00-11:50	fall	C. Henszey
GDD-2050-B	M	12:00-2:50	fall	R. Mehl
GDD-2050-C	Tu	12:00-2:50	fall	S. Giovanitti
GDD-2050-D	Tu	6:00-8:50	fall	J. Marianek
GDD-2050-E	W	9:00-11:50	fall	T. Samara
GDD-2050-F	W	12:00-2:50	fall	S. Giovanitti
GDD-2050-G	W	12:00-2:50	fall	T. Samara
GDD-2050-H	W	12:00-2:50	fall	N. Taylor
GDD-2050-J	Th	9:00-11:50	fall	O. Mezhibovskaya
GDD-2050-K	Th	3:00-5:50	fall	E. Benguiat
GDD-2050-L	Th	3:00-5:50	fall	R. Mehl
GDD-2050-M	F	9:00-11:50	fall	O. Mezhibovskaya
GDD-2050-N	F	9:00-11:50	fall	G. Anderson
GDD-2050-P	F	12:00-2:50	fall	O. Mezhibovskaya
GDD-2050-Z	Th	12:00-2:50	spring*	D. Riccardi

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.*

**GDD-2055**

**Basic Typographic Design II**

Spring semester: 2 credits

This is the second part of a two-semester course. Please see GDD-2050 for course description.

Course #	Day	Time	Instructor
GDD-2055-A	M	9:00-11:50	C. Henszey
GDD-2055-B	M	12:00-2:50	TBA
GDD-2055-C	Tu	12:00-2:50	S. Giovanitti
GDD-2055-D	Tu	6:00-8:50	J. Marianek
GDD-2055-E	W	9:00-11:50	T. Samara
GDD-2055-F	W	12:00-2:50	S. Giovanitti
GDD-2055-G	W	12:00-2:50	T. Samara
GDD-2055-H	W	12:00-2:50	N. Taylor
GDD-2055-J	Th	9:00-11:50	O. Mezhibovskaya
GDD-2055-K	Th	3:00-5:50	E. Benguiat
GDD-2055-L	Th	3:00-5:50	TBA
GDD-2055-M	F	9:00-11:50	O. Mezhibovskaya
GDD-2055-N	F	9:00-11:50	G. Anderson
GDD-2055-P	F	12:00-2:50	O. Mezhibovskaya

\* Note: Any student entering the department as a first-semester sophomore in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.

**GDD-2060**

**Drawing I**

Fall semester: 2 credits

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	S. Gaffney
GDD-2060-C	M	12:00-2:50	C. Fabricatore
GDD-2060-D	M	3:00-5:50	C. Fabricatore
GDD-2060-E	Tu	12:00-2:50	J. Ruggeri
GDD-2060-F	Tu	3:00-5:50	J. Ruggeri
GDD-2060-G	W	12:00-2:50	J. Foote
GDD-2060-H	W	3:00-5:50	TBA
GDD-2060-J	W	3:00-5:50	J. Foote
GDD-2060-K	Th	3:00-5:50	C. Titolo
GDD-2060-L	Th	3:00-5:50	J. Parks
GDD-2060-M	F	9:00-11:50	J. Ruggeri

**GDD-2065**

**Drawing II**

Spring semester: 2 credits

This is the second part of a two-semester course. Please see GDD-2060 for course description.

Course #	Day	Time	Instructor
GDD-2065-A	M	9:00-11:50	J. Ruggeri
GDD-2065-B	M	12:00-2:50	S. Gaffney
GDD-2065-C	M	12:00-2:50	C. Fabricatore
GDD-2065-D	M	3:00-5:50	C. Fabricatore
GDD-2065-E	Tu	12:00-2:50	J. Ruggeri
GDD-2065-F	Tu	3:00-5:50	J. Ruggeri
GDD-2065-G	W	12:00-2:50	J. Foote
GDD-2065-H	W	3:00-5:50	TBA
GDD-2065-J	W	3:00-5:50	J. Foote
GDD-2065-K	Th	3:00-5:50	C. Titolo
GDD-2065-L	Th	3:00-5:50	J. Parks
GDD-2065-M	F	9:00-11:50	J. Ruggeri

**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. The work of leading graphic designers and 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 I**

One semester: 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 (including Adobe Photoshop, InDesign, and Bridge) as tools for visual creation. A minimum of three hours of lab time is required. *Note: Open to advertising, graphic design and visual and critical studies majors only.*

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

\* Note: Any student entering the department as a first-semester sophomore in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must be successfully completed in order to advance to the junior year the following fall semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.

**GDD-2095**

**Computers in the Studio II**

Spring semester: no credit

This is the second part of a two-semester course. Please see GDD-2090 for course description. The second semester will include HTML5 and CSS, and will combine acquired techniques to create layouts, book covers, ads and packaging. A minimum of three hours of lab time is required. *Note: Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Instructor
GDD-2095-A	M	9:00-11:50	A. Wahler
GDD-2095-B	M	12:00-2:50	R. Levy
GDD-2095-C	M	12:00-2:50	V. Diaz
GDD-2095-D	M	3:00-5:50	R. Levy
GDD-2095-E	Tu	12:00-2:50	M. Rimbaud
GDD-2095-F	Tu	3:00-5:50	M. Rimbaud
GDD-2095-G	W	9:00-11:50	L. Leckie
GDD-2095-H	W	12:00-2:50	L. Leckie
GDD-2095-J	Th	9:00-11:50	J. Sienkiewicz
GDD-2095-K	F	9:00-11:50	D. Labelle
GDD-2095-L	F	12:00-2:50	M. Gilbert

\* Note: Any student entering the department as a first-semester sophomore in the spring 2012 semester must register for GDD-2020-Z and all of the following summer 2012 courses: GDD-2220, Design Procedures; GDD-2230, Basic Typography Workshop; and GDD-2240, Basic Graphic Design Workshop. These courses must be successfully completed in order to advance to the junior year the following fall

semester. Please refer to the summer 2011 section of this book for course descriptions and contact your departmental advisor for summer 2012 course schedules.

#### 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 various graphic design movements from art nouveau and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined 1930s; from the 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	M	9:00-11:50	fall	C. Goldberg
AHD-2127-B	Tu	9:00-11:50	fall	P. Shaw
AHD-2127-C	W	9:00-11:50	fall	E. Baker
AHD-2127-D	W	12:00-2:50	fall	C. Mauner
AHD-2127-E	F	9:00-11:50	fall	C. Mauner
AHD-2127-F	M	9:00-11:50	spring	C. Goldberg
AHD-2127-G	Tu	9:00-11:50	spring	P. Shaw
AHD-2127-H	W	12:00-2:50	spring	C. Mauner
AHD-2127-J	W	6:00-8:50	spring	E. Baker
AHD-2127-K	F	9:00-11:50	spring	C. Mauner

#### ILD-2133

##### Design Principles

Thursday 12:00-2:50

One semester: 3 credits

Instructor: J. Wilde

This course will address various design principles that structure the underpinnings of graphic design and graphic imagery, which constitute the language of this complex discipline. It will also focus on finding one's "voice," more specifically the form, shape, line, space and color that are central to a personal vocabulary. Assignments will range from experimental design to industry-driven projects. There will be an in-depth analysis of the design elements that determine the sensibility of graphic messages.

Course #	Semester
ILD-2133-A	fall
ILD-2133-B	spring

#### GDD-2144

##### Painting for Graphic Designers

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: C. Griesbach

This course is for students interested in rendering representational imagery. Utilizing oils and acrylics, students will gain an arsenal of painting techniques through an exploration of topics that include color, elements in space and choice of medium. Subject matter will be brought to life in a vivid and imaginative approach toward creative portfolio solutions.

Course #	Semester
GDD-2144-A	fall
GDD-2144-B	spring

#### GDD-2153

##### Basic Three-Dimensional Graphic Design

Friday 12:00-2:50

One semester: 3 credits

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.

Course #	Semester
GDD-2153-A	fall
GDD-2153-B	spring

#### GDD-2168

##### Graphic Designer as Image Maker

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: V. Koen

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 unconventional 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	Semester
GDD-2168-A	Tu	12:00-2:50	fall
GDD-2168-B	F	12:00-2:50	fall
GDD-2168-C	Tu	12:00-2:50	spring
GDD-2168-D	F	12:00-2:50	spring

#### GDD-2179

##### Digital Photography for Designers

Monday 3:00-5:50

One semester: 3 credits

Instructor: A. Robinson

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. *Note: Students must have access to a digital camera with full manual operation.*

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

#### GDD-2186

##### Originality

One semester: 3 credits

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 which 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	Semester
GDD-2186-A	W	9:00-11:50	fall
GDD-2186-B	W	12:00-2:50	fall
GDD-2186-C	Th	9:00-11:50	fall
GDD-2186-D	W	9:00-11:50	spring
GDD-2186-E	W	12:00-2:50	spring
GDD-2186-F	Th	9:00-11:50	spring

**GDD-2191-A  
Textile Design I**

Wednesday 3:00-5:50

Fall semester: 3 credits

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-2192-A  
Textile Design II**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Joyce

This is the second part of a two-semester course. Please see GDD-2191 for course description.

**ADD-3010  
Advanced Advertising I**

Fall semester: 3 credits

Please refer to individual course descriptions that follow. Prerequisite: ADD-2035, Basic Advertising II, or equivalent.

Course #	Day	Time	Instructor(s)
ADD-3010-A	M	6:00-8:50	S. Mitsch, R. Pels
ADD-3010-B	Tu	9:00-11:50	J. Mariucci
ADD-3010-C	Tu	6:00-8:50	W. Boyd, R. Rooney

**ADD-3010-A  
Advanced Advertising I**

Monday 6:00-8:50

Fall semester: 3 credits

Instructors: S. Mitsch, R. Pels

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.

**ADD-3010-B  
Advanced Advertising I**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: J. Mariucci

See ADD-3010-A for course description.

**ADD-3010-C  
Advanced Advertising I**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructors: W. Boyd, R. Rooney

The goal of this course is to immerse yourself into the world of an advertising creative, and help prepare you (and your book) for a rewarding career. For two and a half hours every week you will be a copywriter or art director at J. Walter Thompson, New York. You'll be working on many of the same assignments as the teams at JWT, and judged by the same creative directors, account executives, planners and clients. This course will also prepare you for the advertising business by helping you to develop larger, more extendable ideas that work as seamlessly in digital and guerilla mediums as they do in print and television. Prepare for the unexpected. *Note: This course will be held at the instructors' studio.*

**ADD-3015  
Advanced Advertising II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of ADD-3010 for course description. *Note: Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Instructor(s)
ADD-3015-A	M	6:00-8:50	S. Mitsch, R. Pels
ADD-3015-B	Tu	9:00-11:50	J. Mariucci
ADD-3015-C	Tu	6:00-8:50	W. Boyd, R. Rooney

**GDD-3010  
Communication Graphic Design I**

Fall semester: 3 credits

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor(s)
GDD-3010-A	M	12:00-2:50	T. Samara
GDD-3010-B	M	12:00-2:50	P. Buchanan-Smith
GDD-3010-C	M	3:00-5:50	R. Poulin
GDD-3010-D	M	6:00-8:50	D. Barnett
GDD-3010-E	M	6:00-8:50	B. Bungard, J. Hoffmann
GDD-3010-F	Tu	9:00-11:50	J. Victore
GDD-3010-G	Tu	12:00-2:50	J. Victore
GDD-3010-H	Tu	3:00-5:50	S. Sorvino
GDD-3010-J	Tu	6:00-8:50	J. Fulbrook, L. Hayman
GDD-3010-K	W	3:00-5:50	B. Kilroe, N. Taylor
GDD-3010-L	W	6:00-8:50	J. Gall
GDD-3010-M	Th	9:00-11:50	A. Truch
GDD-3010-N	Th	12:00-2:50	A. Leban
GDD-3010-P	Th	12:00-2:50	M. Shostak
GDD-3010-R	Th	3:00-5:50	S. Drummond

**GDD-3010-A  
Communication Graphic Design I**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Samara

It has been said that abstract visual form carries more information than the literal. 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, computer 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 I**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: P. Buchanan-Smith

The work of graphic designers is generally challenging, sometimes frustrating, often exciting and rarely predictable. Agility is key. Each assignment set during this course will be very different from the next. Projects will include: symbols,

icon systems, a graphic novel, visual language and guerrilla marketing. Each will explore the concept of identity. Topics to be considered include: the design greats that shape our work, the power of graphic elements, the visual messages we're exposed to every day, the emotional connections that resonate.

#### **GDD-3010-C**

##### **Communication Graphic Design I**

Monday 3:00-5:50

Fall semester: 3 credits

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-D**

##### **Communication Graphic Design I**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: D. Barnett

This course is focused on the various elements of design for the entertainment industry, which incorporates a hybrid style of design with an advertising component. For example, an initial design for a theater poster evolves into applications of the artwork for subway designs, invitations and kiosks.

#### **GDD-3010-E**

##### **Communication Graphic Design I**

Monday 6:00-8:50

Fall semester: 3 credits

Instructors: B. Bungard, J. Hoffmann

Does the world need another graphic designer? How are you different from all the others? What inspires you? Working as a graphic designer can be a blessing or a curse, an addiction or a lifestyle. Welcome to a 24/7 job. You won't be able to escape. It's all around you. What to expect in this course: work extremely hard, surprise yourself and others, become media agnostic, go beyond an assignment. It will require more than just homework that you check off. This course will require you to keep your eyes open wherever you are.

#### **GDD-3010-F**

##### **Communication Graphic Design I:**

##### **Knowing Your Butt From a Hole in the Ground**

Tuesday 9:00-11:50

Fall semester: 3 credits

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-G**

##### **Communication Graphic Design I:**

##### **Knowing Your Butt From a Hole in the Ground**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Victore

See GDD-3010-F for course description.

#### **GDD-3010-H**

##### **Communication Graphic Design I**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: S. Sorvino

This course will focus on concept, process and the final product. A variety of design projects, including logo, CD, poster, packaging, book jacket and magazine will be explored. In-depth discussions will focus on how to present final work and methods of self-promotion. Students will be encouraged to bring in their portfolios for evaluation, editing and revision.

#### **GDD-3010-J**

##### **Communication Graphic Design I**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructors: J. Fulbrook, L. Hayman

Graphic design can be defined as many things—problem solving, problem making, storytelling, career, personal voice, and even as fine art. These various definitions all have merit and a place in the life of a designer. This course aims to explore graphic design through these perspectives. Sessions will be flexible enough to meet the individual needs of each student yet structured to accommodate specific projects. Assignments in packaging, corporate identity, book jackets, design experimentation and other projects in graphic design will be given. Guests from the design community will join us for in-class workshops and presentations.

#### **GDD-3010-K**

##### **Communication Graphic Design I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructors: B. Kilroe, N. Taylor

Conceptual design projects with a concentration on the contemporary design studio will be the focus of this course. Students will work on projects ranging from print, publishing and corporate identity to music and Web graphics. Projects from each of these genres will be included, with an emphasis on the challenges of design in an entrepreneurial environment. The principles of graphic design as conceptual problem-solving will be stressed, and students will build a portfolio that most represents their areas of interest. Prerequisites: A working knowledge of Adobe Illustrator and Photoshop as well as Adobe InDesign or QuarkXPress. Web experience is recommended but not required.

#### **GDD-3010-L**

##### **Communication Graphic Design I**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Gall

When graphic design goes beyond the expectations of the client it can change the way we see the world. Through a range of real-world projects combined with personal experimentation, this course aims to unlock new ways to communicate visually. We will focus on developing strategies for creating strong cohesive concepts and refining the skills needed to communicate these ideas. By combining the logical and the intuitive, the thoughtful and the accidental, and work and play, students will strengthen not only their portfolio, but also their design and problem-solving skills. Assignments will encompass both print and digital. Guest lectures and field trips will complement studio work. Expect to surprise yourself.

#### **GDD-3010-M**

##### **Communication Graphic Design I**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: A. Truch

Learn the fundamentals of solid design. This course will employ a timeless yet modern approach that allows individuality to shine through. Typography, aesthetics, branding, communication and presentation will be emphasized. Exposure to guest artists will help students prepare for the working world.

#### **GDD-3010-N**

##### **Communication Graphic Design I**

Thursday 12:00-2:50

Fall semester: 3 credits

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-P**

**Communication Graphic Design I**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Shostak

How to apply creative thinking and design skills to “real” projects will be the focus of this course. A range of assignments will include designing posters, brochures, music packaging, magazines and book jackets. Class time will be spent critiquing projects and learning useful skills such as choosing the right typeface, designing on and off a grid and experiencing the power of color and imagery to change the tone and meaning of a message. The pursuit of conceptual solutions to design problems will be emphasized. For the final assignment, each student will design an identity program for his or her favorite city in the world. In addition, accomplished guest speakers will share their professional experiences.

**GDD-3010-R**

**Communication Graphic Design I**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: S. Drummond

This is an experimental, conclusive design course for students who want to explore concept-driven design projects. Working as a group, and/or on an individual basis, students will be required to create an interpretation from a literary source, brand or product, using various elements of design. At the conclusion of the term, students will have completed four to six versions of their solution with a final presentation of their work. Everything and anything is up for exploration, this course is for students who want to attain new concepts and realizations.

**GDD-3015**

**Communication Graphic Design II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of GDD-3010 for course description.

Course #	Day	Time	Instructor(s)
GDD-3015-A	M	12:00-2:50	T. Samara
GDD-3015-B	M	12:00-2:50	P. Buchanan-Smith
GDD-3015-C	M	3:00-5:50	R. Poulin
GDD-3015-D	M	6:00-8:50	D. Barnett
GDD-3015-E	M	6:00-8:50	B. Bungard, J. Hoffmann
GDD-3015-F	Tu	9:00-11:50	J. Victore
GDD-3015-G	Tu	12:00-2:50	J. Victore
GDD-3015-H	Tu	3:00-5:50	S. Sorvino
GDD-3015-J	Tu	6:00-8:50	J. Fulbrook, L. Hayman
GDD-3015-K	W	3:00-5:50	B. Kilroe, N. Taylor
GDD-3015-L	W	6:00-8:50	J. Gall
GDD-3015-M	Th	9:00-11:50	A. Truch
GDD-3015-N	Th	12:00-2:50	A. Leban
GDD-3015-P	Th	12:00-2:50	M. Shostak
GDD-3015-R	Th	3:00-5:50	S. Drummond

**ADD-3131**

**The Art Director Who Can Write**

Wednesday 3:00-5:50

One semester: 3 credits

Instructor: E. Carter

This course is specially designed for the art director who may not become a copywriter, but wants to be an art director who can write. These skills are increasingly in demand in the industry—particularly on interviews for internships and first-time positions. The course will give students a better idea of what it takes to do effective advertising; write better headlines; work more effectively with a creative partner and, of course, create body copy the way it should be written. Not to mention adding a few portfolio pieces to your book that shows a greater range and depth of creative execution than your competitors.

Course #	Semester
ADD-3131-A	fall
ADD-3131-B	spring

**ADD-3151**

**Unconventional Advertising I**

Fall semester: 3 credits

Instructor: F. Anselmo

Limited to 15 students per section

The traditional headline/visual portfolio pales in comparison to one containing unconventional concepts. To get a job in today’s top advertising agencies, it’s crucial to surprise them—not just with great ideas, but also with innovative media executions commonly referred to as “unconventional advertising.” The goal and focus of this course is to execute concepts in new and inventive ways so you won’t be competing with anyone else’s portfolio when you go for a job. Everyone is used to seeing ideas executed within the standardized mediums such as print, TV, interactive, etc. Ideas executed in those mediums can never surprise people quite like a medium that does not yet exist. A medium that’s always changing because people are thinking in ways they never have before. This is not a course where we put work on the wall, critique it, then go home. This is an intense, concept-to-execution, highly-detailed course. Throughout the year, students will be treated to slideshows which take you on an inspiring visual journey through the most memorable unconventional ideas ever produced. This course is not just about creating. It’s about inventing.

Course #	Day	Time
ADD-3151-A	W	4:00-6:50
ADD-3151-B	W	7:00-9:50
ADD-3151-C	Th	4:00-6:50
ADD-3151-D	Th	7:00-9:50

**ADD-3152**

**Unconventional Advertising II**

Spring semester: 3 credits

Instructor: F. Anselmo

Limited to 15 students per section

This is the second part of a two-semester course. Please see ADD-3151 for course description.

Course #	Day	Time
ADD-3152-A	W	4:00-6:50
ADD-3152-B	W	7:00-9:50
ADD-3152-C	Th	4:00-6:50
ADD-3152-D	Th	7:00-9:50

**ADD-3162**

**Design in Advertising I**

Fall semester: 3 credits

Instructor: J. Mariucci

Good design can’t save a bad idea. So in this course, we’ll begin with ideas. At the initial stage, we’ll reject the bad ones and improve the good ones until we find a great one. That’s when the fun begins. That’s when we turn that great idea into a great ad—a skillfully designed, computer-generated piece that will play a prominent part in your portfolio. You will study how great art directors work, how to make body copy your friend, how to pick the right photo or illustration, how to find a home for a logo, how to avoid boring backgrounds, how to choose the right typeface and most importantly, how to make sure an ad doesn’t look like an ad. This will be a workshop course, with a new assignment every three weeks. *Note: Open to junior advertising majors only.*

Course #	Day	Time
ADD-3162-A	W	9:00-11:50
ADD-3162-B	W	12:00-2:50

**ADD-3163**

**Design in Advertising II**

Spring semester: 3 credits

Instructor: J. Mariucci

This is the second part of a two-semester course. Please see ADD-3162 for course description.

Course #	Day	Time
ADD-3163-A	W	9:00-11:50
ADD-3163-B	W	12:00-2:50

**ADD-3171****Advertising—The Real World**

Thursday 6:00-8:50

One semester: 3 credits

Instructor: B. Oberlander

This course will mirror the experience of what it's like being in an agency creative department, all the good and some of the bad. The priority will be to teach students how to think "conceptually" to create great advertising ideas and to build a strong portfolio. To that end, students are given assignments to generate campaigns for products and services of popular brands, with a 90-minute open critique of their speculative ideas in the class that follows. Emphasis is put on the strategic accuracy, the compelling power of the ideas and the refinement of the art direction. Beyond pure creative development, there will be guest speakers from different departments of the agency. These include strategic planners, account managers, broadcast and print producers, web designers, film directors, editors, recruiters, and even clients. Coming from their own disciplines, these speakers will present what they think "good creative" is and what it takes to be successful in the agency culture. This is all in the effort to give students a well-rounded exposure to the business of art and commerce. *Note: Open to junior and senior advertising majors only. This course will be held at JWT, 466 Lexington Avenue.*

Course #	Semester
ADD-3171-A	fall
ADD-3171-B	spring

**GDD-3213****After Effects and Final Cut Pro**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: O. Kleiner

Motion graphics is an exploding field and designers have new opportunities to work in television, film, Web and interactive DVD design and production. 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 #	Semester
GDD-3213-A	fall
GDD-3213-B	spring

**GDD-3222****Motion Graphics Workshop I**

Fall semester: 3 credits

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. *Note: Open to junior and senior advertising and graphic design majors only.*

Course #	Day	Time	Instructor(s)
GDD-3222-A	Tu	3:00-5:50	M. Ruesta
GDD-3222-B	W	9:00-11:50	O. Mezhibovskaya
GDD-3222-C	W	3:00-5:50	O. Kleiner
GDD-3222-D	Th	9:00-11:50	O. Kleiner
GDD-3222-E	Th	12:00-2:50	O. Kleiner
GDD-3222-F	Th	6:00-8:50	M. Bellincola, J. Delcon

**GDD-3223****Motion Graphics Workshop II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see GDD-3222 for course description.

Course #	Day	Time	Instructor(s)
GDD-3223-A	Tu	3:00-5:50	M. Ruesta
GDD-3223-B	W	9:00-11:50	O. Mezhibovskaya
GDD-3223-C	W	3:00-5:50	O. Kleiner
GDD-3223-D	Th	9:00-11:50	O. Kleiner
GDD-3223-E	Th	12:00-2:50	O. Kleiner
GDD-3223-F	Th	6:00-8:50	M. Bellincola, J. Delcon

**GDD-3281-A****The Music Video I: A "Real-World" Workshop**

Monday 3:00-6:20

Fall semester: 3 credits

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 are 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 junior and senior advertising and graphic design majors only.*

**GDD-3282-A****The Music Video II: A "Real-World" Workshop**

Monday 3:00-6:20

Spring semester: 3 credits

Instructor: G. Elliott

This is the second part of a two-semester course. Please see GDD-3281 for course description.

**GDD-3306****Toys and Games**

Monday 9:00-11:50

One semester: 3 credits

Materials fee: \$20

Instructor: A. Benkovitz

The toy industry is a trendy business where many innovative designs are introduced every year. In this course, we'll analyze successful products from different categories (games, plush, action figures, novelties, etc.) and explore what great toy concepts are and how to originate them. Various tools, techniques and materials will be demonstrated and utilized by students to create renderings and prototypes. By taking part in brainstorming sessions, hands-on workshops and play testing their own designs, students will learn how to develop their concepts into finished products. Product manufacturing and marketing, as well as career opportunities in the toy industry will be discussed. We'll visit a toy store to examine the effectiveness of toy packaging and merchandising. Although weekly projects will be assigned, students are encouraged to work on any product they wish, limited only by their imaginations. The goal of this course is to create at least one finished product suitable for presentation to a toy company or for inclusion in a portfolio.

Course #	Semester
GDD-3306-A	fall
GDD-3306-B	spring

**GDD-3336-A**

**Three-Dimensional Design and Illustration I**

Tuesday 12:00-2:50

Fall 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/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-3337-A**

**Three-Dimensional Design and Illustration II**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: K. O'Callaghan

This is the second part of a two-semester course. Please see GDD-3336 for course description.

**GDD-3341**

**Design Photo**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: S. Sorvino

This course will begin with an investigation of design elements such as color, perspective, contrast and composition. Through a series of photographic assignments, students will learn how to identify and apply designs that exist in everyday situations. Their photographs will then be manipulated in Adobe Photoshop and used for a variety of design projects, such as magazines, posters and book jackets. We will discuss basic camera operation and equipment. Demos in lighting techniques and shooting on location will complete the course. *Note: Students must provide their own digital or film cameras, preferably with manual features.*

*Course # Semester*

GDD-3341-A fall

GDD-3341-B spring

**GDD-3351**

**Advertising and Graphic Design for Social Change**

Wednesday 3:00-5:50

One semester: 3 credits

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.

*Course # Semester*

GDD-3351-A fall

GDD-3351-B spring

**GDD-3378**

**Information Graphics: How to Present Information Visually**

Tuesday 6:00-8:50

One semester: 3 credits

Instructor: J. Grimwade

This course explores the full range of information graphics, from the printed page to multimedia, from simple charts to complex mega-graphics. You will gain a comprehensive understanding of the field of information design, and the skills needed to create solutions of the highest caliber. In our information-driven age,

design directors are looking for designers who can bring an understanding of information design to their department. It can also be a complete career in its own right.

*Course # Semester*

GDD-3378-A fall

GDD-3378-B spring

**GDD-3387**

**Graphic Design Workshop**

Tuesday 9:00-11:50

One semester: 3 credits

Instructor: D'Anna

This course provides the opportunity to discover how to become more decisive and versatile in their graphic solutions to any design problem. Using a revolutionary you-can-design-anything-in-three-hours approach, this workshop will give students a small taste of the pace and excitement of a real-world design studio. The projects will range from posters, brochures, logos, book covers and package designs.

*Course # Semester*

GDD-3387-A fall

GDD-3387-B spring

**GDD-3414**

**Package It**

Thursday 9:00-11:50

One semester: 3 credits

Instructor: S. Sorvino

Cans, bottles, boxes, soft drinks, perfume, pasta, outer shipping cartons and point-of-purchase displays—you name it, we package it. In this course, you will learn to create your own product and product line, from naming and designing it to creative marketing for the product and label. We will also explore materials and techniques for the fabrication of your product.

*Course # Semester*

GDD-3414-A fall

GDD-3414-B spring

**GDD-3426**

**Corporate Identity**

One semester: 3 credits

Please refer to the individual course descriptions that follow.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
GDD-3426-A	M	3:00-5:50	fall	B. Brindisi
GDD-3426-B	Th	9:00-11:50	fall	E. Baker
GDD-3426-C	Th	6:00-8:50	fall	D. Kammerzell
GDD-3426-D	M	3:00-5:50	spring	B. Brindisi
GDD-3426-E	Th	9:00-11:50	spring	E. Baker
GDD-3426-F	Th	6:00-8:50	spring	D. Kammerzell

**GDD-3426**

**Corporate Identity: Visual Communications**

Monday 3:00-5:50

One semester: 3 credits

Instructor: B. Brindisi

From environmental graphics and exhibitions to branding and identity to posters, packaging and publications, students will learn to develop effective visual communications. We will explore the design process from a multifaceted design perspective, as well as learn new skills and techniques that can be applied to every area of visual communications.

*Course # Semester*

GDD-3426-A fall

GDD-3426-D spring

**GDD-3426****Corporate Identity: Identity Design**

Thursday 9:00-11:50

One semester: 3 credits

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.

Course #	Semester
GDD-3426-B	fall
GDD-3426-E	spring

**GDD-3426****Corporate/Brand Identity**

Thursday 6:00-8:50

One semester: 3 credits

Instructor: D. Kammerzell

Understanding the fundamentals of brand identity and how to create exciting and engaging brand experiences through design will be the focus of this course. Through exposure to a variety of visual identity 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, etc.) to ultimately develop visual identities that target all platforms on which the brand has to perform (packaging, editorial, environmental design, online, advertising, etc.). We will begin with specific visual branding exercises and students will choose topics to approach them. These exercises will then be extended into a visual identity development that encompasses several branding challenges.

Course #	Semester
GDD-3426-C	fall
GDD-3426-F	spring

**GDD-3433****Package Design**

Tuesday 6:00-8:50

One semester: 3 credits

Instructors: S. Krompfer, J. Schultz

This course is an introduction to the fundamental principles of branding, particularly packaging design for application in professional practice. Students will be guided through the process of producing winning package design from the initial briefing with the client to presenting their own unique design solutions. They will explore how each element of design communicates, from the structure through to the graphics, including typography and imagery to create strong, focused brand communication. Students will leave the course with a thorough understanding of the profession of brand design and will have completed their own case studies for inclusion in their professional portfolios.

Course #	Semester
GDD-3433-A	fall
GDD-3433-B	spring

**GDD-3458****Design to Make a Difference**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: R. Behar

Throughout history, artists and designers have acted as the conscience of their time. This course will rely on your intuitive, conceptual and visual skills to create clear, informed and resonant branding for enterprises that are committed to making every act sustainable and restorative: improving quality of life; healing the spirit, body and mind of our society; and restoring the balance of our ecosystem. To contribute to the world by designing communications that inspires the human spirit to create social and environmental change. All types of branding elements from logo, typeface and poster to packaging, print, broadcast, interactive and guerilla advertising will be explored. Students may choose to concentrate on one

area or work on multimedia strategies. We will actively seek to create partnerships with enterprises such as idealist.org, Women for Women International, Red, the Rita Fund and profit-based companies that are addressing sustainability and social awareness.

Course #	Semester
GDD-3458-A	fall
GDD-3458-B	spring

**FGD-3468****Poster Design: Silkscreen**

Friday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: A. Castrucci

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 eight 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 expressionism to Dada to the contemporary perfectionism of Japanese designers. *Note: Open to advertising and graphic design majors only.*

Course #	Semester
FGD-3468-A	fall
FGD-3468-B	spring

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

Friday 2:00-6:50

One semester: 3 credits

Materials fee: \$225

Instructor: A. Castrucci

Focusing on the expression of image and typography as both an art and design form, 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

**FGD-3687****Printmaking: Letterpress**

Monday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

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 photopolymer 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.

Course #	Semester
FGD-3687-A	fall
FGD-3687-B	spring

### GDD-3476

#### Book Jacket Design and Beyond: Book Covers Uncovered

Thursday 6:00-8:50

One semester: 3 credits

Instructor: J. Gall

This course will approach the field of book and book cover design as the basis for a greater understanding of graphic design and what it means to communicate visually. Through the application of real-world assignments and more theoretical, personal experiments, we will attempt to unlock new ways to approach a format that is the very essence of type and image communication. Developing strategies for creating strong cohesive concepts and refining the skills needed to communicate these ideas will be the main focus of the course. We will also look at the future of book publishing and the potential for innovative new ways to approach book design.

Course #	Semester
GDD-3476-A	fall
GDD-3476-B	spring

### GDD-3478

#### Experimental Book Art

Wednesday 9:00-11:50

One semester: 3 credits

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.*

Course #	Semester
GDD-3478-A	fall
GDD-3478-B	spring

### GDD-3491

#### Publication Design

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: T. Koppel

Contrary to some people's viewpoints, publications are not dead...they are actually changing for the better. This course will explore changes and improvements that have taken place in print since the Internet has become an essential facet in our lives. We will study how print is a valuable and effective tool for connecting people to correlating websites. With a heavy emphasis on concept, projects will include niche magazine design, annual reports, museum and promo brochures, a series of books either by an author or on a particular subject as well as coffee table books. We will also explore creating websites for home pages for some of these projects. We will investigate the possibilities of utilizing materials other than paper in the production of print pieces.

Course #	Semester
GDD-3491-A	fall
GDD-3491-B	spring

### GDD-3521-A/B

#### Editorial Design

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: R. Best

In this course, you will conceptualize and create a lifestyle magazine, honing your layout skills and developing your unique editorial style. Furthermore, as it is important to be on trend with the fast changes into digital publishing, you will be encouraged to think beyond the norm and develop your magazine for the iPad as well. You will share your pages with the class each week and will be encouraged to be verbal, insightful and helpful in critiques of your classmates' work. We will begin by focusing on how to design features and the general look of the magazine, and then concentrate on finessing your magazine for a beautiful product to add to your portfolio. This is a great opportunity to access editorial design as well as familiarize yourself with digital print, which is now an integral facet of publishing. *Note: Open to junior and senior graphic design majors only.*

Course #	Semester
GDD-3521-A	fall
GDD-3521-B	spring

### GDD-3521-C/D

#### Editorial Design: The Niche Magazine

Wednesday 3:00-5:50

One semester: 3 credits

Instructor: T. Koppel

As major magazines continue to shut down, niche magazines are surviving, some are thriving. Rather than appealing to the mass market, the niche magazine has cornered a profitable corner of the market by focusing on specific lifestyles. In this course, you will be encouraged to explore alternative, innovative design solutions while learning the basic theories of editorial design and page layout while combining experimental concepts with imagery to evoke the viewers' curiosity. As the creative director, editor-in-chief, writer, art director and designer, the semester will be spent on creating a quarterly magazine based on a theme rather than a subject (e.g., a magazine where each issue is based on an emotion or a magazine based on going green). This course is not for the slacker, but for design students who want to exponentially improve their magazine literacy. *Note: Open to junior and senior graphic design majors only.*

Course #	Semester
GDD-3521-C	fall
GDD-3521-D	spring

### GDD-3521-E/F

#### Editorial Design

Thursday 6:30-9:20

One semester: 3 credits

Instructor: C. Austopchuk

The study of the components 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 components 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.*

Course #	Semester
GDD-3521-E	fall
GDD-3521-F	spring

### GDD-3526

#### Editorial Design: Style and Culture

Monday 6:00-8:50

One semester: 3 credits

Instructors: J. Glendenning, L. Stauss

The goal of this class is to broaden one's understanding of style and culture and to sense your own creative potential as designers, editors and curators. You will trace the history of fashion photography—from Irving Penn to Helmut Newton; recount the stories great art directors such as Alexey Brodovitch, Alexander Liberman and Diana Vreeland, and provide an insight into culture and style magazines, from the legendary *Harper's Bazaar* to the history of *Vogue* to Tibor Kalman's *Colors*. Important elements of editorial design are addressed in assignments such as image-making, typography and the grid, which will give the foundation to create your own magazine. Visiting professionals working in the fashion

industry such as art directors, photo editors and stylists will share their insight into the business. Guest lectures and field trips to magazine art departments, photography agencies and galleries will constitute a third of the course.

Course #	Semester
GDD-3526-A	fall
GDD-3526-B	spring

### GDD-3611

#### Designing with Typography I

Fall semester: 3 credits

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

Course #	Day	Time	Instructor
GDD-3611-A	M	12:00-2:50	R. Poulin
GDD-3611-B	M	3:00-5:50	G. Williams
GDD-3611-C	M	6:00-8:50	A. Heffner
GDD-3611-D	Tu	6:00-8:50	T. Samara
GDD-3611-E	Tu	7:00-9:50	M. Kaye
GDD-3611-F	W	9:00-11:50	C. Goldberg
GDD-3611-G	W	12:00-2:50	O. Mezhibovskaya
GDD-3611-H	W	12:00-2:50	C. Goldberg
GDD-3611-J	W	3:00-5:50	G. Williams
GDD-3611-K	W	3:00-5:50	E. Leida
GDD-3611-L	W	6:00-8:50	G. Williams
GDD-3611-M	Th	12:00-2:50	O. Mezhibovskaya
GDD-3611-N	Th	6:00-8:50	P. Sahre

### GDD-3611-A

#### Designing with Typography I

Monday 12:00-2:50

Fall semester: 3 credits

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 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. *Note: Open to junior graphic design majors only.*

### GDD-3611-B

#### Designing with Typography I

Monday 3:00-5:50

Fall semester: 3 credits

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 graphic design majors only.*

### GDD-3611-C

#### Designing with Typography I

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Heffner

From the magnificent to the mundane, typography provides a foundation for nearly all communication design. In this challenging studio course, students will concurrently master type history, technology and philosophy through a library of assignments that range from a single letter to thousands of words. Merging the practical and the conceptual, students will learn how to control type across all media—from novels to phonebooks and exhibitions to iPods.

### GDD-3611-D

#### Designing with Typography I

Tuesday 6:00-8:50

Fall semester: 3 credits

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 graphic design majors only.*

### GDD-3611-E

#### Designing with Typography I

Tuesday 7:00-9:50

Fall semester: 3 credits

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-3611-F

#### Designing with Typography I

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Goldberg

This advanced design and typography course will focus on working through each project to create portfolio-quality work. Assignments will include book design, packaging, branding, posters, newspapers and magazines. The course will specifically focus on typographic craft, language, hierarchy and form, in conjunction with ideas and narrative. *Note: Open to junior graphic design majors only.*

### GDD-3611-G

#### Designing with Typography I

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: O. Mezhibovskaya

This course offers an introduction to typography through slide presentations and experimental assignments to familiarize students with the concepts of oral and written communication and the crucial role of typography in communication. Emphasis will be on the importance of the psychology of perception, time-based narrative, pictorial and typographical ways of expressing the concept of time along with the concepts of gestalt, hierarchy and information architecture. The second semester will invite students into the genre of the artist's book as a form of expression of their personal content as opposed to a uniform and standard codex book. While working on the different projects (CD package, poster, newspaper, corporate identity, book), students will write down their initial thoughts and observations of their creative process, documenting their conceptual growth and progress in developing a personal visual language. *Note: Open to junior graphic design majors only.*

### GDD-3611-H

#### Designing with Typography I

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Goldberg

See GDD-3611-F for course description.

**GDD-3611-J**

**Designing with Typography I**

Wednesday 3:00-5:50  
 Fall semester: 3 credits  
 Instructor: G. Williams  
 See GDD-3611-B for course description.

**GDD-3611-K**

**Designing with Typography I**

Wednesday 3:00-5:50  
 Fall semester: 3 credits  
 Instructor: E. Leida  
 See GDD-3611-A for course description.

**GDD-3611-L**

**Designing with Typography I**

Wednesday 6:00-8:50  
 Fall semester: 3 credits  
 Instructor: G. Williams  
 See GDD-3611-B for course description.

**GDD-3611-M**

**Designing with Typography I**

Thursday 12:00-2:50  
 Fall semester: 3 credits  
 Instructor: O. Mezhibovskaya  
 See GDD-3611-G for course description.

**GDD-3611-N**

**Designing with Typography I**

Thursday 6:00-8:50  
 Fall semester: 3 credits  
 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-3612**

**Designing with Typography II**

Spring semester: 3 credits  
 This is the second part of a two-semester course. Please see the corresponding sections of GDD-3611 for course descriptions.

Course #	Day	Time	Instructor
GDD-3612-A	M	12:00-2:50	R. Poulin
GDD-3612-B	M	3:00-5:50	G. Williams
GDD-3612-C	M	6:00-8:50	A. Heffner
GDD-3612-D	Tu	6:00-8:50	T. Samara
GDD-3612-E	Tu	7:00-9:50	M. Kaye
GDD-3612-F	W	9:00-11:50	C. Goldberg
GDD-3612-G	W	12:00-2:50	O. Mezhibovskaya
GDD-3612-H	W	12:00-2:50	C. Goldberg
GDD-3612-J	W	3:00-5:50	G. Williams
GDD-3612-K	W	3:00-5:50	E. Leida
GDD-3612-L	W	6:00-8:50	G. Williams
GDD-3612-M	Th	12:00-2:50	O. Mezhibovskaya
GDD-3612-N	Th	6:00-8:50	TBA

**GDD-3617**

**Alphabets and Typeface Design**

Thursday 12:00-2:50  
 One semester: 3 credits  
 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.

Course #	Semester
GDD-3617-A	fall
GDD-3617-B	spring

**GDD-3626-A**

**Advanced Type I: The Perfect Paragraph**

Tuesday 3:00-5:50  
 Fall semester: 3 credits  
 Instructor: R. Mehl  
 This course is about typesetting. Students will learn the principles of traditional typographic design and explore the technical aspects of typesetting. Through a variety of assignments and projects, ranging from typesetting the Gettysburg Address to designing a book with complex informational and typographic requirements, students will experiment with the fundamentals of typesetting and information design and create thoughtful, sophisticated, original design work. Class time will be devoted to critiques, supported by discussions relating to typesetting and information design. Prerequisite: A working knowledge of Adobe InDesign or QuarkXPress. *Note: Open to advertising and graphic design majors only.*

**GDD-3642**

**iPad, iPhone, App Design**

Thursday 12:00-2:50  
 One semester: 3 credits  
 Instructor: R. Best  
 In this course, you will be designing your own app for the iPhone and iPad. As print becomes increasingly integrated with other media, and the demand for instant gratification on your mobile device skyrockets, it is an exciting time for designers. You will design such things as a 60-minute guide to the Museum of Modern Art (that can be navigated as an app), or a game or music player app that you can personalize to your own interests. The goal is to create a beautiful, modern portfolio piece that shows off your ability to stay on-trend, think outside the box and design for the page as well as the screen.

Course #	Semester
GDD-3642-A	fall
GDD-3642-B	spring

**GDD-3651-A**

**The Project Class I**

Tuesday 3:20-6:10  
 Fall semester: 3 credits  
 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 it 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 major only. Registration for this course is by invitation from the department chair.*

**GDD-3652-A**

**The Project Class II**

Tuesday 3:20-6:10  
 Spring semester: 3 credits  
 Instructor: B. Giraldi  
 This is the second part of a two-semester course. Please see GDD-3651 for course description.

**GDD-3661-A****Design for the Good I**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: C. Heller

This goal of this course is to allow you to apply your conceptual skills and talents to issues that matter to society and to the world. This course will challenge you with assignments that will cause you to think and create innovative work that motivates people to change for the good. You will make the most of your ideas by spreading them in every medium—to be seen by as many people as possible. You will work with a program or cause of your choice to fully engage your skills that support issues important to you personally; all by doing the best creative work you've ever done. *Note: Please bring your portfolio to the first session.*

**GDD-3662-A****Design for the Good II**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: C. Heller

This is the second part of a two-semester course. Please see GDD-3661 for course description.

**ADD-3671** (previously GDD-3671)**Marketing and New Media Lab**

Thursday 12:00-2:50

One semester: 3 credits

Instructors: B. Giraldi, J. Klein

Limited to 14 students per section

Advertising, by definition, is a form of communication that attempts to persuade its audience. Today's world of ever-present communication has created new opportunities to connect with people—via mobile devices such as iPods, PSPs and PDAs, with websites such as YouTube, through social networking sites like Facebook, and by way of the ubiquitous distribution and display technology that we encounter daily—screens at the ATM, in taxi cabs and at the supermarket checkout line, for example. Indeed, advertising has evolved from the didactic medium of the spoken, written and moving word, to the participatory medium of the interactive word. In this course, students will explore strategies, create designs and discuss practical applications for advertisements that invite viewer participation. They will execute compelling, original ideas that are imaginative, even inspirational and effectively establish new dialogues, new media, expand spaces of interaction and generate new paradigms that invite and reward every level of interface and engagement. *Note: Open to junior advertising and graphic design majors only. Registration for this course is by invitation from the department chair.*

<i>Course #</i>	<i>Semester</i>
ADD-3671-A	fall
ADD-3671-B	spring

**GDD-3731****Advertising, Interaction, Design, the Future**

Thursday 6:00-8:50

One semester: 3 credits

Instructor: W. Conway

Limited to 12 students per section

See what is around the corner and embrace the evolution of technology. Be a part of the new digital agency model, which in the 21st century has already proven to be the only model appropriate for every client's needs. In this course, you will develop digital and design expertise, to create immersive, innovative experiences. The course will explore the elements of a 360° advertising experience from an initial creative brief, concept, interaction and visual design and copywriting to campaigns, platforms, online marketing, mobile and social media. Throughout the course students will build an entire experience from beginning to end. Sessions will be conducted at a digital agency and guest speakers will discuss their areas of expertise. *Note: Open to junior and senior advertising and graphic design majors only. Registration for this course is by invitation from the department chair.*

<i>Course #</i>	<i>Semester</i>
GDD-3731-A	fall
GDD-3731-B	spring

**GDD-3741-A****Digital Design**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: C. Echeverria

Limited to 14 students

The foundations of designing for digital experiences will be the focus of this course. Students will learn how to adapt their design skills from traditional to new media, with emphasis on the classic digital channel and websites. Topics include: grid systems for interfaces (how to design for flexible, interactive modules), choosing and using typefaces for electronic interfaces, designing at 72 dpi, working in the RGB color space, how to visually distinguish content areas from function areas; designing for touch screens and motion. *Note: The continuation to this course, GDD-3742, Designing the Digital Ecosystem, is offered in the spring semester. Open to junior advertising and graphic design majors only.*

**GDD-3742-A****Designing the Digital Ecosystem**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: E. Green

Limited to 14 students

Serving as a continuation of GDD-3741, Digital Design, this course will incorporate additional digital channels and disciplines to those covered in the fall semester. Topics will include: user-centered design methodology; the interface—where the brand and the consumer meet; thinking in systems to design a single experience across multiple channels; designing in flexible, modular systems rather than rigid templates; designing the right experience for the right context. There will be small projects that address channels, including mobile technology (iPhone or Android application); touch screen (iPad or kiosk application); retail (in-store digital experience); OOH (interactive billboards and signage), and social media experiences. Prerequisite: GDD-3741, Digital Design, or instructor's permission. *Note: Open to junior advertising and graphic design majors only.*

**GDD-3751****Visual Identity and Multimedia**

Monday 5:00-7:50

One semester: 3 credits

Instructors: I. Chermayeff, T. Geismar, S. Haviv

Limited to 12 students per section

Today's constantly evolving multimedia world demands that a successful graphic identity be simple, bold, memorable and flexible. This course will teach students how to create powerful, concept-based identities that thrive in the multimedia realm. Chermayeff & Geismar has developed an idea-driven methodology for identity design that has resulted in identities for hundreds of major clients like Chase Bank, NBC, The Museum of Modern Art and the Library of Congress. The course, held in the Chermayeff & Geismar studio, will lead students through the firm's problem-solving approach to graphic design as they work with a local organization or small business to develop a visual identity from start to finish. Working with the firm's partners, students will especially be encouraged to explore opportunities for identity expression in new media. *Note: Open to junior advertising and graphic design majors only. Registration for this course is by invitation from the department chair.*

<i>Course #</i>	<i>Semester</i>
GDD-3751-A	fall
GDD-3751-B	spring

**GDD-3762****Content Creation and Design**

Friday 12:00-2:50

One semester: 3 credits

Instructors: E. Corriel, M. Walsh

As the importance of the Web and social media as branding, marketing and communication tools continue to grow; institutions increasingly require people capable of wielding these tools effectively, in all of their various forms. Designers who are "content thinkers" have a greater chance at getting jobs in a competitive environment. Gaining practical experience and understanding of what journalists, writers, editors, producers and designers do to complete a project is valuable and critical. This course is about how to tell stories, from beginning to end, using design and communication skills with Facebook, Twitter, YouTube/Vimeo, blogs, slideshows, video and interactive media, and applying the results to SVAs



Web networks. The aim is to reinforce the tools needed to create content for the Web in a variety of forms, such as video clips, motion graphics, slideshows, animations and editorial. We will focus on the Advertising and Graphic Design Department website, as well as for the College's main website. The course will not concentrate on the technical underpinnings of Web development (HTML, CSS, Javascript, Flash), but will include some technical workshops to familiarize students with these technologies.

Course #	Semester
GDD-3762-A	fall
GDD-3762-B	spring

**ADD-4010 Advertising Portfolio I**

Fall semester: 3 credits  
Please refer to individual course descriptions that follow. *Note: Students must bring a portfolio to the first session. Open to senior advertising majors only.*

Course #	Day	Time	Instructor(s)
ADD-4010-A	M	4:00-9:50	F. Anselmo
ADD-4010-B	Tu	4:00-9:50	F. Anselmo
ADD-4010-C	Tu	6:00-8:50	E. Weisberg
ADD-4010-D	W	6:30-9:20	S. DeVito
ADD-4010-E	Th	12:00-2:50	R. Mackall, J. Mariucci
ADD-4010-F	Th	6:00-8:50	V. Tulley

**ADD-4010-A Advertising Portfolio I**

Monday 4:00-9:50  
Fall semester: 3 credits  
Instructor: F. Anselmo

The goal and focus of this unconventional advertising portfolio course is to execute concepts in completely new and inventive ways so you won't be competing with anyone else's portfolio when you go on an interview. The traditional headline/visual print portfolio pales in comparison to one that contains unconventional concepts—that element of surprise with unexpected creative media executions. Great concepts executed in unconventional ways don't lose their luster. This is an intense, concept-to-execution, highly detailed course. Throughout the semester, students will be taken on an inspiring visual journey of the most effective and memorable unconventional concepts ever produced. This course is not just about creating; it's also about inventing.

**ADD-4010-B Advertising Portfolio I**

Tuesday 4:00-9:50  
Fall semester: 3 credits  
Instructor: F. Anselmo  
See ADD-4010-A for course description.

**ADD-4010-C Advertising Portfolio I**

Tuesday 6:00-8:50  
Fall semester: 3 credits  
Instructor: E. Weisberg  
Since the 1960s, advertising has pretty much remained the same. Writers and art directors locked themselves in a room and came up with print ads, television commercials and the occasional billboard or radio ad. This course will not prepare you for that world. Instead, you will be prepared for the advertising world of tomorrow (perhaps the term "advertising" isn't even right). This is a world where great ideas (the ones that win Titanium Lions at Cannes) come from a group of diverse thinkers that include producers, creative technologists, editors, information architects, information designers, writers, journalists and art directors (to name a few). Helping you along the way will be an all-star, who's-who of professionals from various related disciplines. Get ready for the unexpected, and get ready to take your book to the next level.

**ADD-4010-D Advertising Portfolio I**

Wednesday 6:30-9:20  
Fall semester: 3 credits  
Instructor: S. DeVito  
This is a portfolio development course that will teach advertising skill sets, conceptual thinking, originality of the idea, strategic value, art direction, copywriting and self-editing. The course will also cover presentation skills and how to write about your own work. We will develop an idea, a story and campaign rationale around one idea. We will explore self-editing of your campaign voice, how to create a voice and cover a new language for the idea/brand through copy and art.

**ADD-4010-E Advertising Portfolio I**

Thursday 12:00-2:50  
Fall semester: 3 credits  
Instructors: R. Mackall, J. Mariucci  
See ADD-4010-D for course description.

**ADD-4010-F Advertising Portfolio I**

Thursday 6:00-8:50  
Fall semester: 3 credits  
Instructor: V. Tulley  
This course is designed for students to put together a finished portfolio of ads good enough to get hired by an advertising agency. Students will work primarily by themselves, but will work in teams on some assignments. *Note: This course will be held at DeVito/Verdi.*

**ADD-4015 Advertising Portfolio II**

Spring semester: 3 credits  
This is the second part of a two-semester course. Please see ADD-4010 for course description.

Course #	Day	Time	Instructor(s)
ADD-4015-A	M	4:00-9:50	F. Anselmo
ADD-4015-B	Tu	4:00-9:50	F. Anselmo
ADD-4015-C	Tu	6:00-8:50	E. Weisberg
ADD-4015-D	W	6:30-9:20	S. DeVito
ADD-4015-E	Th	12:00-2:50	R. Mackall, J. Mariucci
ADD-4015-F	Th	6:00-8:50	V. Tulley

**GDD-4510****Graphic Design Portfolio I**

Fall semester: 3 credits

Please refer to individual course descriptions that follow. *Note: Students must bring a portfolio to the first session. Open to senior graphic design majors only.*

## Graphic Design Portfolio

Course #	Day	Time	Instructor(s)
GDD-4510-A	M	6:00-8:50	J. Victore
GDD-4510-B	M	7:00-9:50	J. Marianek
GDD-4510-C*	Tu, Th	3:00-5:50	G. Williams
GDD-4510-D	Tu	3:00-5:50	T. Samara
GDD-4510-E	Tu	6:00-8:50	A. Duplessis
GDD-4510-F	Tu	6:00-8:50	A. Truch
GDD-4510-G	W	6:00-8:50	A. Ferguson
GDD-4510-H	W	6:00-8:50	C. Astopchuk
GDD-4510-J	W	6:00-8:50	R. Poulin
GDD-4510-K	W	6:00-8:50	L. Kitschenberg, P. Scher
GDD-4510-L	W	7:00-9:50	J. Marianek
GDD-4510-M	Th	3:00-5:50	A. Leban
GDD-4510-N	Th	6:00-8:50	R. Mehl
GDD-4510-P	Th	6:00-8:50	C. Goldberg

\*Note: GDD-4510-C will grant 6 credits upon successful completion of this course.

## Graphic Design Portfolio: Book Art, Editorial Design, Packaging/Type Design, Branding

Course #	Day	Time	Instructor
GDD-4510-R	Tu	9:00-11:50	C. Gianakos
GDD-4510-S	Tu	6:00-8:50	L. Fili
GDD-4510-T	W	12:00-2:50	R. Rest
GDD-4510-V	Th	3:00-5:50	D. Kammerzell

## Graphic Design Portfolio: Motion Graphics, Interactive Design

Course #	Day	Time	Instructor
GDD-4510-W	M	6:00-8:50	G. Elliott
GDD-4510-X	Tu	9:00-11:50	G. Soto
GDD-4510-Y	W	6:00-8:50	C. Echeverria
GDD-4510-Z	Th	3:00-5:50	R. Moore

## Graphic Design Portfolio: 3D Design

Course #	Day	Time	Instructor
GDD-4510-A1	Tu	3:00-5:50	K. O'Callaghan

## Graphic Design Portfolio: Alternative Design

Course #	Day	Time	Instructor(s)
GDD-4510-A2*	M, W	6:00-8:50	L. Ballant, P. Sahre
GDD-4510-A3	Th	6:00-8:50	J. Lee

\*Note: GDD-4510-A2 will grant 6 credits upon successful completion of this course.

**GDD-4510-A****Graphic Design Portfolio I**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Victore

In order to get a job, or even better, a career, you need a portfolio: a presentation of work that shows knowledge of typography, color, shape, timing, use of photography and illustration, composition, craft, and all of the other requisite skills. And there are a number of different ways to show these skills—apart from a large black valise with fake wine labels, fake corporate labels and fake magazine covers. This portfolio course is for those willing to go outside of the proverbial box and express their disinterest in jobs that include florescent lighting and grey cubicles.

**GDD-4510-B****Graphic Design Portfolio I: The Critical Issues**

Monday 7:00-9:50

Fall semester: 3 credits

Instructor: J. Marianek

This course will offer a forum for the exploration of critical issues in design within the contexts of culture, theory and professional practice. The objectives are to apply both pragmatic and conceptual skills while authoring a variety of projects and developing your voice. You should be passionate, resourceful and ready to work. Intelligent, rigorous and unexpected approaches to real design problems will yield beautiful artifacts for your portfolio, and culminate in a thesis vision to be executed in the spring semester.

**GDD-4510-C****Graphic Design Portfolio I**

Tuesday, Thursday; 3:00-5:50

Fall semester: 6 credits

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-4510-D****Graphic Design Portfolio I**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Samara

A designer's portfolio establishes the designer's unique creative sensibility, and showcases competence with image and typography in a variety of contexts. The goal: successfully competing for work that is both creatively fulfilling and financially rewarding. This course will focus on each aspect in equal measure. Throughout the semester, students will: evaluate their existing body of work to identify strengths and weaknesses; define personal style and focus on areas of interest; create new projects that expand on individual aesthetic; organize and design the portfolio presentation with emphasis on editing, sequencing and thematic development; create a coherent system of letterhead, business card, résumé and mailers; develop strategic plans for researching and communicating with potential employers or clients. Working professionals—freelancers, creative directors and recruiters—will offer insight, practical information and objective critique at key points in the process.

**GDD-4510-E****Graphic Design Portfolio I: Preparing for the Real World of Design**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Duplessis

This course will help to build your professional confidence and portfolio. You will work on a variety of projects such as magazine redesigns, corporate identity projects and goodwill campaigns, as well as portfolio presentation techniques and résumé building skills. Field trips to design, photography and magazine studios will be included. The goal of the course is to create a competitive portfolio.

**GDD-4510-F****Graphic Design Portfolio I**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Truch

Developing a body of work that showcases your best talents and allows your personal style to shine through is the focus of this course. A thorough review of past work combined with an outline for 'what's missing' and formulating new projects will become the structure of your portfolio inside and out. Students will develop art direction skills as well as work one-on-one with the instructor, and create a time line to meet the end of semester deadline.

**GDD-4510-G****Graphic Design Portfolio I**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Ferguson

The objective of the course is to create a portfolio (containing 10 to 15 projects) that is reflective of each student's strengths and goals, to be competitive in the real world. The end product will show prospective employers an ability to innovatively solve problems/projects based on the parameters given. This course will be run somewhat like a group independent study. We will work on several assignments simultaneously and students will be working on different assignments, chosen according to individual career goals as well as design interest and strengths. At the beginning of the fall semester, each student will create a list of assignments that they would like to pursue. Throughout the year, projects will be reworked as students develop and grow as designers.

**GDD-4510-H****Graphic Design Portfolio I**

Wednesday 6:00-8:50

Fall semester: 3 credits

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, website 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-4510-J****Graphic Design Portfolio I: Balancing Theory and Practice**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Poulin

Limited to 8 students

Entering the graphic design profession is more demanding than ever. Your portfolio needs to reflect not only your own conceptual voice, but also communicate your values, strengths, interests, skills and ambitions. This course will be a thorough and intense investigation of what your portfolio needs to be to meet your personal needs and professional goals. Students will develop their own ideas, define content and ultimately design the type of projects they want for their portfolio, as well as hone their communications skills for presenting themselves and their work in a professional environment. *Note: Open to senior graphic design majors only. This course will be held at the instructor's studio.*

**GDD-4510-K****Graphic Design Portfolio I: Senior Portfolio Development**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructors: L. Kitschenberg, P. Scher

This course will emphasize the use of all media in design. Projects will be the design of identities for not-for-profit organizations like art museums, theaters, music festivals etc., and retail businesses, transportation, other corporations, and government and political organizations. All of the identities will be designed to work in any media. Components of the identities will include (but not be limited to) logos, stationery systems, website, interactive kiosks, animations, packaging, brochures, magazines promotional campaigns and environmental design. In other words, identity will become the basis to unify every form of graphic media in a visual language for the organization it represents. This is an advanced course. Students should have very strong conceptual and typographic skills. Students will come away from this course fully prepared to design and think in every form of media. Flash animation would be helpful to convey thinking in interactive designs; students are encouraged to take a flash animation course with this course.

**GDD-4510-L****Graphic Design Portfolio I**

Wednesday 7:00-9:50

Fall semester: 3 credits

Instructor: J. Marianek

See GDD-4510-B for course description.

**GDD-4510-M****Graphic Design Portfolio I: Individualized Portfolio**

Thursday 3:00-5:50

Fall semester: 3 credits

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 and choose the subject(s) you want to explore, and create an original presentation-quality project. What you develop could turn into a product, an exhibition, a book ready for publication, a service, a website or a new category that is uniquely suited to your work. *Note: May be taken with another portfolio course.*

**GDD-4510-N****Graphic Design Portfolio I: Explorations of the Letterform**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Mehl

Limited to 6 students

The focus of this portfolio course will be letterform design. We will study its history and world writing systems. Students will design original letters, complete or partial alphabets, numerals and special characters. They will experiment with the application of their original letter designs to logos, title/type treatments, architectural and monumental signage, posters and electronic displays and other media, including drawing, painting, silkscreen, collage and three-dimensional design. All projects will be self-assigned.

**GDD-4510-P****Graphic Design Portfolio I**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: C. Goldberg

In a time of great transition in our profession we face many challenges. Although we love the look and smell of ink on a buttery page of paper we must be realistic and willing to think about how our profession and our craft will continue to be a viable, rewarding and necessary vocation and art form. Through ambitious, comprehensive projects, this portfolio course will focus on ideas, process, problem solving, articulation, passion, craft, culture and history and will, at times, probe some of the challenges and perceptions of the evolving graphic design profession.

**GDD-4510-R****Graphic Design Portfolio I: Books and Related Material**

Tuesday 9:00-11:50

Fall semester: 3 credits

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-4510-S****Graphic Design Portfolio I: The Typographic Portfolio**

Tuesday 6:00-8:50

Fall semester: 3 credits

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-4510-T****Graphic Design Portfolio I: Editorial**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: R. Best

This unique course is where you will be creating your own magazine, from scratch, for print and the iPad. It will be a focused, intimate group where you will not only hone your own editorial design skills, but also have the opportunity to critique and design the work of your peers. You will focus on concept, contrast, tension, scale, and all of the page elements that make a great magazine. The course aims to produce a brilliant portfolio piece for your future interviews. It is also an opportunity to experience the role of an art director as you engage in enhancing each other's layouts. *Note: May be taken with another portfolio course. This course will be held at the instructor's office.*

**GDD-4510-V****Graphic Design Portfolio I: Branding/Brand Identity**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Kammerzell

The goal of this course is to develop a portfolio with a focus on branding-related projects. We will address how best to present your work in an appealing and creative way when interviewing for a job at branding consultancies and design studios (where the work scope typically includes identity design, structural packaging, packaging graphics, Web development, collateral design, PoS applications). We will concentrate on: the types of projects that should be part of the portfolio to create a high degree of relevance; refining, optimizing, and extending existing work that students have done; selecting and creating new projects to fill gaps; structuring the portfolio in a way that tells a continuous story and ensures the "audience" stays interested and excited; "the personal touch" that presents the individual as someone who is interesting, creative and in-the-know.

**GDD-4510-W****Graphic Design Portfolio I: Motion Graphics "Real World" Portfolio**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: G. Elliott

The dynamic, vibrant and ever-expanding field of motion design is the focus of this course. Through a series of assignments developed with industry-standard parameters, students will arm themselves with an arsenal of skills and in the process prepare a kick-ass show reel. Experimentation and self-expression will not be sacrificed in an effort to give each student a unique voice. Multimedia manipulation will be at the forefront of each session with extensive workshops in shooting live action, shooting and compositing green screen, animation, stop motion, story development, storyboarding and presentation skills. Guest lectures from top professionals, as well as studio visits to network/cable TV houses and motion graphics production companies will be featured. The digital democracy is here, as advancements in affordable computer technology and accessible HD movie cameras have broken the shackles of big postproduction houses, and this course celebrates the dawning of this age. Please visit the course website at [www.motioncourse.com](http://www.motioncourse.com).

**GDD-4510-X****Graphic Design Portfolio I: Motion Graphics Portfolio**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: G. Soto

This course will focus on real-world standards and expectations in the field of broadcast design. Achieving conceptualization and storytelling alongside infused designs are the focal points. You will learn what it takes to bring a project from concept to completion. Utilizing Apple Final Cut Pro, Adobe After Effects and other applications to create new visual media, students will design and animate network promos and IDs, film titles and show packages, and more. A well-rounded knowledge of After Effects is greatly beneficial. Prerequisite: GDD-3222, Motion Graphics Workshop I. *Note: May be taken with another portfolio course.*

**GDD-4510-Y****Graphic Design Portfolio I: Platforms and Campaigns**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: C. Echeverria

Limited to 12 students

The goal of this course is to develop a portfolio of work that reflects design and conceptual skills across all channels, both traditional and digital. Students will create a complete digital platform, as well as a campaign to drive traffic to the platform. In the first semester, students will concept and design the fundamentals of a brand experience platform, extending across multiple channels (such as Web and mobile). Each student will also concept and design a campaign to drive traffic to the platform, also extending across multiple channels (such as social media and interactive OOH). In the spring semester, students will work in teams of advertising and design majors. The teams will collaborate to arrive at their key concepts together: Design students will own the development of the platform, and advertising students will own the development of the campaign. Prerequisite: GDD-3742, Designing the Digital Ecosystem, or equivalent.

**GDD-4510-Z****Graphic Design Portfolio I: Motion Graphics Portfolio**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Moore

This course will help students shape a body of work in motion graphics. Conceptual development, developing sound working methods, technical craft and presentation will be emphasized. In addition to producing individual projects, students will cut a demo or show reel, the industry standard for showcasing work. Each project is designed to explore a different set of possibilities and restrictions. The creative process as it pertains to motion graphics will be examined, including: research and reference gathering methods; problem-solving skills and conceptual development; written and verbal presentation skills; refining visual presentation skills through storyboards, style frames and animatics; organizational and planning skills as they relate to time-based projects; analyzing solutions based on established criteria and goals; time-based image manipulation, animation and compositing techniques.

**GDD-4510-A1**

**Graphic Design Portfolio I: Three-Dimensional Portfolio**

Tuesday 3:00-5:50

Fall semester: 3 credits

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-4510-A2**

**Graphic Design Portfolio I: Alternative Design**

Monday, Wednesday; 6:00-8:50

Fall semester: 6 credits

Instructors: L. Ballant, P. Sahre

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-4510-A3**

**Graphic Design Portfolio I**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Lee

With a strong emphasis on conceptual design, this course will help to develop strategies for the job market. Students will design and build online portfolios, which will then be presented. In addition, we will explore a range of communication techniques for professional networking through the Internet.

**GDD-4515**

**Graphic Design Portfolio II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding sections of GDD-4510 for course descriptions.

Graphic Design Portfolio

Course #	Day	Time	Instructor(s)
GDD-4515-A	M	6:00-8:50	J. Victore
GDD-4515-B	M	7:00-9:50	J. Marianek
GDD-4515-C*	Tu, Th	3:00-5:50	G. Williams
GDD-4515-D	Tu	3:00-5:50	T. Samara
GDD-4515-E	Tu	6:00-8:50	A. Duplessis
GDD-4515-F	Tu	6:00-8:50	A. Truch
GDD-4515-G	W	6:00-8:50	A. Ferguson
GDD-4515-H	W	6:00-8:50	C. Austopchuk
GDD-4515-J	W	6:00-8:50	R. Poulin
GDD-4515-K	W	6:00-8:50	L. Kitschenberg, P. Scher
GDD-4515-L	W	7:00-9:50	J. Marianek
GDD-4515-M	Th	3:00-5:50	A. Leban
GDD-4515-N	Th	6:00-8:50	TBA
GDD-4515-P	Th	6:00-8:50	C. Goldberg

\* Note: GDD-4515-C will grant 6 credits upon successful completion of this course.

Graphic Design Portfolio: Book Art, Editorial Design, Packaging/Type Design, Branding

Course #	Day	Time	Instructor
GDD-4515-R	Tu	9:00-11:50	C. Gianakos
GDD-4515-S	Tu	6:00-8:50	L. Fili
GDD-4515-T	W	12:00-2:50	R. Best
GDD-4515-V	Th	3:00-5:50	D. Kammerzell

Graphic Design Portfolio: Motion Graphics, Interactive Design

Course #	Day	Time	Instructor
GDD-4515-W	M	6:00-8:50	G. Elliott
GDD-4515-X	Tu	9:00-11:50	G. Soto
GDD-4515-Y	W	6:00-8:50	C. Echeverria
GDD-4515-Z	Th	3:00-5:50	R. Moore

Graphic Design Portfolio: 3D Design

Course #	Day	Time	Instructor
GDD-4515-A1	Tu	3:00-5:50	K. O'Callaghan

Graphic Design Portfolio: Alternative Design

Course #	Day	Time	Instructor(s)
GDD-4515-A2*	M, W	6:00-8:50	L. Ballant, TBA
GDD-4515-A3	Th	6:00-8:50	J. Lee

\* Note: GDD-4515-A2 will grant 6 credits upon successful completion of this course.

## SENIOR PROJECT COURSES

These courses are intensive one- and two-semester offerings in specialized areas. Projects are geared toward additional diversity for student portfolios.

### TWO-SEMESTER SENIOR PROJECT COURSES

Students who wish to register for the following two-semester courses must enroll for both semesters.

#### GDD-4601-A

##### Broadcast Design I

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: C. Black

This course will provide a foundation for work in broadcast design. It is a design course that explores motion and the ways in which it is created using basic design elements and procedures drawn from traditional design theories. The initial assignments are simple, structured exercises that use only the most basic graphics elements. These assignments are process-oriented and focus on maintaining a level of experimentation. More complex, conceptual pieces incorporating photography, illustration, graphics and full-motion video are created later in the course. Commercial advertising and promotion, film, video and photography are screened and surveyed regularly. An overview of special effects, compositing and video editing software will be given, but the course will remain intensely focused on design for broadcast. *Note: Open to motion graphics specialists only.*

#### GDD-4602-A

##### Broadcast Design II

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: C. Black

This is the second part of a two-semester course. Please see GDD-4601 for course description.

#### GDD-4706-A

##### MoGraph Essentials—CINEMA 4D and After Effects I

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Ruesta

Whether your field of work is print, advertising, graphic design, film, or motion graphics, MAXON CINEMA 4D gives you all the tools you need to make your ideas reality. Students can create 3D elements for storyboards, animations and designs. The software's intuitive interface and logical workflow make it possible for those new to 3D artistry to dive right in. In this course CINEMA 4D will be used for enhancing animation to go hand-in-hand with Adobe After Effects. Students will start by learning the application and working on real world projects ranging from a logo animation to a full television promo spot. *Note: Students must have prior knowledge of Adobe After Effects or must be concurrently attending an After Effects course. Open to senior advertising and graphic design majors, motion graphics specialists, and junior and senior computer art, computer animation and visual effects majors.*

#### GDD-4707-A

##### MoGraph Essentials—CINEMA 4D and After Effects II

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Ruesta

This is the second part of a two-semester course. Please see GDD-4706 for course description.

## ONE-SEMESTER SENIOR PROJECT COURSES

#### GDD-4701

##### Production Studio for the Graphic Designer

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 projects both in the classroom and then watch the final production on-site at A to A Studio Solutions, Ltd., 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 inkjet proofers and large-format digital printers to high-resolution film negatives. 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 InDesign, Illustrator and Photoshop. *Note: Open to senior advertising and graphic design majors only.*

Course #	Day	Time	Semester
GDD-4701-A	Th	12:00-2:50	fall
GDD-4701-B	F	12:00-2:50	fall
GDD-4701-C	Th	12:00-2:50	spring
GDD-4701-D	F	12:00-2:50	spring

#### GDD-4702 (previously GDD-3218)

##### Website Design

One semester: 3 credits

Creating innovative websites 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 websites for their final project. *Note: This course does not teach programming. Open to senior graphic design majors only.*

Course #	Day	Time	Semester	Instructor
GDD-4702-A	Tu	9:00-11:50	fall	K. Talbott
GDD-4702-B	Tu	9:00-11:50	fall	G. Greenwood
GDD-4702-C	Tu	6:00-8:50	fall	I. Rodriguez
GDD-4702-D	Tu	9:00-11:50	spring	K. Talbott
GDD-4702-E	Tu	9:00-11:50	spring	G. Greenwood
GDD-4702-F	Tu	6:00-8:50	spring	I. Rodriguez

#### GDD-4704

##### Website Design Portfolio

Tuesday 6:00-8:50

One semester: 3 credits

Instructors: P. Ciccotto, G. Greenwood

This is an intensive web design critique course aimed toward conceptualizing and creating diverse, advanced website designs that are production ready. Motion graphics and animation storyboarding for the Web will be covered. Extra technical assistance in HTML and Adobe 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 website design project from concept to completion. *Note: Open to senior graphic design majors only.*

Course #	Semester
GDD-4704-A	fall
GDD-4704-B	spring

**GDD-4709** (previously GDD-3203)

**Introduction to Maya and Match Moving**

Monday 3:00-5:50

One semester: 3 credits

Lab fee: \$250

Instructor: A. Behar

The integration of 3D elements in film and television has become standard in the modern postproduction pipeline. To incorporate these 3D effects with live-action footage match moving, the insertion of virtual objects into real footage with the correct position, scale, orientation and motion (in relation to the photographed objects) is used. This is often the case when you need to add an effect to an actor's face, attach a CG object to a moving vehicle, or even add lip-sync to an animal's performance. This course will introduce the fundamentals of Autodesk Maya. Topics will include lighting, modeling, rigging, simple animation, creating effects and rendering. We will then address match moving and examine the best methods of tracking a live-action plate, creating a camera solution, using that solution to drive an object's animation in Maya and how to properly evaluate the results. Advanced object-tracking techniques will be discussed such as how to resolve an object's motion when the camera is also in motion. Finally, the course will cover compositing the CG elements with the live-action footage. There will be assigned group projects to learn a variety of techniques. Working in groups will parallel the collaborative professional industry practice. *Note: Open to senior advertising and graphic design majors only.*

**Course # Semester**

GDD-4709-A fall

GDD-4709-B spring

**GDD-4714**

**Designing a Business**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: L. Singer

If you have an entrepreneurial spirit, this course is for you. It will be a comprehensive experience for anyone who wants to learn the skills it takes to make a business idea become a business reality. We will cover the steps to bring an idea to the marketplace: defining the concept for a business or product of your choice, designing the prototype and corporate identity for your company, writing a business plan and the basic legal requirements to open a business and protect your intellectual property. The final step will be the art of the pitch. Guest speakers will offer their guidance and input.

**Course # Semester**

GDD-4714-A fall

GDD-4714-B spring

**GDD-4722**

**Type Design**

Wednesday 3:00-5:50

One semester: 3 credits

Instructor: H. Condak

This 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. We will rigorously pursue the key areas for a successful outcome of projects: a strong sense of composition, the elements of typography, aesthetic principles and visual experimentation. *Note: Open to senior advertising and graphic design majors only.*

**Course # Semester**

GDD-4722-A fall

GDD-4722-B spring

**GDD-4732**

**Typography and the Portfolio**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: H. Condak

This course is designed for students who would like special assistance with their typography as it relates to their portfolio projects. Guidance and direction are given in the choice of type and the best application as circumscribed within the contextual framework of the student's design originating from a given portfolio assignment. The objective of which is to achieve the best possible typographic solution helping to enhance the finished work. The course is useful to those students who feel unsure of their type skills and very beneficial to those who are confident but want guidance in the more subtle aspects of achieving typographic excellence in their work. This course is an adjunct or auxiliary to the primary portfolio course and critiques of work remain within the domain of the portfolio instructor.

**Course # Semester**

GDD-4732-A fall

GDD-4732-B spring

**GDD-4742** (previously GDD-3466)

**Poster Design**

One semester: 3 credits

Please refer to the individual course descriptions that follow.

Course #	Day	Time	Semester	Instructor
GDD-4742-A	M	12:00-2:50	fall	T. Palladino
GDD-4742-B	Th	3:00-5:50	fall	K. Maley
GDD-4742-C	M	12:00-2:50	spring	T. Palladino
GDD-4742-D	Th	3:00-5:50	spring	K. Maley

**GDD-4742** (previously GDD-3466)

**Poster Design**

Monday 12:00-2:50

One semester: 3 credits

Instructor: T. Palladino

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. *Note: Open to senior graphic design majors only.*

**Course # Semester**

GDD-4742-A fall

GDD-4742-C spring

**GDD-4742** (previously GDD-3466)

**Poster Design**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: K. Maley

This course will encourage students to trust their personal visuals and design voices. We will cover a multitude of topics and themes through creating eye-catching posters. The tone of our weekly critiques will resemble a workshop: articulating, administering and offering possible ways to further enhance the information needing to be conveyed. Unconventional methods of research, study and participation will be exercised. Assignments will vary and range from experimental projects to realized works. *Note: Open to senior graphic design majors only.*

**Course # Semester**

GDD-4742-B fall

GDD-4742-D spring

**GDD-4746****Differentiate or Die: How to Get a Job When You Graduate**

One semester: 3 credits

Instructor: D. Millman

You are about to graduate, and you might not have relatives that work at Apple or Google. You need to know how to sell, present, cold-call and talk about money to get a job. This course will address how to make a presentation with conviction and meaning; write a project proposal and how to talk about compensation; develop a unique point of view about design or advertising; craft a powerful résumé; sell your design services in the “real” world with more confidence and success; create persuasive, honest, and effective design presentations, and set yourself up to succeed after graduation. *Note: Open to senior advertising and graphic design majors only. This course will be held at Sterling Brands, 350 Fifth Avenue.*

Course #	Day	Time	Semester
GDD-4746-A	M	6:00-8:50	fall
GDD-4746-B	Tu	6:00-8:50	spring

**GDD-4752****Life Insurance**

Monday 6:00-8:50

One semester: 3 credits

Instructor: D. Jaeger

After learning how to draw, sculpt and shape the mind with words and visuals, the skill of winning and keeping a desired first job is often overlooked. This course will increase your likelihood of survival in the marketplace. Students will use online portfolio tools, social media, invented media, harnessed serendipity and common sense to bring their work to the attention of groups that are likely to employ them. How to edit work, acquire information on potential employers and grow a professional network are all included. Throughout the semester, emphasis will be placed upon how to survive and succeed in any creative climate. Each session will be held at a different location. *Note: This course is open to advertising and graphic design majors only.*

Course #	Semester
GDD-4752-A	fall
GDD-4752-B	spring

**GDD-4754****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.

*Note: Registration for this course is by invitation only.*

Course #	Semester
GDD-4754-A	fall
GDD-4754-B	spring

**ADD-4959-A / GDD-4959-A****Independent Study**

One semester : 3 credits

Junior or senior students who wish to pursue a special project not covered by the parameters of their department’s curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA, and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester.

**ADD-4999-A****Advertising Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

**GDD-4999-A****Graphic Design Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.



## ADVERTISING AND GRAPHIC DESIGN FACILITIES ACCESS FOR ALL DEPARTMENTS

Some of the facilities in the BFA Advertising and Graphic Design Department are available to students in other departments. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

### GDD-Access

#### Digital Imaging Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

For undergraduate 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 courses.*

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

### GDG-Access

#### Digital Imaging Center Access: Graduate Students

One semester: no credit

Access fee: \$500

For graduate 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 courses.*

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

## BFA FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to undergraduate students, who are interested in using the Printmaking Workshop, the Sculpture Center or the Fine Arts Digital Lab. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Undergraduate students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FID-Access-A	fall	9/12 through 10/28
FID-Access-B	fall	10/31 through 12/16
FID-Access-C	spring	1/9 through 2/24
FID-Access-D	spring	2/27 through 4/20

### FSD-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and 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 courses.*

Course #	Semester	Dates
FSD-Access-A	fall	9/12 through 10/28
FSD-Access-B	fall	10/31 through 12/16
FSD-Access-C	spring	1/9 through 2/24
FSD-Access-D	spring	2/27 through 4/20

### FGD-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$275

Undergraduate 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 courses.*

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

# Department of Art History

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

Courses listed in alphanumeric 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	L. Gamwell
AHD-1010-2A	Th	9:00-11:50	fall	S. Ginsburg
AHD-1010-3A	M	3:00-5:50	fall	A. Wooster
AHD-1010-01	F	12:00-2:50	fall	L. Gamwell
AHD-1010-02	Th	9:00-11:50	fall	R. Mahoney
AHD-1010-03	F	9:00-11:50	fall	T. O'Connor
AHD-1010-04	F	9:00-11:50	fall	L. Gamwell
AHD-1010-05	Th	3:00-5:50	fall	R. Sarkissian
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	L. Lorance
AHD-1010-11	Th	12:00-2:50	fall	T. Kostianovsky
AHD-1010-12	F	3:00-5:50	fall	S. Ginsburg
AHD-1010-13	F	3:00-5:50	fall	R. McGarry
AHD-1010-14	Tu	3:00-5:50	fall	S. Skurvida
AHD-1010-15*	Tu	3:00-5:50	fall	H. Werschkul
AHD-1010-16**	Th	9:00-11:50	fall	TBA
AHD-1010-17	Tu	9:00-11:50	spring	L. Lorance
AHD-1010-18	M	9:00-11:50	spring	M. Denton

\* *Note: AHD-1010-15 will not be made available until AHD-1010-01 through AHD-1010-14 have reached capacity.*

\*\* *Note: AHD-1010-16 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 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	L. Lorance
AHD-1015-B	Tu	6:00-8:50	spring	A. Wooster
AHD-1015-1A	Th	9:00-11:50	spring	L. Gamwell
AHD-1015-2A	Th	9:00-11:50	spring	S. Ginsburg
AHD-1015-3A	M	3:00-5:50	spring	A. Wooster
AHD-1015-01	F	12:00-2:50	spring	L. Gamwell
AHD-1015-02	Th	9:00-11:50	spring	R. Mahoney
AHD-1015-03	F	9:00-11:50	spring	T. O'Connor
AHD-1015-04	F	9:00-11:50	spring	L. Gamwell
AHD-1015-05	Th	3:00-5:50	spring	R. Sarkissian
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	L. Lorance
AHD-1015-11	Th	12:00-2:50	spring	T. Kostianovsky
AHD-1015-12	F	3:00-5:50	spring	S. Ginsburg
AHD-1015-13	F	3:00-5:50	spring	R. McGarry
AHD-1015-14	Tu	3:00-5:50	spring	S. Skurvida
AHD-1015-15*	Tu	3:00-5:50	spring	H. Werschkul
AHD-1015-16*	Th	9:00-11:50	spring	TBA
AHD-1015-17**	M-F	3:00-5:50	summer	L. Lorance
AHD-1015-18**	M-F	3:00-5:50	summer	TBA

\* *Note: AHD-1015-15 will not be made available until AHD-1015-01 through AHD-1015-14 have reached capacity. AHD-1015-16 will not be made available until all other sections have reached capacity.*

\*\* *Note: Summer semester dates for AHD-1015-17 and AHD-1015-18 are subject to change. Please refer to general foundation programs 17 and 18 in the Advertising and Graphic Design section of this book for tentative summer semester schedules.*

## AHD-1030-A Visuality and Modern Art I

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: I. Taube

This is the first of a two-part course that will examine the interconnections among modern art, modernity and visuality. Topics will include the historical development of "modern" vision, the impact of photography and film on visualization, and the decline of realism and the emergence of abstraction. The goal of the course is to bring together historical, philosophical, scientific and technological studies of visuality and relate them directly to "modern" artistic practice. *Note: Open to Visual and Critical Studies majors only.*

## AHD-1035-A Visuality and Modern Art II

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: I. Taube

This is the second part of a two-semester course. Please see AHD-1030 for course description.

**AHD-1040****History and Theory of Modern Art I**

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the “modern,” modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
AHD-1040-HP1	Tu	10:30-11:55	I. Taube
AHD-1040-HP2	Tu	9:00-10:25	I. Taube
AHD-1040-HP3	M	9:00-10:25	B. Ides

*Note: AHD-1040-HP3 will be made available after the other sections of this course have been filled.*

**AHD-1045****History and Theory of Modern Art II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description.

Course #	Day	Time	Instructor
AHD-1045-HP1	Tu	10:30-11:55	I. Taube
AHD-1045-HP2	Tu	9:00-10:25	I. Taube
AHD-1045-HP3	M	9:00-10:25	B. Ides

*Note: AHD-1045-HP3 will be made available after the other sections of this course have been filled.*

**AHD-1050-A****History of Film I**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Sinha

Serving as an introduction to theatrical motion pictures, this course 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 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

**AHD-1055-A****History of Film II**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Sinha

A continuation of AHD-1050, History of Film I, this course will examine the history of motion pictures from the ascendancy of the studio system, through effects of World War II on the film industry to 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 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

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

Course #	Day	Time	Semester	Instructor
AHD-1060-60	W	9:00-11:50	fall	M.J. Marks
AHD-1060-61	Tu	12:00-2:50	fall	P. Kloehn
AHD-1060-62	W	9:00-11:50	fall	P. Kloehn
AHD-1060-63	Tu	9:00-11:50	fall	P. Kloehn
AHD-1060-64	Tu	3:00-5:50	fall	M.J. Marks
AHD-1060-65	M	12:00-2:50	fall	M.J. Marks
AHD-1060-66	Tu	9:00-11:50	fall	S. Suchma
AHD-1060-67	Tu	9:00-11:50	fall	T. Williams
AHD-1060-68	Tu	12:00-2:50	fall	B. Young
AHD-1060-69	M	3:00-5:50	fall	M. Gal
AHD-1060-70	M	3:00-5:50	spring	L. Blyth

**AHD-1065****History of Photography II**

One semester: 3 credits

This is the second part of a two-semester 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. Please refer to the Photography Department section of this book for information on foundation-year requirements. Other students should refer to AHD-3003, The Aesthetic History of Photography.*

Course #	Day	Time	Semester	Instructor
AHD-1065-60	W	9:00-11:50	spring	M.J. Marks
AHD-1065-61	Tu	12:00-2:50	spring	P. Kloehn
AHD-1065-62	W	9:00-11:50	spring	P. Kloehn
AHD-1065-63	Tu	9:00-11:50	spring	P. Kloehn
AHD-1065-64	Tu	3:00-5:50	spring	M.J. Marks
AHD-1065-65	M	12:00-2:50	spring	M.J. Marks
AHD-1065-66	Tu	9:00-11:50	spring	S. Suchma
AHD-1065-67	Tu	9:00-11:50	spring	T. Williams
AHD-1065-68	Tu	12:00-2:50	spring	B. Young
AHD-1065-69	M	3:00-5:50	spring	M. Gal
AHD-1065-70*	M-F	12:00-2:50	summer	L. Blyth

\* *Note: Summer semester dates for AHD-1065-70 are subject to change. Please refer to photography foundation program 11 the undergraduate Photography section of this book for tentative summer semester schedules.*

**AHD-1070****Film History and Criticism**

Fall semester: 3 credits

Instructor: P. Cronin

Through an interdisciplinary approach to contemporary theoretical discourses of cinema, the goal of this course is to familiarize students with the formal and stylistic features of film history and analysis. We will examine forms of interpretation and subjects of representation via the evolution of the cinema. Beginning with the Lumière brothers, Georges Méliès and the early works of D. W. Griffith, we will trace the historical development of film with an exploration of genres that include American silent comedies, German expressionism, surrealism and Soviet formalism. Classical Hollywood films and the establishment of the studio system will also be examined. The final segment of the course will be devoted to an analysis of postwar European masters such as Rossellini, Truffaut, Godard, Bergman, Fellini and Antonioni.

Course #	Day	Time
AHD-1070-40	Th	3:00-6:50
AHD-1070-41	M	3:00-6:50
AHD-1070-42	M	3:00-6:50
AHD-1070-43	Th	3:00-6:50
AHD-1070-44	M	3:00-6:50
AHD-1070-45	M	3:00-6:50
AHD-1070-46	M	3:00-6:50
AHD-1070-47	Th	3:00-6:50
AHD-1070-48	Th	3:00-6:50
AHD-1070-49	Th	3:00-6:50

**AHD-1080-A****History of Animation I**

Wednesday 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 why animation deserves to be seen as perhaps the most complex art form. *Note: AHD-1080 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

**AHD-1085-A****History of Animation II**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: H. Beckerman

This is the second part of a two-semester course. Please see AHD-1080 for course description. *Note: AHD-1085 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

**AHD-1170-51 through AHD-1170-54****Animation: From McCay to Burton**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: H. Beckerman

Animation milestones will be screened and examined in this course. We will begin with pioneer animators, such as Winsor McCay, Disney, Fleischer and Lantz to study their techniques, and then discuss the works of several contemporary innovators, including Cameron and Burton. Students will view both rare and important animated films that have influenced the direction of animation during the past one hundred years.

**AHD-1210 / AHI-1210****Modern and Contemporary Art I**

Fall semester: 3 credits

This is the first of a two-part course that will examine the interconnections among modern art, modernity and visuality. We will examine the major artworks and figures, as well as critical issues in the arts from approximately the end of the 19th century to the present. Topics will include the historical development of "modern" vision, the decline of realism and the emergence of abstraction. The goal of the course is to bring together art historical, scientific and technological studies of the 20th century and relate them to contemporary artistic practice. *Note: AHD-1210-31 through AHD-1210-34 are open to computer art, computer animation and visual effects majors only. AHI-1210-E is only open to international students whose first language is not English. Foundation-year students must register for the section of AHD-1210 that corresponds with their foundation program. Please refer to the Computer Art, Computer Animation and Visual Effects Department section of this book for information on foundation-year requirements.*

Course #	Day	Time	Instructor
AHD-1210-31	M	12:00-2:50	S. Skurvida
AHD-1210-32	Tu	3:00-5:50	J. Harris
AHD-1210-33	M	9:00-11:50	B. Young
AHD-1210-34	M	12:00-2:50	D. Goldberg
AHI-1210-E*	Th	6:00-8:50	L. Smith

\* *Note: AHI-1210-E, Modern and Contemporary Art I, is available only to international students whose first language is not English. Registration is by placement only; please consult with your academic advisor.*

**AHD-1215 / AHI-1215****Modern and Contemporary Art II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see AHD-1210 / AHI-1210 for course description.

Course #	Day	Time	Instructor
AHD-1215-31	M	12:00-2:50	S. Skurvida
AHD-1215-32	Tu	3:00-5:50	J. Harris
AHD-1215-33	M	9:00-11:50	B. Young
AHD-1215-34	M	12:00-2:50	D. Goldberg
AHI-1215-E*	Th	6:00-8:50	L. Smith

\* *Note: AHI-1215-E, Modern and Contemporary Art II, is available only to international students whose first language is not English. Registration is by placement only; please consult with your academic advisor.*

**AHD-2003-A****Highlights of European Animation**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Kosarin

The historical and artistic developments of European animation, from its 19th-century parlor toy origins to contemporary films, will be surveyed in this course. We will sample the earliest animation by silent-film pioneers Emile Cohl and Ladislav Starevich, and see how Lotte Reiniger produced the first known full-length animated feature in 1926. The immense artistic growth and diversification of animation since World War II and the emergence of many of animation's most brilliant and influential masters will be discussed.

**AHD-2006-A****A World of Animation**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: H. Beckerman

American animation has greatly influenced animators from around the globe, and has in turn been affected by creative animators from everywhere. What is the relationship between Betty Boop and animé? What impact did the work of European animators have on cartoon design as well as Walt Disney's *Fantasia*? Were there animated feature films before *Snow White and the Seven Dwarfs*? In this course, a worldwide selection of cartoon shorts and animated features are screened and discussed. Students will research and write on American and global animation to develop an appreciation for the original and distinct contributions of international animators.

**AHD-2010****Art of the Premodernist World**

Fall semester: 3 credits

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. Discussion, slide presentations and museum visits are a part of the course. Topics include art and ritual, idealism and beauty, iconoclasm and theories of God. *Note: Open to visual and critical studies majors and honors program students only. Successful completion of AHD-2010 will exempt Honors Program students from AHD-1010 and AHD-1015, Survey of World Art I and II.*

Course #	Day	Time	Instructor
AHD-2010-HP1	Tu	6:00-8:50	L. Small
AHD-2010-HP2	Th	9:00-11:50	P. Rocco

**AHD-2020 / AHI-2020****Modern Art Through Pop I**

One semester: 3 credits

Please refer to individual course descriptions that follow.

Course #	Day	Time	Semester	Instructor
AHD-2020-A	M	9:00-11:50	fall	L. Lorance
AHD-2020-B	M	12:00-2:50	fall	J. Avgikos
AHD-2020-C	M	6:00-8:50	fall	A. Wooster
AHD-2020-D	Tu	12:00-2:50	fall	T. O'Connor
AHD-2020-E	W	9:00-11:50	fall	M. Martegani
AHD-2020-F	W	3:00-5:50	fall	M. Martegani
AHD-2020-G	Th	12:00-2:50	fall	D. Goldberg
AHD-2020-H	Th	3:00-5:50	fall	J. Harris
AHD-2020-J	M	6:00-8:50	spring	S. Ginsburg
AHI-2020-E1*	Th	6:00-8:50	fall	L. Smith

\* *Note: AHI-2020-E1, Modern Art Through Pop I, is available only to international students whose first language is not English. Registration is by placement only; please consult with your academic advisor.*

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

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: L. 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 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-D****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-E****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, 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 starts 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-F****Modern Art Through Pop I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Martegani

See AHD-2020-E for course description.

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

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Harris

This course presents an introduction to the major movements and tendencies in modern art produced in Europe and the United States from the mid-19th century through the mid-20th century, including realism, impressionism, postimpressionism, symbolism, fauvism, cubism, futurism, expressionism, Dadaism, surrealism, abstract expressionism and pop art. Topics to be addressed include: the invention of photography, collage and the found object; the contested concepts of the “modern”; modernism and primitivism; and the emergence of abstraction.

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

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: S. Ginsburg

The emergence of the ‘modern’ in the middle of the 19th century is the starting point for this course in which there will be a careful examination of the works of Manet, Monet, the impressionists and postimpressionists. The first semester will end with early 20th-century explorations into Fauvism, expressionism and cubism. The social, political and cultural context in which the art is made will serve as the basis of the lectures readings. The second semester will examine the spread of cubism and continue with major artists of 20th-century art movements such as constructivism, Dada, surrealism and abstract expressionism.

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

One semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of AHD-2020 for course description.

Course #	Day	Time	Semester	Instructor
AHD-2025-A	M	9:00-11:50	spring	L. Lorance
AHD-2025-B	M	12:00-2:50	spring	J. Avgikos
AHD-2025-C	M	6:00-8:50	spring	A. Wooster
AHD-2025-D	Tu	12:00-2:50	spring	T. O’Connor
AHD-2025-E	W	9:00-11:50	spring	M. Martegani
AHD-2025-F	W	3:00-5:50	spring	M. Martegani
AHD-2025-G	Th	12:00-2:50	spring	D. Goldberg
AHD-2025-H	Th	3:00-5:50	spring	J. Harris
AHD-2025-J	M	6:00-8:50	fall	S. Ginsburg
AHI-2025-E1*	Th	6:00-8:50	spring	L. Smith

\* Note: AHI-2025-E1, *Modern Art Through Pop II*, is available only to international students whose first language is not English. Registration is by placement only; please consult with your academic advisor.

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

Wednesday 3:00-5:50

One 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 and AHD-2068-B.*

Course #	Semester
AHD-2068-C	fall
AHD-2068-D	spring

**AHD-2070****International Cinema**

Friday 12:00-2:50

One semester: 3 credits

Fee: \$50 per semester

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. *Note: The course sections below are cross-listed with AHD-2070-A and AHD-2070-B.*

Course #	Semester
AHD-2070-C	fall
AHD-2070-D	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 various graphic design movements from art nouveau and Jugendstil to De Stijl and Dada; from the impact of the Bauhaus to the fervor of the streamlined 1930s; from the 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	M	9:00-11:50	fall	C. Goldberg
AHD-2127-B	Tu	9:00-11:50	fall	P. Shaw
AHD-2127-C	W	9:00-11:50	fall	E. Baker
AHD-2127-D	W	12:00-2:50	fall	C. Mauner
AHD-2127-E	F	9:00-11:50	fall	C. Mauner
AHD-2127-F	M	9:00-11:50	spring	C. Goldberg
AHD-2127-G	Tu	9:00-11:50	spring	P. Shaw
AHD-2127-H	W	12:00-2:50	spring	C. Mauner
AHD-2127-J	W	6:00-8:50	spring	E. Baker
AHD-2127-K	F	9:00-11:50	spring	C. Mauner

**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-2136****What's Your Type?**

Thursday 12:00-2:50

One semester: 3 credits

Instructor: L. McCormick

There's something magical about the alphabet—its capacity to change shape and style, to express purpose and suggest mood, to be formal and informal, elegant and ugly, classical and romantic, delicate and robust. Although we live in a digital age, with access to a wealth of fonts, there is a movement in typography to revert back to the handwritten alphabet. We see it on the street, stenciled and sprayed. We see it in signage and labels, and on our grocery lists. This course begins with the history of typography and will examine its different movements to the present. Students will complete a series of digital and handwritten typographical assignments and develop their own alphabet. *Note: Open to students from all disciplines. No prior experience with type is required; students should possess an experimental attitude.*

**Course # Semester**

AHD-2136-A fall

AHD-2136-B spring

**AHD-2143-A****History of Audio Culture**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: M. Capio

This course aims to familiarize students with the broad field of "audio culture" and acquaint them with current debates and issues in this area. In doing so, the course will survey the history of "audio culture" from the vantage point of recent sound installation, and introduce students to intellectual and political questions that coincide with its growing visibility and influence in the contemporary art context. Through readings, listening and discussions, we will address various issues raised by sound-based work by situating research strategies and listening practices within a predominately visual culture. We will consider ways of thinking historically and culturally about sound and listening with an interdisciplinary approach to art history. Whether students listen to Glitch, Japanese Noise, Ambient Music, Microtonal, Music Concrète or Stochastic Music, the course objective will be focused on locating how these various practices in sound inform familiar art movements like Futurism, Dada, minimalism, Fluxus and Situationism. Accordingly, we will focus on artists that include John Cage, Karlheinz Stockhausen, Björk, Sonic Youth, Merzbow, Brian Eno, Steve Reich, Animal Collective and Laurie Anderson. There will be weekly lectures and discussions, and occasional creative or experimental in-class projects and a semester-long project will be included.

**AHD-2146-A****The Grammar of the Exhibition**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Capio

Everywhere we turn these days, there seems to be a new book by curators on curators and curating, analyzing the circumstances of their production, critically assessing approaches used to frame contemporary artistic practice or questioning the exhibition models currently in use. How do we explain the recent shift in artistic production that is increasingly framed by curatorial practice? It seems that more and more, the subject of exhibitions tends not to be about the display of artworks, but the way exhibitions frame their own conditions of production as a work itself. What are the implications for artists who increasingly reflect on the exhibition "form" and the visibility of research processes and development in the art context? To address this and other questions, this course will explore the exhibition form and its position in recent artistic practices to address the conventions, potential meanings, strategies of display and audiences that curators and artists integrate into the exhibition-making process. Accordingly, the course hopes to contextualize the historical implications of curatorial practices that stretch from the early 20th century to the present. Special attention will be given to the following curators and artists: Hans Ulrich Obrist, Emily Pethick, Jens Hoffmann, Anton Vidokle, Daniel Buren, Group Material, Monument to Transformation, Zak Keyes, Jean-Francois Lyotard, Nicolaus Schafhausen, Nikolaus Hirsch, Markus Miessen, Aby Warburg, Alexander Dörner. Weekly lectures and discussions, and occasional trips to exhibitions and galleries are included. Students will undertake a semester-long project.

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

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: P. Werner

In practice as in theory, the concept of drawing contains two somewhat contradictory narratives. The first is the theory and practice of European drawing in the period between the late Middle Ages and the French Revolution, the time when "drawing" became a clearly defined genre. The second is the infinite number of variations in the practice of this genre, such as cartoon, tattoo, graffiti, architectural drawing and "painterly" painting. This course spotlights those aspects of the history of drawing most relevant to present-day artists and art historians—history of techniques, problems of connoisseurship, evolution of theory and systems of representation. We will analyze concepts that include "calligraphic," "linear" and "spontaneity" in a historical context, as much to understand where we are going as where we have been. *Note: The first session of this course will meet at SVA. Some sessions will be held at The Metropolitan Museum of Art.*

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

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: S. Lam

Beginning with the modernist era, we will discuss how the human body was staged and represented as an artwork. We will address the 1960s and '70s when the artist's own body was considered an artwork through the use of rituals, task-based actions and "masochistic" endurance-based procedures. We will also look at such performers as Marina Abramovic, Yoko Ono, Carolee Schneemann, Chris Burden, the Viennese Actionists, Bruce Nauman and Vito Acconci. Lastly, we will shift the emphasis from the body as a passive object to that of an active medium, looking at the works of Coco Fusco and Andrea Fraser, among others.

**AHD-2213-A****Film Noir**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Frumkes

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 1930s, film noir reached its zenith in the postwar America of the 1940s 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 3:00-5:50

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-2229-A****Neo Avant-Garde: Art Between 1955 and 1975**

Day/Time: TBA

Spring semester: 3 credits

Instructor: M. Marks

This course will trace artistic practices during two decades that redefined the very nature of art. Beginning with Jasper Johns and Robert Rauschenberg, it will examine other major figures and movements including pop and minimalism, Fluxus and Happenings, conceptual art and postminimalism, "pictures" generation and early forms of institutional critique. We will discuss key concepts (such as "site-specific" work, "deskilling," the "post-studio" and the "death of the author") that were central to the work and its legacy for more recent art. The course will also locate precedents for this art in the historical avant-garde of the 1920s.

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

One semester: 3 credits

Instructor: E. Arctander

A survey of the art created within the 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 12:00-2:50

Spring 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-2261-A****What is Latin American Art?**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: C. Stellweg

Beginning with an introduction to the ideas that have typified the art from Latin America, this course will explore how the European encounter with the Americas' vast indigenous cultural models radically altered, transformed and revolutionized art on both continents. Latin America's cultural interaction with European and U.S. cultural centers, the mutual confrontations of high art and popular culture and relationships between Euro-American and local formal styles will also be addressed. We will study contemporary artists from the United States and Europe in terms of their connections to pre-Columbian and Colonial urban art and culture. Latin American modernism from 1900 to 1945 will be covered to see how ideas and influences traveled back and forth across the Atlantic, enriching the art of the Western Hemisphere—beyond traditional boundaries and geographic borders. Emphasis will be placed on the artistic production of certain countries, such as Mexico, Brazil, Argentina and Cuba. The effects of colonialism and modernization on the art from Latin America will also be discussed.

**AHD-2277-A****Chinese, Japanese and Korean Art**

Tuesday 9:00-11:50

Fall 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-2296-A****Introduction to Film Art and Aesthetics**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: S. Anton

Film is arguably the *lingua franca* of contemporary media culture, even as it continues to multiply and morph into a variety of distinct cinemas. This course will introduce the basic elements of film art and aesthetics by tracing a historical arc from silent film to contemporary digital media. We will study works by the Lumière Brothers, Griffith, Eisenstein, Keaton, Vertov, Welles, Buñuel, Billy Wilder, Hitchcock, Godard, Ozu, Marker, Eastwood, Tarantino, Hsien, and others. Each film will be paired with readings that explore aspects of film such as montage, narrative, shot, genre and sound, as well as questions of film ideology,

politics and philosophy. We will also consider works of contemporary art that depart from traditional cinema and how new media innovations are transforming the language and concepts of classical film.

**AHD-2297-A****The Art of the Remake**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: S. Anton

This course will explore the idea and process of adaptation in works of literature, art, film and music. In addition to thinking about how authors and artists interpret, transform and remake previous works, we will consider the inherent possibilities and limitations of moving between literature, visual art, music and film. Works considered will include Shakespeare, Titian, Brecht, Wolcott, Tarantino, Luhmann, Kaufman, and others. What is an original? What is the relation between imitation and originality? How do specific arts and media shape our understanding of the stories they wish to convey? We will also read critical writing by Barthes, Benjamin, Hutcheon, and others.

**AHD-2302-A****History of Video Art I: 1965 to 1985**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: D. Ross

What is referred to as "video art" has become a ubiquitous feature of 21st-century art practice, yet it is an art form whose emergence is still a relatively fresh aspect of contemporary art history. This course will explore the origins of video art, examining its sources in film, photography and performance art. Through screenings of key works; discussion with artists, critics and curators, and in directed readings, students will be exposed to important works and individuals associated with the first two decades of video. Special attention will be paid to an understanding of the cultural and social context that supported the emergence of video art. We will focus upon the evolution of video art from both a technological perspective as well as the development of a video's critical and institutional framework. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Stan, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, TVTV, Videofreex, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

**AHD-2303-A****History of Video Art: 1985 to Present**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: D. Ross

As video art became more widely accepted and the tools became increasingly affordable and available, the medium quickly emerged as a primary site for the global dialogue that characterizes contemporary art practice. Among the topics to be addressed in this screening, lecture and discussion course will be the emergence of Asian, Latin American and European Video Art, the continued development of sculptural video installation work, the emergence of the market for video art. The blurring of the lines among video art digital art forms, digital cinema and art made for the Internet will also be addressed. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Stan, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, TVTV, Videofreex, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.



**AHD-2336-A****When Wasn't Modernism?**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Matlin

This course seeks to tell a different story about modernism than the one traditionally heard. Like all proper stories it will have a beginning, but where the end should be comes into question. To confine modernism to a particular period, to say that the modernists were somehow special in their feelings, is to disregard the emotional sensitivity and yearnings of those that came before them and those who will feel in the future. Therefore, this course posits that modernism began in the late 18th century and continues today. We will move chronologically from the Enlightenment to Romanticism to Transcendentalism to the present, and try to locate what exactly modernism means through an investigation of the art and philosophy of these different time periods. The goal is for students to expand their understanding of what modernism is while at the same time learning to question the easy definitions that have been thrust upon it. We will supplement class time with trips to galleries and museums as means of understanding these ideas in the wider art world.

**AHD-2364-A****John Coltrane: Jazz, Zen and Action Painting**

Fall semester: 3 credits

Instructor: R. Morgan

Thursday 9:00-11:50

One of the foremost and celebrated jazz musicians of the 20th century, John Coltrane opened a threshold of musical innovations that touched deeply upon other areas of artistic expression and philosophical knowledge. Considered by many as one of the first American jazz musicians whose technical artistry broadened the scope of multiculturalism, Coltrane was a premier figure in the neo-avant-garde of the 1950s and '60s. His improvisations matched the spiritual spontaneity of Zen Buddhism and the improvisations of action painters like Pollock, Kline, Motherwell, De Kooning and Michael Goldberg. Although the composer John Cage is often cited as the musician who brought Zen into music, Cage denied the validity of jazz in his "chance operations." This bias did not account for the achievement of Coltrane, who understand the principles of Zen on an improvisational level and thereby influenced not only the direction of experimental music and Beat poetry (Allen Ginsberg, Jack Kerouac, and Jack Micheline), but also the action painters of the New York School. Readings will include works by J.C. Thomas, D.T. Suzuki, John Cage, Jack Kerouac and Dore Ashton. The course will include lectures, discussions and media, such as videos of performances by Coltrane, and interviews with musicians, poets, Zen philosophers and painters. Each student will produce a research paper on Coltrane's influence and/or affinity with a selected artist, musician and poetry, and make a presentation related to his or her topic.

**AHD-2382-A****Contemporary Painting: Representation and Abstraction, 1960 to Today**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: E. Weiner

Despite numerous death threats over the past half-century, painting has stayed alive and kicking—thanks to the artists who reinvented the medium time and again. This course will examine major developments in contemporary painting, starting in the United States with pop art. We will touch on select painters who sustained representation into the 1970s including Alex Katz, Alice Neel and David Hockney, and those in the 1980s like David Salle and Julian Schnabel, who made a loud case for large-canvas painting. We will look at the work of contemporary figurative painters like Neo Rauch and Luc Tuymans in Europe, and John Currin and Lisa Yuskavage in New York, and investigate others working with abstraction (Amy Sillman, Charline von Heyl) or concept (R.H. Quayman, Jutta Koether). Finally, the course will survey emerging artists who remix imagery from both representation and abstraction, such as Peter Doig, Cecily Brown and Dana Schutz. Through discussions and assigned readings from contemporary journals and magazines, we will come up with a malleable overview of the medium's recent history, and an understanding of the critical discourse that keeps the painting game viable.

**AHD-2596****Museum Studies**

Friday 3:00-5:50

One semester: 3 credits

Instructor: L. Gamwell

How are art collections and museums formed? Who decides what a museum exhibits? Is a museum like a bank vault filled with precious objects, or is it more like a secular cathedral? This course will address these questions by surveying the history and philosophy of art collections and museums. Topics include: public, private and corporate art collections; the conservation and preservation of art; museum architecture; installation design; traveling exhibitions; museum education programs; exhibition catalogs; museum trustees; laws that impact museums; commercial galleries and non-profit artists' spaces.

**Course # Semester**

AHD-2596-A fall

AHD-2596-B spring

**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 session.

**Course # Day Time Semester**

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: R. Frumkes

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 and 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: From Ancient Civilizations to the Middle Ages**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: Z. Amar

Using the medium of film as narrator, this course will examine historical periods and defining events to try and understand the relationships among war, art and religion. In addition to film screenings, we will also address other art forms in our quest to comprehend the ingredients that bind such disparate areas of our lives.

**AHD-2742-A****War and Religion in Art and Film: The Second Millennium**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: Z. Amar

Using the medium of film as narrator, this course will examine pivotal events in the political, artistic and religious realms throughout the second millennium. In addition to film screenings, we will also consider the triad of war, religion and art in the broader context of other artistic practices.

**AHD-2761-A****Wandering in the Boneyard: The Horror Film Genre**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Frumkes

As they say in the film biz, "horror travels." It's one of the only genres left that makes money theatrically all over the world. That's because of its psychic link with the 12- to 29-year-old audience—the age group that comprises more than half of the movie-going audience. Many of today's cinematic giants began their journeys in horror, including Francis Ford Coppola, Peter Bogdanovich, Roman Polanski and Oliver Stone. This course will explore the genesis of the horror genre and its evolution over the last hundred years, generously supported by features, clips and guest lecturers. We will examine Lon Chaney's groundbreaking work, modern masters such as George Romero, Tobe Hooper and Wes Craven, as well as European and Japanese horror films.

**AHD-2772-A****The Narrative (R)evolution: Language and Art**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: K. Rooney

Storytelling is one of the most pervasive expressions of human nature. It is also the means by which we invent, store and retain our collective and personal histories. This use of language has shifted dramatically over time, from the oral storytelling methods of the ancients to the invention of linear writing and, finally, to the advent of technology and cyberspace. How have these shifts been visualized in works of art? How has the element of language affected our notions of what art is and vice versa? By looking at contemporary artists who use oral, written

and technologically enhanced language in their work, this course will address such questions of meaning and content, and examine our role in the formation of "new" narratives. Visits to galleries and museums will supplement discussions and lectures.

**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****Comics Criticism**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: K. Worcester

This course will examine comics as an artistic medium and as a product of their social and historical context. Topics will include the superhero, horror, alternative and underground comics as well as newspaper strips. We will analyze comics using traditional techniques of literary criticism such as the study of symbolism, narrative structure, and character development, as well as visual analysis and recent innovations in literary theory such as semiotics, feminism, and post-colonialism. We will also discuss the influence of major historical events on the development of comics, shifts in audience base, and the relationship between comics as an art form and a mass medium.

**AHD-2842-A****Understanding Kitsch**

Wednesday 12:00-2:50

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: L. Lorance

How does artistic expression manifest itself in buildings? This course uses New York City as a learning laboratory to explore how buildings come to exist in the variety of forms they have taken. Through lectures, readings, tours and site visits, we will study such topics as the development of the City, changes in architectural styles, New York's use of older buildings as museums and galleries (such as the former U.S. Customs House—now the National Museum of the American Indian) and fantastic architecture. The course will correlate topics with current exhibitions and other events.

**AHD-2947****Video Game Culture**

One semester: 3 credits

Instructor: TBA

Virtual reality has entered a new realm of accessibility gained by an influx of video games and the rapidly growing game culture that surrounds them. Video games are no longer limited to arcades—they have taken over homes and traveled alongside users on buses; they have extended into the everyday world, creating normalcy out of virtual environments in public and semi-public spaces. We will examine this expansion—its negative and positive effects—and the role game culture plays in the American economy, global exports, attitudes toward violence and general consumption of our daily rituals and free time. Looking back at the short but significant history of gaming, we will explore its transformation from hobby to cultural tool. Finally, this course will address how gaming encourages group activity, serves as cultural commentary and bridges the physical gaps that separate participants and their varying identities.

Course #	Day	Time	Semester
AHD-2947-A	W	6:00-8:50	fall
AHD-2947-B	W	12:00-2:50	spring

**AHD-2953-A****Technology of Art: Inching Toward the Virtual**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: TBA

This course will examine how technological development affects works of art, media and everyday life, allowing for the potential of interactivity. The ease and accessibility of technology allows us to create artistic work more affordably and efficiently. We can adjust on the fly; fix in postproduction; and alter, duplicate or manipulate with the appropriate software. Technological advances have increased the absence of the material form, which takes shape in computer art, virtual mapping, television/TiVo, MP3/iPod, and mediated public and semi-public spaces. The result is a do-it-yourself revolution, making interactivity a more acceptable and attractive feature. As creators and receptors of art, we are both inhibited and enlightened by this technology. From YouTube to the ubiquitous MySpace phenomenon, these outlets have a positive and negative impact on how we perceive, use, and create works of art and media.

**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. Sessions 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	Instructor
AHD-3002-A	W	12:00-2:50	R. Stevens
AHD-3002-B*	Th	12:00-2:50	J. Avgikos

\* Note: AHD-3002-B is open only to GSAL students in the MFA Photography, Video and Related Media Department.

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

Thursday 12:00-2:50

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 #	Instructor
AHD-3003-A	TBA
AHD-3003-B*	J. Avgikos

\* Note: AHD-3003-B is open only to GSAL students in the MFA Photography, Video and Related Media Department.

**AHD-3060****Masters of Light**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: L. Blythe

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 a Chinese Bookie*, *Mean Streets*, *Taxi Driver*, *Goodfellas*, *Born on the Fourth of July* and *JFK*.

**AHD-3078-A****The Sublime and Transcendence**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Matlin

The concept of the sublime has fallen on hard times. Now relegated to the easy idea of the awe-inspiring, the sublime is as frequently invoked when describing a touchdown pass or a tasty dessert as it is used to describe a scenic vista. However, the sublime is more difficult to define than is often believed. The sublime is about terror, the threat of death and, if we really examine it, the sublime leads to an experience of transcendence. This course addresses the idea of the sublime as conceived by aesthetic theorists Kant and Burke, the power of transcendence promoted by artists such as Mark Rothko and Barnett Newman, and the art of the Hudson River School. We will use our investigations into past notions of the sublime in an attempt to answer questions that include "Can the sublime be depicted in contemporary pictorial art?" Discussion and lectures are supplemented by trips to galleries and museums.

**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-3137-A****Irony and Beauty**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: K. Rooney

Irony is a puzzling concept, far deeper than the dictionary definition: "Irony is the act of using words to convey a meaning that is the opposite of its literal meaning." If this were the case, all sarcasm would be irony and the truly ironic act would be nothing more than a cheap theatric. Thankfully, real irony is hard to come by. It is rooted in something more than cleverness, just as beauty is more than simply being pretty. The idea of beauty is at its core a moment of transcendence, an experience of something greater than the tangible world has to offer. When done well, irony is a concentrated disaffection with what has been presented as truth; it is a mode of rebellion. Can beauty and irony co-exist or are they mutually exclusive? Is there any irony in the paintings of Barnett Newman or is it all deadly serious? Has irony become too easy? And has beauty ceased to answer any real questions? These are the issues we will address as we try to reconcile these seeming opposites.

**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.

**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 1960s and '70s. On the other hand, we will investigate various exhibition formats, artists, audiences, narratives, circumstances and more (emphasis on the 1980s 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 starting point.

**AHD-3212-A****15 Weeks/15 Artists**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Wilson

This course will examine the influences of 15 notable post-World War II artists, one per class session. The study will include the art they created and readings of critical responses to their work, as well as their own writings. We will consider the legacies they inherited and what they have left behind in order to develop an understanding of what makes these artists some of the most important creative contributors of this era. Artists include Andy Warhol, Jackson Pollock, Joseph Beuys, Robert Smithson, Donald Judd, George Maciunas, Cindy Sherman, Richard Tuttle, Bernd and Hilla Becher, Vito Acconci, Eva Hesse and John Baldessari. Readings and research papers will be assigned.

**AHD-3404-A****Experimental Movies: 1918 to 1980**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Taubin

The history of experimental movies within the century of modernism is the focus of this course. Within the context of constructivism, surrealism and Dada we will examine the first avant-garde cinema—films produced in Europe and the Soviet Union between 1920 and 1930. Then we will look at experimental film in the U.S. between 1944 and 1980 in relation to abstract expressionist, minimalist and conceptual art. Filmmakers to be studied include: Vertov, Buñuel, Dulac, Man Ray, Deren, Brakhage, Snow, Lynch, Van Sant. Students are required to attend five screenings or exhibitions outside of class (chosen from a list of 30) and to keep a written journal about them.

**AHD-3749-A****The Eye of the East Village**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Murison

Taking cues from recent interest in the various activities that took place on the Lower East Side from the late 1960s through the early '90s, this course will observe the material remnants of a scene at once artistic, literary, cinematic, avant-garde, pop and, above all, "punk." We will examine a time when the convergence of clubs, galleries, performance, film, television, music and art spawned new multimedia forms and the birth of postmodernism. Instrumental artists such as Jean-Michel Basquiat, David Wojnarowicz, Nan Goldin, Kiki Smith, Cindy Sherman, Karen Finley, Eric Bogosian, Mike Smith, Charlie Ahearn, Jim Jarmusch, Richard Kern, Glenn O'Brian, Kathy Acker, Richard Hell and Patti Smith will be the source of study.

**AHD-3899-A****The Experimental, Electronic Moving Image: 1965 to the Present**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Taubin

The development of what has been called video art will be examined, from the "TV" installations of Nam June Paik to the current proliferation of video in galleries and museums. This course will consider video as a medium struggling to define itself as an art form, and the contradictions in doing so in the postmodern era. In addition, we will look at electronic and digital technology, not only in terms of representation, but also as delivery systems. How have the Web, YouTube and video games redefined the moving image? Included are screenings of pioneering video makers such as Wegman, Acconci, Viola and Web-based work by such artists as David Lynch and Marina Zurkow. Outside of class viewing of recommended installations is required.

**AHD-3901-A****The Art of Telling a Lie**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Gal

"Lie, manipulate, cheat, falsify, conceal, mythologize..." We are living in a time when language and images are manipulated more than ever before. Democratic and totalitarian regimes around the world strategically utilize words and images to enlist the support of the public in order to implement national policies. In an era of incessant, invasive production of messages, there has been a radical shift in the way images and words are used and perceived. Doublespeak has become the norm—wars are presented as an attempt to create peace. Under this predicament, why should someone tell the truth? And if not, is it in order to tell a truth? Who benefits from the current anti-intellectual climate and how can one work with a public that is resistant to alternative sources of information? Are the terms "truth" and "lies" interchangeable in certain situations? Through readings, films, alternative radio programs and student projects, we will explore the advantages and hazards involved in cultural production and each student's future role.

**AHD-3909-A****Surrealism**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Denton

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****Dada, Surrealism and Popular Comedy**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Goodeve

Dada emerged within the context of World War I, combining vaudeville, the absurd and agitprop into one of the 20th century's most innovative art forms: performance art. After the War, surrealism explored automatic writing, dreams, disconnected moviegoing and the liberation of the unconscious into tools of artistic and political subversion. This course will look at the humor and hilarity in Dada and surrealism as well as the Dada and surrealist qualities of popular comedy, from Harold Lloyd, Buster Keaton and Charlie Chaplin to the physical and verbal anarchy of the Marx Brothers and Jerry Lewis, to Monty Python and the fake news of John Stewart, Stephen Colbert and Bill Maher. Screenings, in-class writings and a research project are required.

**AHD-3921-A****Altered States: Under the Influence**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Wilson

Experiences of spontaneous visions and altered perceptions are common in the telling of art history. Countless artists have had experiences that go beyond those that are granted by the "ordinary" five senses. Some artists have dabbled in drugs to bring about these visions; others are haunted by illness that can impose hallucinations or a sense of otherworldliness. This course will examine the role of intoxicants (with particular attention to psychedelics) and other induced states as creative inspiration for works of art from 1850 to today. Topics will include: why these altered states are fascinating to artists, the kinds of inspiration that can be gained from going beyond the physical world, the creative dangers of toying with altered states of consciousness.

**AHD-3922-A****Altered States: Ritual, Magic and Meditation**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Edwards

Events like Burning Man draw hundreds of people into the desert to commune with one another and experience a state that exists beyond the limits of ordinary existence. It is a ritual that seems at once to be both a throwback to a more primitive era and a quest for contemporary answers to age-old questions. But what does this resurgence of interest in the visionary realm mean? By examining the cultural lineage of these events—Eastern and Western religious traditions, occultism, spiritualism and channeling, meditative practices, the concepts of primitivism and the "native mind," we will trace how they have influenced the history of art and culture. Artworks from the cave paintings at Lascaux to the present will be considered in light of these belief systems, with particular emphasis placed upon the 19th and 20th centuries.

**AHD-3934-A****A Hole in the Head? Sound and Music as Art**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Lam

Some people claim the ear is only "a hole in the head"—an opening in the skull that leads straight to the brain. However, it is the conduit for sound and music to leak into the subconscious, permeating our memory and sense of self. Sound is a visceral phenomenon. It flows through space and time, vibrates in our heads and engulfs our bodies. Sound is both abstract yet understandable; ambiguous yet specific; subjective yet social. We will discuss the relationships among sound, noise, music and contemporary artwork, and excavate the history of how aural and psychological sensations individually developed, addressing their eventual synthesis in the digital age. Through introductions to various formats such as radio art, net art, DJ sampling, kinetic sculpture, noise art and performance art, this course will examine sound as a proper tool for artistic exploration.

**AHD-3966-A****Strip-Searched: Art and Sexuality**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: B. Rosenberg

According to the British art critic John Berger: "Men look at women. Women watch themselves being looked at." How are art and sexuality intertwined? Pin-ups, odalisques, goddesses, divas and poseurs are some of the sexualized and stereotyped images found in art history. This course will delve into the analysis of artworks that are overtly sexual, erotic and titillating. From Manet's *Olympia* to Meret Oppenheim's *L'Objet/Fur Tea Cup* to Hannah Wilke's *Hello Boys* strip act performance video, we will examine the representation of sexuality as seen in art whose subject is woman in all her many definitions. The course will include visits to museums and galleries, screenings of films/performances, reading of theory texts and works of fiction, as well as a look at autobiographical literature on artists and art-making. 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

This course 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 unconventional 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-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-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 1950s 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 sociopolitical ramifications of the reciprocal relationship of popular and fine arts, and 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," Clement Greenberg's "Avant-Garde and Kitsch," Italian futurist manifestos, as well as various comics and humor publications.

**AHD-3994-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-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 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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-B****Senior Seminar**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

**AHD-4140-C****Senior Seminar**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Cone

In this senior seminar, we will try to achieve three main goals: (1) To expose students to some key moments and developments of past art practice with a focus on the shifting meaning of modernity after the demise of formalist, essentialist theorizing, and in the context of virtual, simulated and artificial reality; (2) To familiarize students with issues of gender, race and multicultural empowerment. Artists long overlooked in the canon of recent art history (among them women and non-whites) and artists who bring into their art a Middle and Far Eastern sensibility will be discussed; (3) Finally, as a way to navigate through the chaos that is contemporary art in a practical way, students will step out of the classroom as often as possible and report on current shows. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**AHD-4140-D****Senior Seminar**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Gal

The purpose of this course is to reflect upon the relationships among art, information and politics. While art is often perceived by artists and audiences alike as unrelated to and independent of politics and social history, we will examine how social contexts can impact aesthetics. Through your own projects and other artists' work we will explore the current realities within which your images are made. We will specifically discuss the following questions: Is art history merely the history of the affluent taste? During war can we afford having merely iconographic interests? What aesthetic outlets are available, or could be made available, for contemporary artists? Is explicitly political art necessarily propaganda and is apolitical art free of ideology? How much fiction is there in documentary and vice versa? We will look at artworks produced by Felix Gonzalez-Torres and others; we will watch international documentaries such as *The Battle of Algiers* and *Hairpiece: A Film for Nappy-Headed People*, and readings will range from *Ways of Seeing* to *Fast Food Nation*. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**AHD-4140-E****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 to 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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-F****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. 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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-G/H****Printmaking Seminar**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: G. Prande

This seminar will focus on questions specific to printmaking, publishing and artist's multiples. Visiting artists, publishers, curators and printers will discuss emerging trends in printmaking, with a special focus on the expanded printmaking technologies in the digital age. Issues such as materials, scale, cost, presentation and distribution will complement discourse concerning printmaking's iconographic base. Students will create a body of work and interact through critique formats. *Note: Open to all students. This course can serve as an alternative to AHD-4140, Senior Seminar.*

**Course # Semester**

AHD-4140-G fall

AHD-4140-H spring

**AHD-4140-J/K****Senior Seminar**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: R. Hullot-Kentor

Artistic talent is 99% a power of dissatisfaction: an art education is whatever can be done to make this a discerning power; a power to figure out what to do by all the indications the world and the entire history of art give us for what isn't to be done. The other 1% of talent is divided between the heartbeat and a blinking eye. This term we will read and meet some very discerning people and see what we can do to change our urgent, longing dissatisfaction—which we'll presume—into a discerning dissatisfaction as a more real capacity for knowing and making art. An important part of the semester will be devoted to understanding what it is about the contemporary social situation and the puzzle of art itself that combine to make serious, productive, critical thinking so difficult.

**Course # Semester**

AHD-4140-J fall

AHD-4140-K spring

The following series, **HDD-3200, Ideas in Art**, carries humanities and sciences credits.

#### **HDD-3200-A**

##### **Ideas in Art: 1960 to the Present**

Tuesday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: L. O'Neill-Butler

This course will examine art since the late 1960s with an emphasis on the ideas of canonical artists, as well as those who are beginning to receive recognition. Minimal, postminimal, conceptual, pop and other genres will be thoroughly surveyed and considered in relation to current artistic practices. We will also examine thematic issues such as myth-making, do-it-yourself, self-criticism, with-drawal and, particularly, what artists, historians and critics mean by "contemporary art." Throughout the semester, we will discuss and read critical texts and artists' writings appropriate to each subject; students will make regular visits to museums, galleries, studios and other art spaces. *Note: Junior fine arts majors have priority registration for this course.*

#### **HDD-3200-B**

##### **Ideas in Art: 1960 to the Present**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Gal

A thorough survey of the visual arts will be provided in this course, as well as the philosophies of art, of the last four decades. The goal is to thoroughly familiarize students with the visual arts, and attendant ideas, beginning with the American art of the 1960s and concluding with contemporary art. *Note: Junior fine arts majors have priority registration for this course.*

#### **HDD-3200-C**

##### **Ideas in Art: 1960 to the Present**

Friday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: J. Harris

This course will focus on the social and political nature of postmodern art, from the tumultuous 1960s to the present. Issues of race, class, gender and sexuality will be considered alongside more philosophical considerations such as the notion of what constitutes "art," the meaning of originality and authorship and the changing role of popular culture in art. We will study various styles, conceptual approaches and subcultures that have had significant influence, such as pop and performance-based art to postminimalism and the East Village scene. Emphasis will be placed on American artists, and there will be regular visits to galleries and museums. *Note: Junior fine arts majors have priority registration for this course.*

#### **HDD-3200-D**

##### **Ideas in Art: 1960 to the Present**

Monday 6:00-8:50

Spring semester: 3 humanities and sciences credits

Instructor: S. Paul

This course will investigate contemporary art, from pop art to postmodernism. Beginning with the 1960s, which witnessed the birth of pop art, minimalism, postminimalism and conceptual art, we will study how these movements continue to be relevant today. Readings include primary texts and critical works. There will be visits to museums and gallery exhibitions. *Note: Junior fine arts majors have priority registration for this course.*

#### **HDD-3200-E**

##### **Ideas in Art: 1960 to the Present**

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. *Note: Junior fine arts majors have priority registration for this course.*

# Arts Abroad

#### **IPD-3303-A**

##### **Painting in Barcelona**

June 22 – July 9

Summer semester: 3 studio credits

Instructors: C. Miquel, T. Carr

\$3,800

Limited enrollment

Enroll in *Painting in Barcelona* and paint in this captivating Mediterranean city that inspired artists such as Pablo Picasso, Joan Miró and Antonio Tapies. This program is a wonderful opportunity to do serious work while enjoying a European adventure.

Classes will be conducted in the spacious studios of the Escola d'Arts Plàstiques i Disseny (LLOTJA), where faculty will encourage you to explore new directions in your work while clarifying your artistic vision.

The program is divided into two sessions; each conducted by a faculty member, who will review your work and provide one-on-one instruction. You may work in any style, medium and subject you choose and depending on your level and specific needs; you will be encouraged to experiment with new materials. There will be a group critique at the end of the program.

Classes are scheduled Monday to Friday. A walking tour of Barcelona, visits to the Miró Foundation, the Picasso Museum and Gaudí's La Pedrera are included. Weekends are yours to explore this Olympic city's Gothic and modernist quarters, or travel to nearby towns such as Tarragona, Girona, Montserrat, and Sitges, or visit the Dalí museums in Macaques and Figueres.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

#### **IPD-3261-A**

##### **Lighting for Portrait and Fashion Photography in Barcelona**

July 9 – July 17

Summer semester: 2 studio credits

Instructor: J. Kawa

\$3,000

Limited enrollment

Barcelona is a prime destination for editorial fashion locations, and this beautiful city is often featured as a background for the fashion spreads in *Vogue*, *Harper's Bazaar* and *Elle*. With its exquisite light and breathtaking surroundings, Barcelona is a perfect location for learning about portrait and fashion photography.

In class, the concentration will be on shooting techniques for portraiture, as well as several days of shooting fashion with models in a controlled setting. When we move to shooting on location, the challenges will become immediately clear. You'll learn to act and react quickly to ever-changing lighting situations. Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph. You'll learn to find good light



and to recognize it when you see it. We will cover the various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

Learning to work efficiently as a team on location is not only useful, but also important if you are to be successful. We will work to help you begin a professional fashion portfolio using digital and film camera formats. Consider this week in Barcelona as a career exploration—an opportunity to spend a week in a welcoming city learning, wandering and relaxing.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

### IPD-3233-A

#### Digital Photography in Shanghai

June 4 – July 2

Summer semester: 4 studio credits

Instructor: A. Robinson

\$4,000

Limited enrollment

Spend four weeks in a digital workshop that emphasizes the exploration of Shanghai as well as the integration of Western and Eastern photographic practice. Participants will attend insightful seminars on historical and contemporary Chinese photography and receive portfolio reviews of their projects by members of the Shanghai photographic community. Along with daily dialogue, the program offers the opportunity to expand one's body of work in a new context. Shanghai, with its rich multicultural and cosmopolitan history, offers a unique portal into China that frames the Shanghai as the embodiment of China's future.

The program will emphasize the exploration of Shanghai and encourage the integration of Western and Eastern photographic practices. Participants will attend seminars on historical and contemporary Chinese photography, with the goal of viewing their work from a global perspective. An investigation of Shanghai's contemporary art world is included, and individual portfolio reviews by prominent members of Shanghai's photography community will provide the opportunity to share ideas and forge relationships with curators and gallery owners.

Classes are scheduled Monday to Friday and participants will have the opportunity and freedom to expand their body of work in a new context and gain a deeper understanding of art practices and photographic content, form, color, context, taste and limits. Shanghai's rich history, booming economy and artistic presence make it the perfect place for a summer photographic program.

Prerequisites: One year of photography education and working knowledge of Adobe Photoshop. Students must supply their own laptop (with Photoshop installed), a digital camera capable of shooting raw files, storage media to transfer files, as well as all necessary equipment to download images from camera to laptop.

*Note: Visas are required to enter Shanghai. A portfolio of 12 jpeg images of recent work must be submitted, along with a supporting statement and completed application form. Acceptance into this program is based on a portfolio review.*

Tuition includes housing in apartments for three to four individuals (wifi, air conditioning, TV) in Shanghai, transportation for class field trips, guided tours, program receptions, and use of digital facilities at the East China Normal University. Airfare to and from Shanghai and visa processing fees are not included. Chinese language instruction (Mandarin) is an additional \$100.

For further information contact Eleanor Oakes, program coordinator, at 212.592.2357; fax: 212.592.2336; e-mail: eoakes@sva.edu.

### IPD-3632-A

#### Discover the Light of Provence: Digital Photography in Southern France

June 24 – July 7

Summer semester: 3 studio credits

\$3,800

Instructors: J. Veillon, M. Mercurio

Limited enrollment

Join us for an extraordinary opportunity to hone your practice while photographing the unique charms of Provence. During daily excursions, participants will envision a personal portrait of southern France while creating images that reflect their personal style with the landscapes, medieval architecture, cultural delights and the unique light that make Provence a premier destination for photographers.

We will photograph the spectacular sights of Avignon, Les Baux de Provence, Nîmes and the aqueduct at Pont de Gard, as well as the outdoor market of Saint Rémy-de-Provence, and the Carmargue: Western Europe's largest river delta and home to white horses, black bulls, pink flamingos, and the salt marshes of its nature park.

Several villages in the Luberon will be visited: Roussillon, famous for its ochre-colored hills and houses; Fontaine de Vaucluse and the emerald Sorgue River, and Gordes, considered one of the most beautiful places in all of France. Throughout our journeys, you will hear about the rich history of the region and have time to photograph the culture, colors and charm that are unique to each site.

In Arles, we will work our way from the Amphitheater to the Romanesque church, and continue along the cobble-stoned streets to visit the galleries and exhibitions of Les Rencontres d'Arles—the premier international photography festival in Europe. Trips to the olive orchards made famous by Van Gogh, as well as the sunflower fields and vineyards of the region are included. Weekends are yours to stay local or travel and explore the unique delights of the region, such as the beaches of Marseilles.

The primary goal of the program is to help you to articulate a coherent dialogue with the culture and beauty of Southern France through a body of work, in book or digital format, that combines personal vision and refined image-making. To this end, shooting sessions will be complemented with group critiques, geared to support each participant's project. Come and create your personal portrait.

Prerequisites: Two semesters of basic photography and a proficiency in Adobe Photoshop and Lightroom.

*Note: Students must supply their own laptops with software installed and a digital camera (6 megapixels or higher), as well as storage media to transfer files and all necessary equipment to download images from camera to laptop.*

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

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: dhussey@sva.edu.

**IPD-3703-A****Art History in Southern France**

June 2 – June 15

Summer semester: 3 art history credits

\$3,800

Instructor: T. Huhn

Limited enrollment

This two-week program will immerse participants in the grandeur of Provence through an on-site study that explores the Roman ruins, and architecture from the Romanesque period, and the 17th and 18th centuries, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

We will visit Arles, where Van Gogh's "Yellow House" once stood, and Saint Remy-de-Provence, where he painted *Starry Night*. Additional excursions with on-site lectures to Aix-en-Provence, Nîmes, Orange and Les Baux de Provence will complement classroom study. In addition, time will be reserved for students to draw, paint and photograph on location.

Participants will stay in the heart of the medieval walled city of Avignon, one of the most beautiful and historically important cities of the region. Walking tours within Avignon, such as the renowned Popes' Palace are also included.

Classes are held Monday through Friday; the weekend is yours for travel, or to discover the fabulous selection of street markets, cafés and cultural activities that are available in Avignon and its surrounding villages.

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

For further information contact Holly Warren, program assistant, at 212.592.2520; fax: 212.592.2564; e-mail: hwarren1@sva.edu.

**IPD-3576-A****Inspiration From the Past—Interior Design Solutions for the Future: Florence and Venice**

May 16 – May 31

Summer semester: 3 studio credits

\$3,800

Instructors: S. Mager, E. Martin

Limited enrollment

Study Gothic, Renaissance and baroque architecture and design in Florence and Venice, and gain an in-depth understanding of their concepts and sensibilities while exploring how these concepts can be reinterpreted and applied to contemporary design. This workshop will encourage students to use their study of history as an inspiration for their own design strategies today and to reinterpret it in their creative work. We will visit historic sites and modern structures to sketch and analyze them, and begin to evaluate how design principles from the past have inspired modern design in those cities. Italian history is varied and alive, and becomes a generator for modern forms.

Students will witness how prominent historic sites have been preserved—and sometimes transformed—with modern uses and interventions, and remain vital and integral elements of these two contemporary Italian cities. We will evaluate the approach of today's modern architects and designers, how their work has been influenced by the past and is positioned firmly in the present.

Prerequisite: Students must have completed at least one year of college-level study.

*Note: Applicants must submit a portfolio that includes drawing samples and, if possible, prior design projects, and a description (approximately 250 words) of what they seek to gain from the course. An interview (in-person or by telephone) is also required for acceptance to this program.*

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

**IPD-3823-A****The Artist's Journal: From Istanbul to Florence**

May 24 – June 10

Summer semester: 3 studio credits

\$3,800

Instructor: P. Hristoff

Limited enrollment

A journal is an act of faith, a commitment to record thoughts and observations. To travel is to embark on an adventure. This course proposes to combine the two and encourages the artist to understand the importance and, paradoxically, the liberating joy of working in a disciplined, diarist-manner. Daily practice in keeping a visual journal/sketchbook/diary by drawing on location is required, as well as a finished series of mixed-media "journal works." Observational drawings, sketches and photographs, and the ephemera collected through our travels—stamps, stickers, ticket stubs, menus, napkins, magazine and newspaper clippings—will be the reference and material for the daily journal pieces.

Istanbul is currently undergoing a renaissance that is making it a "must-see" destination for travelers and transforming it into a hub of international politics, business and culture, with these elements often merging to create a new kind of 21st-century megalopolis. We will begin by discussing the connection between the fall of Byzantium, the expulsion of its scholars to Italy, and how their books and knowledge helped to fuel the Renaissance in Florence. Byzantine monuments and artifacts will be examined, as well as contemporary art museums and galleries as we visit the historic sites of the city. Daily drawing from observation will be combined with an investigation of all that Istanbul offers, from the Spice Market Bazaar to the waterside café of the Istanbul Modern.

For the second part of the course, we will fly to Florence, one of the most important Western European cities of art-making and art history. Sites of particular relevance will be the Accademia (home of Michelangelo's *David* and numerous plaster casts by Florentine masters; Il Bargello Museum, Uffizi Galleries, Brancacci chapel and the incredible Specola Museum of Natural History and Anatomy. A guided tour of Florence, a visit to a conservation studio and excursions to nearby towns complement our study. We will also visit numerous stationery and art supply shops that are unique to Florence where students can purchase personalized Florentine stamps and wax seals. While the program encourages a disciplined way of working while traveling, participants will also develop ideas of personal narrative and iconography.

This course is open to highly motivated individuals of all levels who are interested in working from observation and journal keeping.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

**IPD-3294-A****Advanced Action Surf Photography in Nicaragua**

June 4 – June 11

Summer semester: 2 studio credits; \$3,200

Instructor: A. Brewer

Limited enrollment

Art Brewer, one of the world's premier surf photographers, will lead this unique workshop on advanced techniques in action surf photography. Throughout the program, students will have the opportunity to work exclusively with several talented professional surfers in some of the most consistent and perfect waves of northern Nicaragua. Instruction will focus on surf-photography techniques both

in and out of water, specialized equipment, proper handling and care of gear, insider business and promotional tips, file management, image enhancement (Lightroom 3), and delivery and pricing strategies.

When the surf is not being cooperative, we will delve into location portraiture as it relates to surf culture. Using natural, reflected and strobe lighting techniques, we will photograph people from the local surfing community at prime locations.

This workshop will foster a holistic approach to practicing the art of action surf photography and its intersection with nature, beauty and movement. Group critique sessions will provide an opportunity to discuss what makes a successful image.

Prerequisites: A minimum of one year shooting surf photography (land and deep water), proficiency in Adobe Photoshop, as well as digital organization and workflow software such as Lightroom.

*Note: A portfolio of at least 12 images (jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review. Students must supply their own laptops with software installed as well as storage media to transfer files and all necessary equipment to download images from camera to laptop. Students are also required to bring their own camera equipment including: DSLR, telephoto/wide angle lenses, waterhousing and tripod (limited equipment will be available).*

Tuition includes double- and triple-occupancy accommodations at the Hotel Chancletas in Aserradores, shuttle service to and from airport, program trips and guided tours.

For further information contact Malcolm Lightner, program director, at 212.592.2335; fax: 212.592.2336; E-mail: mlightner@sva.edu.

### IPG-5372-A

#### Products of Design in France: SVA @ Boisbucht

July 10 – July 16

Summer semester: 1 graduate studio credit

Instructors: E. Baltz, A. Chochinov

\$1,550

Limited enrollment

This special one-week workshop in products of design is an immersive, multi-disciplinary experience exploring the central tenets of this exciting field. Held in Boisbucht, France, the program will stress a hands-on, making-driven approach to create new points of entry into the enterprise of design.

Each day, participants will explore several facets of the design process: rapid sketching, bodystorming, materials investigation, prototyping, model building, iteration, narrative creation, sustainability and environmental stewardship. We will complement the studio work with lively debates around the current mandates of design, the dichotomies of production and consumption, and the necessities of optimism and celebration that provide a renewed belief in the power of design to create value and positive social change. The evenings will offer lectures and discussions.

The core of the program is based on the acknowledgement that industrial-age product design has radically changed in recent years, evidenced by its blurring boundaries and explosive range of new practitioners (makers, crafters, technologists, artists), its multi-disciplinary processes, and its varied “products of design.” Participants will engage in design thinking, design making, and design impact, and will complete the program with new skills, new vocabularies and new fluencies, and with an increased confidence as creative individuals.

Participants will stay in the spacious dormitories of the Domaine de Boisbucht, a beautiful estate in Southwestern France, with a private lake and beautiful meadows and an architectural park.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

Tuition includes dormitory accommodations (a limited number of single and double rooms are available at additional cost), and all meals.

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: dhussey@sva.edu.

### IPG-5212-A

#### Masters Workshop: Design History, Theory and Practice in Venice and Rome

June 5 – June 19

Summer semester: 3 graduate studio credits

\$6,700

Limited enrollment

Studying graphic design and typography this summer in Venice and Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience.

The program, now in its third season, is a unique way to learn about type, book and lettering design, as well as architecture, art, archaeology and even Italian cuisine. Study with some of the best typographers in Italy. Visit the Trajan Column and the Pantheon, and partake in exclusive visits to the Roman and Imperial Forums. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop in design history, theory and practice allows participants to research and analyze the roots of typography, draw type and letters from the classic models while practicing contemporary design along with a faculty of Italian and American designers, historians and publishers. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design. In addition, collaborations with noted Italian design organizations and media businesses result in unique (and potentially publishable) print and Web projects. Faculty includes Darius Arya, Carlo Branzaglia, Giorgio Camuffo, Cristina Chiappini, James Clough, Pietro Corraini, Steven Heller, Louise Fili, Lita Talarico and Mauro Zennaro.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to museums, design firms and ateliers. The opportunity to visit some of the most exciting sites in Italy and learn from masters of design, typography and archaeology is guaranteed. Invest in your design career. Join us this summer in Venice and Rome.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

*Note: An interview (in-person or by telephone) and samples of your work are required for acceptance to this program. Participants must supply their own Macintosh laptop (MacBook) with Adobe InDesign and Photoshop installed and a digital camera, as well as equipment to download images from the camera to laptop.*

Tuition includes accommodations, daily Continental breakfast, transportation for class field trips, guided tours of architectural and archaeological site visits, train from Venice to Rome and all program receptions.

For further information contact Esther Ro-Schofield, program coordinator, at 212.592.2600; fax: 212.592.2627; e-mail: eroschofield@sva.edu.

# Department of Computer Art, Computer Animation and Visual Effects

## First-Year Requirements

First-year computer art, computer animation and visual effects majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

Following are four course programs, each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

First-year computer art, computer animation and visual effects majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

### **AHD-1210** **Modern and Contemporary Art I**

One semester: 3 credits

This is the first of a two-part course that will examine the interconnections among modern art, modernity and visuality. We will examine the major artworks and figures, as well as critical issues in the arts from approximately the end of the 19th century to the present. Topics will include the historical development of "modern" vision, the decline of realism and the emergence of abstraction. The goal of the course is to bring together art historical, scientific and technological studies of the 20th century and relate them to contemporary artistic practice.

### **AHD-1215** **Modern and Contemporary Art II**

One semester: 3 credits

This is the second part of a two-semester course. Please see AHD-1210 for course description.

### **FDD-1030** **Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### **FDD-1035** **Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

### **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. Translating a story to the screen will be explored through film language and shot construction. Students will tell and write their own stories, polish them in class and create 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 course. From simple image manipulation of 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 basics of design skills, digital photography and 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-1230** **Introduction to Computer Animation**

One semester: 3 credits

This course will cover traditional animation techniques and concepts using the 3D environment. Concentrating on anatomical movement, students use Autodesk Maya to produce character animations. Students will draw storyboards and translate their drawings into 3D animated segments. Required exercises include key posing, squash and stretch, gesture, timing, arcs, anticipation, exaggeration, walk cycles, and facial animation. Contemporary 3D production workflows including key-frame, match animation and motion capture systems will be discussed relative to the advantages and disadvantages to the aspiring artist.

### **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 basics of video production, nonlinear editing and digital postproduction. Students will explore the use of video cameras, cinematography and file compression. Projects will take students from still and video images to composited animation to final edited productions with sound.

### **HCD-1010** **Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students).*

Computer Art, Computer Animation and Visual Effects Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1010-31 Literature and Writing I 9:00-11:50 R. Josimovitch	SMD-1230-31 Introduction to Computer Animation 9:00-1:50 M. Neumann
10		SMD-1200-31 Imaging Tools/ Techniques 9:00-2:50 E. Reinfeld	FDD-1030-31 Drawing I 9:00-2:50 B. Larsen		
11					
12	AHD-1210-31 Modern and Contemp. Art I 12:00-2:50 S. Skurvida				
1					
2					
3					
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-31 Literature and Writing II 9:00-11:50 R. Josimovitch	
10			FDD-1035-31 Drawing II 9:00-2:50 B. Larsen		
11					
12	AHD-1215-31 Modern and Contemp. Art II 12:00-2:50 S. Skurvida				
1					
2					
3	SMD-1250-31 Digital Video Tools/Tech. 3:00-5:50 E. Reinfeld			SDD-1050-31 Narrative Workshop 3:00-5:50 A. Levin	
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1010-32 Literature and Writing I 9:00-11:50 F. Litvack	SDD-1050-32 Narrative Workshop 9:00-11:50 T. Schreiber			
10			FDD-1030-32 Drawing I 9:00-2:50 N. Karsten		SMD-1200-32 Imaging Tools/ Techniques 9:00-2:50 S. Barrett
11					
12					
1					
2					
3		AHD-1210-32 Modern and Contemp. Art I 3:00-5:50 J. Harris			
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-32 Literature and Writing II 9:00-11:50 F. Litvack			SMD-1230-32 Introduction to Computer Animation 9:00-1:50 E. Eiser	
10			FDD-1035-32 Drawing II 9:00-2:50 N. Karsten		
11					SMD-1250-32 Digital Video Tools/Tech. 12:00-2:50 A. Meyers
12					
1					
2					
3		AHD-1215-32 Modern and Contemp. Art II 3:00-5:50 J. Harris			
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1210-33 Modern and Contemp. Art I 9:00-11:50 B. Young		SMD-1200-33 Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA		SMD-1200-33 Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA
10		FDD-1030-33 Drawing I 9:00-2:50 M. Lerner			
11				HCD-1010-33 Literature and Writing I 12:00-2:50 J. Anderson	
12					
1					
2					
3	SDD-1050-33 Narrative Workshop 3:00-5:50 A. Levin				
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1215-33 Modern and Contemp. Art II 9:00-11:50 B. Young				SMD-1230-33 Introduction to Computer Animation 9:00-1:50 M. Neumann
10		FDD-1035-33 Drawing II 9:00-2:50 M. Lerner			
11			SMD-1250-33 Digital Video Tools/Tech. 12:00-2:50 E. Reinfeld	HCD-1020-33 Literature and Writing II 12:00-2:50 J. Anderson	
12					
1					
2					
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4					
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6					

Computer Art, Computer Animation and Visual Effects Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		SMD-1200-34 Imaging Tools/ Techniques 9:00-2:50 S. Barrett	FDD-1030-34 Drawing I 9:00-2:50 T. Mensching		
11					
12	AHD-1210-34 Modern and Contemp. Art I 12:00-2:50 D. Goldberg				
1					
2					
3				HCD-1010-34 Literature and Writing I 3:00-5:50 R. Weinreich	SMD-1230-34 Introduction to Computer Animation 2:00-6:50 E. Eiser
4					
5					
6					
7					

Computer Art, Computer Animation and Visual Effects Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1250-34 Digital Video Tools/Tech. 9:00-11:50 A. Meyers				
10			FDD-1035-34 Drawing II 9:00-2:50 T. Mensching		
11				SDD-1050-34 Narrative Workshop 12:00-2:50 A. Levin	
12	AHD-1215-34 Modern and Contemp. Art II 12:00-2:50 D. Goldberg				
1					
2					
3				HCD-1020-34 Literature and Writing II 3:00-5:50 R. Weinreich	
4					
5					
6					

Note: Computer Art, Computer Animation and Visual Effects Foundation 4 will not be made available until all other Computer Art, Computer Animation and Visual Effects foundation schedules have reached capacity.

Note: Computer Art, Computer Animation and Visual Effects Foundation 4 will not be made available until all other Computer Art, Computer Animation and Visual Effects foundation schedules have reached capacity.

# Computer Art, Computer Animation and Visual Effects

## 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, computer animation and visual effects 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, additional time in school may be required.

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

Second-year computer art, computer animation and visual effects majors are required to complete:

### REQUIREMENT A

One semester of:

SDD-2090	Professional Practices
SMD-2110	MEL Scripting and for Maya Artists
SMD-2146	Computer Animation: 3D Modeling and Animation I
SMD-2147	Computer Animation: 3D Modeling and Animation II
SMD-2157	VFX and Motion Graphics I
SMD-2158	VFX and Motion Graphics II

One of the following groups:

AHD-1050	History of Film I
AHD-1055	History of Film II

or

AHD-1080	History of Animation I
AHD-1085	History of Animation II

### REQUIREMENT B

One 3-credit studio elective that is not offered through the Computer Art, Computer Animation and Visual Effects Department. Please refer to individual departmental listings for elective courses open to all students.

# Computer Art, Computer Animation and Visual Effects

## Third-Year Requirements

The required course load for third-year students is 15 credits each semester, including 9 humanities and science credits within the academic year. All students must complete at least 21 humanities and sciences credits by the end of their third-year and should continue to see their advisor about humanities and sciences distribution requirement needs.

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

Third-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 fourth year of study.

### COMPUTER ANIMATION

#### REQUIREMENT A

One semester of:

SMD-3110	Sound and Vision: Producing a Sound Track
SMD-3120	Thesis Research
SMD-3146	Computer Animation: 3D Modeling and Animation III
SMD-3147	Computer Animation: 3D Modeling and Animation IV
SMD-3568	Thesis Preproduction: Computer Animation

#### REQUIREMENT B

One 3-credit studio elective from any undergraduate department, including the Computer Art, Computer Animation and Visual Effects Department. Please refer to individual departmental listings for elective courses open to all students.

### VISUAL EFFECTS AND BROADCAST DESIGN

#### REQUIREMENT A

One semester of:

SMD-3110	Sound and Vision: Producing a Sound Track
SMD-3120	Thesis Research
SMD-3157	VFX and Motion Graphics III
SMD-3158	VFX and Motion Graphics IV
SMD-3566	Thesis Preproduction: Visual Effects and Broadcast Design

#### REQUIREMENT B

One 3-credit studio elective from any undergraduate department, including the Computer Art, Computer Animation and Visual Effects Department. Please refer to individual departmental listings for elective courses open to all students.

# Computer Art, Computer Animation and Visual Effects 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 to be eligible to graduate.

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

Fourth-year computer art, computer animation and visual effects majors are required to complete:

## COMPUTER ANIMATION REQUIREMENT A

One semester of:

SMD-4011	Production Skills: Computer Animation I
SMD-4012	Production Skills: Computer Animation II
SDD-4030	The Business of Being an Artist
SDD-4080	Thesis I
SDD-4085	Thesis II
SDD-4090	Thesis Special Topics

## REQUIREMENT B

One 3-credit studio elective from any undergraduate department, including the Computer Art, Computer Animation and Visual Effects Department. Please refer to individual departmental listings for elective courses open to all students.

## VISUAL EFFECTS AND BROADCAST DESIGN REQUIREMENT A

One semester of:

SMD-4022	Production Skills: Visual Effects and Broadcast Design I
SMD-4023	Production Skills: Visual Effects and Broadcast Design II
SDD-4030	The Business of Being an Artist
SDD-4080	Thesis I
SDD-4085	Thesis II
SDD-4090	Thesis Special Topics

## REQUIREMENT B

One 3-credit studio elective from any undergraduate department, including the Computer Art, Computer Animation and Visual Effects Department. Please refer to individual departmental listings for elective courses open to all students.

# Computer Art, Computer Animation and Visual Effects General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

**Computer art, computer animation and visual effects 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 courses. Please refer to the film, video and animation section in this book.**

*Note: Courses are listed in numerical order.*

## SDD-2090-A Professional Practices

Wednesday 3:00-5:50

Spring semester: no credit

Instructor: J. McIntosh

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 Visual Thinking in the Digital Studio

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Cudlitz

*Visual Thinking in the Digital Studio* is a toolbox of techniques and skills for the computer artist providing a broad vocabulary of visualization methods to create out of the box production solutions. A wide variety of traditional design and digital studio disciplines are covered through experiments in visual illusions and perceptual psychology and applied aspects of surrealism and synesthesia. This is a hands-on studio and seminar that facilitates creative solutions for visual effects, time-based linear media and nonlinear production through individual and collaborative processes. Class participation, imagination and drawing skills are essential components of this course.

## SMD-2110 MEL Scripting for Maya Artists

One semester: 3 credits

This course will introduce the basic skills required to work effectively in MEL (Maya Embedded Language), the scripting language used by Autodesk Maya. Knowing MEL will allow you to customize the Maya UI, automate repetitive tasks, modify existing tools and create your own tools. Students will also learn basic Python programming that will enable them to extend Maya's functionality through the Maya API (Application Programming Interface).

Course #	Day	Time	Semester	Instructor
SMD-2110-A	Th	6:30-9:20	fall	TBA
SMD-2110-B	F	9:00-11:50	fall	S. Gunaseelan
SMD-2110-C	F	12:00-2:50	fall	A. Oliker
SMD-2110-D	F	9:00-11:50	spring	S. Gunaseelan
SMD-2110-E	F	12:00-2:50	spring	A. Oliker

**SDD-2114-A****Life Drawing for Computer Animators**

Tuesday 9:00-11:50

Spring 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.

**SMD-2146 / SMD-2147****Computer Animation: 3D Modeling and Animation I & II**

Fall and spring semesters: 3 credits per semester

Limited to 17 students per section

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. *Note: Students must register for the spring semester course section that corresponds to their fall semester course section of SMD-2146, Computer Animation: 3D Modeling and Animation I.*

Course #	Day	Time	Semester	Instructor
SMD-2146-A	Tu	3:00-5:50	fall	M. Neumann
SMD-2147-A	Tu	3:00-5:50	spring	M. Neumann
SMD-2146-B	Th	12:00-2:50	fall	TBA
SMD-2147-B	Th	12:00-2:50	spring	TBA
SMD-2146-C	Th	12:00-2:50	fall	M. Neumann
SMD-2147-C	Th	12:00-2:50	spring	M. Neumann
SMD-2146-D	Th	3:00-5:50	fall	TBA
SMD-2147-D	Th	3:00-5:50	spring	TBA
SMD-2146-E	Sa	10:00-12:50	fall	V. Fina
SMD-2147-E	Sa	10:00-12:50	spring	V. Fina

**SMD-2157 / SMD-2158****VFX and Motion Graphics I & II**

Fall and spring semesters: 3 credits per semester

Limited to 17 students per section

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. *Note: Students must register for the spring semester course section that corresponds to their fall semester course section of VFX Motion Graphics I.*

Course #	Day	Time	Semester	Instructor
SMD-2157-A	Tu	9:00-11:50	fall	A. Meyers
SMD-2158-A	Tu	9:00-11:50	spring	A. Meyers
SMD-2157-B	W	9:00-11:50	fall	E. Reinfeld
SMD-2158-B	W	9:00-11:50	spring	E. Reinfeld
SMD-2157-C	Th	9:00-11:50	fall	E. Reinfeld
SMD-2158-C	Th	9:00-11:50	spring	E. Reinfeld
SMD-2157-D	Th	12:00-2:50	fall	E. Reinfeld
SMD-2158-D	Th	12:00-2:50	spring	E. Reinfeld
SMD-2157-E	F	12:00-2:50	fall	TBA
SMD-2158-E	F	12:00-2:50	spring	TBA

**SMD-2243****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 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-C and SMD-2243-D.*

Course #	Semester
SMD-2243-A	fall
SMD-2243-B	spring

**SMD-2244-A****Flashtooning Animation with Flash**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Pearlman

How to use Adobe 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

Instructors: Thesis Research Committee

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
SMD-3120-A	Tu	12:00-2:50	computer animation
SMD-3120-B	Tu	12:00-2:50	computer animation
SMD-3120-C	Tu	12:00-2:50	computer animation
SMD-3120-D	W	3:00-5:50	computer animation
SMD-3120-E	M	3:00-5:50	VFX/motion graphics
SMD-3120-F	Th	3:00-5:50	VFX/motion graphics



**SMD-3146 / SMD-3147****Computer Animation: 3D Modeling and Animation III & IV**

Fall and spring semesters: 3 credits per semester

Limited to 17 students per section

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. *Note: Students must register for the spring semester course section that corresponds to their fall semester course section of SMD-3146, Computer Animation: 3D Modeling and Animation III.*

Course #	Day	Time	Semester	Instructor
SMD-3146-A	Tu	6:30-9:20	fall	R. Moran
SMD-3147-A	Tu	6:30-9:20	spring	R. Moran
SMD-3146-B	W	6:30-9:20	fall	V. Fina
SMD-3147-B	W	6:30-9:20	spring	V. Fina
SMD-3146-C	W	6:30-9:20	fall	M. Corotan
SMD-3147-C	W	6:30-9:20	spring	M. Corotan

**SMD-3157 / SMD-3158****VFX Motion Graphics III & IV**

Fall and spring semesters: 3 credits per semester

Limited to 17 students per section

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. *Note: Students must register for the spring semester course section that corresponds to their fall semester course section of SMD-3157, VFX and Motion Graphics III.*

Course #	Day	Time	Semester	Instructor
SMD-3157-A	Tu	3:00-5:50	fall	B. Livny
SMD-3158-A	Tu	3:00-5:50	spring	B. Livny
SMD-3157-B	W	12:00-2:50	fall	G. Breslin
SMD-3158-B	W	12:00-2:50	spring	G. Breslin

**SMD-3221-A****Advanced Photoshop Techniques**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: TBA

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.*

**SMD-3228-A****Basic Modeling and Animation with Maya I**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: E. Eiser

Autodesk Maya is widely used in the 3D animation industry and is highly regarded for its modeling, animation and visual 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 who have taken SMD-3146, Computer Animation: 3D Modeling and Animation III, or SMD-3147, Computer Animation: 3D Modeling and Animation IV, may not enroll in this course. This course is cross-listed with SMD-3228-B.*

**SMD-3229-A****Basic Modeling and Animation with Maya II**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: E. Eiser

A continuation of SMD-3228, Basic Modeling and Animation with Maya I, this course will explore Maya's more advanced tools and capabilities through in-class exercises and assigned projects. Topics include character design, animation, skeletal rigging, dynamics, particles and shading. Prerequisite: SMD-3228, Basic 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 who have taken SMD-3146, Computer Animation: 3D Modeling and Animation III, or SMD-3147, Computer Animation: 3D Modeling and Animation IV, may not enroll in this course. This course is cross-listed with SMD-3229-B.*

**SMD-3231-A****Digital Photography for Computer Artists**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: S. McGiver

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, we will delve into the most important aspects of digital photography, such as: which file formats are best, camera management, and advanced digital darkroom techniques with Adobe Photoshop. The course will cover fundamental studio lighting techniques and 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 have a digital camera. *Note: This course is cross-listed with SMD-3231-B.*

**SMD-3257****Basic After Effects Techniques I**

Fall semester: 3 credits

Instructor: A. Meyers

Adobe After Effects is a powerful compositing and animation tool used in video visual 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 who have taken SMD-3157, VFX and Motion Graphics III, or SMD-3158, VFX and Motion Graphics IV, may not enroll in this course. This course is cross-listed with SMD-3257-C and SMD-3257-D.*

Course #	Day	Time
SMD-3257-A	F	9:00-11:50
SMD-3257-B	F	12:00-2:50

## **SMD-3258-A**

### **Basic After Effects Techniques II**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Meyers

Adobe 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, Basic After Effects Techniques I. *Note: This course is not intended for students who are pursuing a thesis project in visual effects and broadcast design. Students who have taken SMD-3157, VFX and Motion Graphics III, or SMD-3158, VFX and Motion Graphics IV, may not enroll in this course. This course is cross-listed with SMD-3258-B.*

## **SMD-3341-A**

### **Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

Spring 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 SMD-3341-B.*

## **SMD-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.

## **SMD-3409-A**

### **Video Game Design II**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Reyna

A continuation of SMD-3408, Video Game Design I, this course will cover textures and lighting in greater depth. Terrain creation, scripting and visual 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: SMD-3408, Video Game Design I, or equivalent.

## **SMD-3429**

### **Introduction to Website Design**

Thursday 9:00-11:50

One semester: 3 credits

Instructor: T. McKee

Design of a website is as important as the content. In this course, we will explore the creation of websites for creative and self-promotional purposes. Students will learn to take their visual language and apply it to the Web with a focus on usability to the target audience. Adobe Dreamweaver and Flash techniques will be

covered, as well as how to prepare files for the site design using other programs such as Adobe Photoshop and Illustrator. Students will learn how to plan the architecture of their site and how to make their concepts a reality. *Note: This course is cross-listed with SMD-3429-C and SMD-3429-D.*

<i>Course #</i>	<i>Semester</i>
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SMD-3429-A	fall
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SMD-3429-B	spring
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## **SMD-3449-A**

### **Introduction to Flash Animation**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: Z. Rosser

Adobe Flash is the standard for creating interactive vector graphics and animation on the Web. In this course, 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-3462-A**

### **Web Programming: HTML, CSS, JavaScript and PHP**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: Z. Rosser

This course will introduce students to the fundamentals of web design through various programming languages. Students will learn how to create professional level websites using their design skills with code. After going over the basics of HTML and CSS, students will learn how to breathe life into their websites with JQuery (javascript) animation and how to simplify website structures using beginner level PHP. Resources related to blogging and content management systems will also be discussed. Through repetition and in-class exercises, students will explore multiple programming languages to find solutions for real-world problems while creating their own portfolio websites. *Note: This course is cross-listed with SMD-3462-B.*

## **SMD-3566**

### **Thesis Preproduction: Visual Effects and Broadcast Design**

Spring semester: 3 credits

Instructors: Thesis Preproduction Committee

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 previsualization, design, casting of actors and directing.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
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SMD-3566-A	W	6:30-9:20
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SMD-3566-B	Th	3:00-5:50
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## **SMD-3568**

### **Thesis Preproduction: Computer Animation**

Spring semester: 3 credits

Instructors: Thesis Preproduction Committee

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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
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SMD-3568-A	Tu	12:00-2:50
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SMD-3568-B	Tu	12:00-2:50
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SMD-3568-C	W	3:00-5:50
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**SMD-3703-A****Figure Sculpting for the Computer Animator**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Cortes

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.

**SMD-3721****Advanced Modeling and Rigging**

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 #	Day	Time	Semester	Instructor
SMD-3721-A	M	6:30-9:20	fall	A. Burr
SMD-3721-B	Tu	6:30-9:20	fall	B. Hindman
SMD-3721-C	Sa	3:00-5:50	spring	A. Cheparev

**SMD-3731-A****Advanced Compositing, Tracking and Match Move Techniques**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: B. Livny

The ability to integrate composite images into a seamless transparent moving image is the core of contemporary visual effects. Students will learn to use Nuke to create composites that utilize CG (3D) footage with back plates or vice versa. Students will also color correct and add shadows and effects to the footage, such as the illusion of depth of field and a limited focus range. 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 effects, will be covered.

**SMD-3747-A****Basic Lighting and Rendering I**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: B. Livny

The lighting workflow using both the Maya and mental ray rendering software will be explored in this course. Students will learn the specific lighting types, shadow types and their attributes, raycast (scanline) vs. ray-trace rendering, and light/shadow linking. Aesthetic concepts covered involve use of light to create mood, indoor and outdoor environments, space, and the use and distribution of color and tone using light.

**SMD-3748-A****Basic Lighting and Rendering II**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: B. Livny

This course concentrates on the hypershade window in Maya and its technical applications for an aesthetic end. General workflow for creation of materials and textures for both the Maya and mental ray rendering software will be addressed. Some examples of specific materials such as skin, glass, hair and other special circumstances will be covered. Class discussions will include render diagnostics and troubleshooting. Prerequisite: SMD-3747, Basic Lighting and Rendering I, or instructor's permission.

**SMD-3751-A****Motion Capture**

Thursday 6:30-9:20

Spring semester: 3 credits

Instructor: M. Matt

This course will cover the art and science of motion capture: motion sensing technology used to record the action of a live actor and apply it to a 3D model. The course will cover setting up and rigging Maya characters for MoCAP, as well as setting up and calibrating the motion tracking system. Other MoCAP related subjects that will be covered include: preparing the actor, capturing their performance, tracking, editing and reconstruction of MoCAP data as well as using advanced animation tools within Motion Builder for reintegration into Maya. MoCAP for gaming, lip sync, voice recognition and facial capture will also be covered.

**SMD-3757****Introduction to VFX Animation with Houdini**

Monday 6:30-9:20

One semester: 3 credits

Instructor: S. Lueders

This course gives an introduction to the Houdini interface, procedural modeling, particles and dynamics. We will also cover some of Houdini's expression functions, which give creative control to produce powerful visual effects and models. Projects will include the creation of procedural landscapes, explosive particle effects and a basic crowd/flocking simulation. The concepts and techniques covered, such as Houdini's procedurally based workflow and rigid body dynamics, will show you how to get the most out of this impressive software in the same way studios do for commercial and film productions.

Course #	Semester
SMD-3757-A	fall
SMD-3757-B	spring

**SMD-3771-A****Advanced Mel Scripting and Python Programming**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: TBA

Learn how to take your Maya art skills to the highest level. Intermediate to advanced programming for MEL (Maya Environment Language) as well as Python programming will be covered in this course. Go outside the box and learn how to create basic scripts to full automations for every aspect of Maya, including particle systems, dynamics, cloth, fur, water, rigging and animation. We will explore existing scripts and students will learn how to write their own programs to connect Maya directly to third-party applications such as render farms, After Effects and mental ray. In addition, students will optimize their workflow and make new animations that were not possible without scripting.

**SMD-3803-A****Three-Dimensional Digital Sculpture**

Saturday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Cortes

Students will study digital sculpting through traditional sculpting techniques to advance their knowledge of modeling. Using tools such as Pixologic ZBrush and Autodesk Mudbox, students will virtually sculpt 3D models for computer animation that demonstrate professional-level techniques. Integration of these tools into the computer animation production pipeline will be discussed.

**SMD-3811-A****Three-Dimensional Medical Visualization**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Olier

Medical visualization focuses on combining many aspects of Maya and Adobe After Effects to create biological, organic systems and mechanisms of action within the human body. Students will create anatomical structures such as the brain and the bones of the hand. They will also use dynamics to create realistic blood flow, cell division with Maya metaballs, breathing patterns using fluid effects, and surgical procedures with soft deformers and Maya Nucleus. These projects will also show students how to research, storyboard, pre-visualize and prepare complicated scientific animations in the real world.

**SMD-3838****Advanced Character Animation**

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: J. Blit

Great animation is the blend of technique with acting and action. The successful expression of physical traits and emotional reactions are at the core of memorable character animation. From the wildest emotion to the slightest facial movement, the detail we are able to reveal in our characters is what brings them to life. This course focuses on the fundamental mechanics of character animation with particular attention to acting and performance. Since 3D characters move with a world we create, the use of camera, composition, staging and timing are required elements of this course.

Course #	Semester
SMD-3838-A	fall
SMD-3838-B	spring

**SMD-4011 / SMD-4012****Production Skills: Computer Animation I & II**

Fall and spring semesters: 3 credits per semester

Limited to 15 students per section

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: SMD-3146, Computer Animation: 3D Modeling and Animation III, and SMD-3568, Thesis Preproduction: Computer Animation, or equivalent. Students must register for the corresponding section of their thesis discipline. *Note: Students must register for the spring semester course section that corresponds to their fall semester course section of SMD-4011, Production Skills: Computer Animation I.*

Course #	Day	Time	Semester	Instructor
SMD-4011-A	Tu	6:30-9:20	fall	B. Livny
SMD-4012-A	Tu	6:30-9:20	spring	B. Livny
SMD-4011-B	Th	6:30-9:20	fall	J. Dick
SMD-4012-B	Th	6:30-9:20	spring	J. Dick
SMD-4011-C	Th	6:30-9:20	fall	V. Fina
SMD-4012-C	Th	6:30-9:20	spring	V. Fina

**SMD-4022 / 4023****Production Skills: Visual Effects and Broadcast Design I & II**

Wednesday 6:30-9:20

Fall and spring semesters: 3 credits per semester

Instructor: J. Thelia

Limited to 15 students per section

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, VFX and Motion Graphics III, and SMD-3566, Thesis Preproduction: Visual Effects and Broadcast Design, or equivalent. Students must register for the corresponding section of their thesis discipline.

Course #	Semester
SMD-4022-A	fall
SMD-4023-A	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	3:00-5:50	A. Klein
SDD-4030-B	M	6:30-9:20	J. Ignaszewski
SDD-4030-C	Th	12:00-2:50	S. Selinger

**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.

**SMD-4043****Dynamics and Particles Systems with Maya**

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 create visualizations of forces of nature such as rain, fire and smoke. They will also learn how to produce natural-looking motion and collisions with consideration given to elements of gravity, wind and friction. Topics will include rigid body and soft body dynamics, particles, emitters, paint effects, fields, cloth, hair and fur.

Course #	Semester
SMD-4043-A	fall
SMD-4043-B	spring

**SMD-4048-A****Lighting and Rendering in Production**

Tuesday 6:30-9:20

Spring semester: 3 credits

Instructor: V. Fina

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 visual 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.

**SMD-4051-A****Color Grading and Digital Intermediates**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Thelia

Limited to 10 students

In this course students will learn about Digital Intermediate (DI), which is the process of digitizing a motion picture and manipulating its color and other image characteristics to enhance the look of the film. Assimilate Scratch is one of the industry's leading tools in this process and will be the focus of this course. The basics of DI such as resolution, frame rates, aspect ratios, digital image formats and color fundamentals including bit depth, floating point, RGB and XYZ color spaces will be covered. Students will learn how to use histograms, waveform and vectorscope monitors in concurrence with industry standard tools such as the Three Way Color Corrector for manipulating color, levels and curves, as well as secondary compositing tools for keying and masking.

**SDD-4080 / 4085****Thesis I & II**

Fall and spring semesters: 3 credits per semester

Instructors: Thesis Committee

Limited to 10 students per section

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. *Note: Students must register for the spring semester course section that corresponds to their fall semester course section of SMD-4080, Thesis I.*

Course #	Day	Time	Semester	Discipline
SDD-4080-A	Tu	3:00-5:50	fall	computer animation
SDD-4085-A	Tu	3:00-5:50	spring	
SDD-4080-B	W	12:00-2:50	fall	computer animation
SDD-4085-B	W	12:00-2:50	spring	
SDD-4080-C	W	6:30-9:20	fall	computer animation
SDD-4085-C	W	6:30-9:20	spring	
SDD-4080-D	Th	3:00-5:50	fall	computer animation
SDD-4085-D	Th	3:00-5:50	spring	
SDD-4080-E	M	6:30-9:20	fall	VFX/motion graphics
SDD-4085-E	M	6:30-9:20	spring	
SDD-4080-F	Tu	6:30-9:20	fall	VFX/motion graphics
SDD-4085-F	Tu	6:30-9:20	spring	

**SDD-4090-A****Thesis Special Topics**

Wednesday 3:00-5:50

Fall semester: no credit

Instructor: J. McIntosh

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, Computer Animation and Visual Effects Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

**BFA FINE ARTS FACILITIES ACCESS**

Some of the facilities in the BFA Fine Arts Department are available to undergraduate students, who are interested in using the Printmaking Workshop, the Sculpture Center or the Fine Arts Digital Lab. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Undergraduate students are responsible for all access fees.

**FID-Access****Fine Arts Digital Lab Access**

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FID-Access-A	fall	9/12 through 10/28
FID-Access-B	fall	10/31 through 12/16
FID-Access-C	spring	1/9 through 2/24
FID-Access-D	spring	2/27 through 4/20

**FSD-Access****Sculpture Center Access**

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and 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 courses.*

Course #	Semester	Dates
FSD-Access-A	fall	9/12 through 10/28
FSD-Access-B	fall	10/31 through 12/16
FSD-Access-C	spring	1/9 through 2/24
FSD-Access-D	spring	2/27 through 4/20

**FGD-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$275

Undergraduate 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 courses.*

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

# Computer Art, Computer Animation and Visual Effects Electives Open to All Departments

*Note: Students who do not attend the first two course sessions and fail to call the Computer Art, Computer Animation and Visual Effects Department may forfeit their seat in the course. A student ID card validated with the current semester computer art, computer animation and visual effects 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

Access fee: \$500 each semester

This is for students who want to use the Computer Art, Computer Animation and Visual Effects 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, Computer Animation and Visual Effects Department chair is required.*

## **SDD-2107-A**

### **Visual Thinking in the Digital Studio**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Cudlitz

*Visual Thinking in the Digital Studio* is a toolbox of techniques and skills for the computer artist providing a broad vocabulary of visualization methods to create out of the box production solutions. A wide variety of traditional design and digital studio disciplines are covered through experiments in visual illusions and perceptual psychology and applied aspects of surrealism and synesthesia. This is a hands-on studio and seminar that facilitates creative solutions for visual effects, time-based linear media and nonlinear production through individual and collaborative processes. Class participation, imagination and drawing skills are essential components of this course.

## **SDD-2114-A**

### **Life Drawing for Computer Animators**

Tuesday 9:00-11:50

Spring 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.

## **SMD-2243**

### **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 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 and SMD-2243-B.*

#### **Course #**

#### **Semester**

SMD-2243-C

fall

SMD-2243-D

spring

## **SMD-2244-B**

### **Flashtooning Animation with Flash**

Tuesday 9:00-11:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: A. Pearlman

How to use Adobe 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.*

## **SMD-3221-B**

### **Advanced Photoshop Techniques**

Wednesday 9:00-11:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: TBA

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-3228-B**

### **Basic Modeling and Animation with Maya I**

Friday 9:00-11:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: E. Eiser

Autodesk Maya is widely used in the 3D animation industry and is highly regarded for its modeling, animation and visual 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 cross-listed with SMD-3228-A.*

**SMD-3229-B****Basic Modeling and Animation with Maya II**

Friday 9:00-11:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: E. Eiser

A continuation of SMD-3228, Basic Modeling and Animation with Maya I, this course will explore Maya's more advanced tools and capabilities through in-class exercises and assigned projects. Topics include character design, animation, skeletal rigging, dynamics, particles and shading. Prerequisite: SMD-3228, Basic Modeling and Animation with Maya I, or equivalent. *Note: This course is cross-listed with SMD-3229-A.*

**SMD-3231-B****Digital Photography for Computer Artists**

Wednesday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: S. McGiver

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, we will delve into the most important aspects of digital photography, such as: which file formats are best, camera management, and advanced digital darkroom techniques with Adobe Photoshop. The course will cover fundamental studio lighting techniques and 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 have a digital camera. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3231-A.*

**SMD-3257****Basic After Effects Techniques I**

Fall semester: 3 credits

Lab fee: \$250

Instructor: A. Meyers

Adobe After Effects is a powerful compositing and animation tool used in video visual 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. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3257-A and SMD-3257-B.*

Course #	Day	Time
SMD-3257-C	F	9:00-11:50
SMD-3257-D	F	12:00-2:50

**SMD-3258-B****Basic After Effects Techniques II**

Friday 9:00-11:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: A. Meyers

Adobe 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, Basic After Effects Techniques I. *Note: This course is cross-listed with SMD-3258-A.*

**SMD-3341-B****Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

Spring 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: SMD-3228, Basic Modeling and Animation with Maya I, and SMD-3258, Basic After Effects Techniques II, or equivalent. *Note: This course is cross-listed with SMD-3341-A.*

**SMD-3429****Introduction to Website Design**

Thursday 9:00-11:50

One semester: 3 credits

Lab fee: \$250

Instructor: T. McKee

Design of a website is as important as the content. In this course we will explore the creation of websites for creative and self-promotional purposes. Students will learn to take their visual language and apply it to the Web with a focus on usability to the target audience. Adobe Dreamweaver and Flash techniques will be covered, as well as how to prepare files for the site design using other programs such as Adobe Photoshop and Illustrator. Students will learn how to plan the architecture of their site and how to make their concepts a reality. *Note: This course is cross-listed with SMD-3429-A and SMCD-3429-B.*

Course #	Semester
SMD-3429-C	fall
SMD-3429-D	spring

**SMD-3449-B****Introduction to Flash Animation**

Friday 12:00-2:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: Z. Rosser

Adobe 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-3462-B****Web Programming: HTML, CSS, JavaScript and PHP**

Friday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: Z. Rosser

This course will introduce students to the fundamentals of web design through various programming languages. Students will learn how to create professional level websites using their design skills with code. After going over the basics of HTML and CSS, students will learn how to breathe life into their websites with JQuery (javascript) animation and how to simplify website structures using beginner level PHP. Resources related to blogging and content management systems will also be discussed. Through repetition and in-class exercises, students will explore multiple programming languages to find solutions for real-world problems while creating their own portfolio websites. *Note: This course is cross-listed with SMD-3462-A.*

# ESL/Studio Program

In the fall and spring semesters, students in the ESL/Studio Program must register for a weekly 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 must also register for studio and art history requirements in their major field of study. 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.

Three semesters of English as a Second Language must be completed, beginning with the ESL/Studio Summer Workshop. Please refer to the eight-week ESL/Studio Summer Workshop in the summer 2010 section of this book.

## English as a Second Language General Course Listing

### ESD-0050

#### English as a Second Language: Reading Strategies I

Fall semester: no credit

Students will develop vocabulary and their critical reading and thinking skills through discussion of essays, short stories and related media. Students will be required to keep a reading journal.

Course #	Day	Time	Instructor
ESD-0050-A	Tu	3:00-5:50	S. Zachary
ESD-0050-B	W	3:00-5:50	D. Singer
ESD-0050-C	W	3:00-5:50	S. Zachary

### ESD-0055

#### English as a Second Language: Reading Strategies II

Spring semester: no credit

This is the second part of a two-semester course. Please see ESD-0050 for course description.

Course #	Day	Time	Instructor
ESD-0055-A	Tu	3:00-5:50	S. Zachary
ESD-0055-B	W	3:00-5:50	D. Singer
ESD-0055-C	W	3:00-5:50	S. Zachary

### ESD-0060

#### English as a Second Language: Writing Strategies I

Fall semester: no credit

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.

Course #	Day	Time	Instructor
ESD-0060-A	Tu	3:00-5:50	J. Ostrega
ESD-0060-B	Tu	12:00-2:50	H. Rubinstein
ESD-0060-C	W	12:00-2:50	H. Rubinstein

### ESD-0065

#### English as a Second Language: Writing Strategies II

Spring semester: no credit

This is the second part of a two-semester course. Please see ESD-0060 for course description.

Course #	Day	Time	Instructor
ESD-0065-A	Tu	3:00-5:50	J. Ostrega
ESD-0065-B	Tu	12:00-2:50	H. Rubinstein
ESD-0065-C	W	12:00-2:50	H. Rubinstein

### ESD-0066-A

#### Topics in Grammar

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: E. Blacksberg

Students will improve their written grammar through an exploration of themes in American culture. The course will focus on grammar topics that will emerge from paragraph writing exercises and class discussion.

### ESD-0068-A

#### Understanding Academic Lectures

Monday 6:00-8:50

Spring semester: no credit

Instructor: D. Maier

Students will improve their listening comprehension and ability to understand academic lectures. Note-taking strategies, as well as speaking, writing and vocabulary, will be included.



**ESD-0070****The Language of Art I**

Monday 6:00-8:50

Fall semester: no credit

Instructor: J. Goldberg

This course will focus on the vocabulary of art relevant to oral and written critiques and to art history.

<i>Course #</i>	<i>Instructor</i>
ESD-0070-A	J. Goldberg
ESD-0070-B	D. Maier

**ESD-0071-A****The Language of Art II**

Monday 6:00-8:50

Spring semester: no credit

Instructor: J. Goldberg

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**

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: C. Donnelly

Using the Internet-based Test of English as a Foreign Language (TOEFL iBT), students will study test-taking strategies, listening comprehension, grammar, reading comprehension and vocabulary.

**ESD-0074-A****TOEFL Strategies II**

Tuesday 6:00-8:50

Spring semester: no credit

Instructor: C. Donnelly

This is the second part of a two-semester course. Please see ESD-0073 for course description.

**ESD-0078-A****Speak Fluently I**

Wednesday 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**

Wednesday 6:00-8:50

Spring semester: no credit

Instructor: C. Donnelly

This is the second part of a two-semester course. Please see ESD-0078 for course description.

**ESD-0226-A****IBT TOEFL Reading**

Tuesday 9:00-11:50

Fall semester: no credit

Instructor: H. Rubinstein

In this course, students will focus on the reading portion of the iBT TOEFL exam. Through practice in reading passages and exams, students will learn strategies and vocabulary to foster the comprehension skills necessary for the iBT exam and academic material. Speed reading techniques will also be discussed. Home assignments will be given.

**ESD-0251-A****ESL Through Current Events and Journalism**

Tuesday 9:00-11:50

Spring semester: no credit

Instructor: H. Rubinstein

Journalism, including newspaper, magazine articles and interviews, provides a rich source of discussion topics and new vocabulary. We will discuss national and world events with a focus on learning how to express opinions with clarity. A written journal will be required.

**ESD-0283-A****Building Vocabulary Skills I**

Wednesday 9:00-11:50

Fall semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through themed readings, dictionary use and class participation in engaging discussions and writing topics that elicit the natural use of words. You will study a wide variety of vocabulary words used in academic settings and standardized tests. You will also learn about basic word parts (prefix, root, suffix) and word forms (noun, verb, adjective, adverb), and how these can help you figure out the meaning of new words you encounter. A personal vocabulary journal will be required.

**ESD-0284-A****Building Vocabulary Skills II**

Wednesday 9:00-11:50

Spring semester: no credit

Instructor: H. Rubinstein

This is the second part of a two-semester course. Please see ESD-0283 for course description. *Note: Students may take the first semester only, or both semesters of this course.*

# ESL/Studio Program Advertising Requirements

Advertising majors must take the courses listed that follow, as well as all ESL course requirements. These courses must be successfully completed by the end of the program. *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 I

One semester: 3 credits

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. Assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary technique will be collage.

## ADI-1015 Principles of Visual Language II

One semester: 3 credits

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

## ADI-1020 Foundations in Three-Dimensional 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 course. Please see AHI-1010 for course description.

## FDI-1030 Drawing I

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

## FDI-1035 Drawing II

One semester: 3 credits

This is the second part of a two-semester course. Please see FDI-1030 for course description.

## SMI-1020 Foundations of Visual Computing

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display 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		ADI-1010-1A Principles of Visual Language I 9:00-2:50 L. McCormick	ESL Elective* 9:00-11:50		
11					FDI-1030-1A Drawing I 9:00-2:50 R. Babboni
12					
1				ADI-1020-1A Foundations in 3D Graphic Design 12:00-5:50 K. O'Callaghan	
2					
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-E Survey of World Art I 6:00-8:50 C. Esposito	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Advertising Program / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		ADI-1015-1A Principles of Visual Language II 9:00-2:50 L. McCormick	ESL Elective* 9:00-11:50		
11					FDI-1035-1A Drawing II 9:00-2:50 R. Babboni
12					
1	SMI-1020-1A Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
2					
3		ESD-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer		AHI-1015-E1 Survey of World Art II 3:00-5:50 C. Esposito
4					
5					
6				AHI-1015-E Survey of World Art II 6:00-8:50 C. Esposito	
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

## Fine Arts, Graphic Design, Illustration and Cartooning Requirements

Fine arts, graphic design, illustration and cartooning majors must take the courses that follow, as well as all ESL course requirements. These courses must be successfully completed by the end of the program. *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.*

Following are seven course programs, each composed of required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has 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 course. Please see AHI-1010 for course description.

### FDI-1030

#### Drawing I

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### FDI-1035

#### Drawing II

One semester: 3 credits

This is the second part of a two-semester course. Please see FDI-1030 for course description.

### FPI-1020

#### Painting I

One semester: 3 credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

### FPI-1025

#### Painting II

One semester: 3 credits

This is the second part of a two-semester course. Please see FPI-1020 for course description.

### FSI-1050

#### Sculpture

One semester: 3 credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

### SMI-1020

#### Foundations of Visual Computing

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display 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			ESL Elective* 9:00-11:50		
11		FPI-1020-03 Painting I 9:00-2:50 J. Juraj		FSI-1050-03 Sculpture 9:00-2:50 M. Carlson	
12			ESD-0060-C ESL: Writing Strategies I 12:00-2:50 H. Rubinstein		
1					FDI-1030-03 Drawing I 12:00-5:50 S. Dentz
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary			
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-E Survey of World Art I 6:00-8:50 C. Esposito	
7					
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			ESL Elective* 9:00-11:50		
11		FPI-1025-03 Painting II 9:00-2:50 J. Juraj		SMI-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
12			ESD-0065-C ESL: Writing Strategies II 12:00-2:50 H. Rubinstein		
1					FDI-1035-03 Drawing II 12:00-5:50 S. Dentz
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 S. Zachary			
4					
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1015-E Survey of World Art II 6:00-8:50 C. Esposito	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 2 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10	FDI-1030-09 Drawing I 9:00-2:50 A. Belag	ESL Elective* 9:00-11:50	FPI-1020-09 Painting I 9:00-2:50 M. Sheehan	SMI-1020-09 Foundations of Visual Comp. 9:00-2:50 S. Barrett	
11					
12					
1					
2					
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		
4					
5					
6	ESD-0070-B Language of Art I 6:00-8:50 D. Maier	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-E Survey of World Art I 6:00-8:50 C. Esposito	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 2 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10	FDI-1035-09 Drawing II 9:00-2:50 A. Belag	ESL Elective* 9:00-11:50	FPI-1025-09 Painting II 9:00-2:50 M. Sheehan	FSI-1050-09 Sculpture 9:00-2:50 J. Cohen	
11					
12					
1					
2					
3		ESD-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer		
4					
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1015-E Survey of World Art II 6:00-8:50 C. Esposito	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 3 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10	FPI-1020-10 Painting I 9:00-2:50 M. Lerner	FDI-1030-10 Drawing I 9:00-2:50 T. Roniger	ESL Elective* 9:00-11:50		FSI-1050-10 Sculpture 9:00-2:50 P. Dudek
11					
12					
1			ESD-0060-C ESL: Writing Strategies I 12:00-2:50 H. Rubinstein		
2					
3					
4		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary		AHI-1010-E1 Survey of World Art I 3:00-5:50 C. Esposito	
5					
6					
7	ESD-0070 Language of Art I 6:00-8:50 J. Goldberg	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 3 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10	FPI-1025-10 Painting II 9:00-2:50 M. Lerner	FDI-1035-10 Drawing II 9:00-2:50 T. Roniger	ESL Elective* 9:00-11:50		SMI-1020-10 Foundations of Visual Comp. 9:00-2:50 S. Fleischmann
11					
12					
1			ESD-0065-C ESL: Writing Strategies II 12:00-2:50 H. Rubinstein		
2					
3					
4		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 S. Zachary		AHI-1015-E1 Survey of World Art II 3:00-5:50 C. Esposito	
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 General Program 4 / FALL					
	MON	TUES	WED	THURS	FRI/SAT
9					
10		ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		Friday FPI-1020-12 Painting I 9:00-2:50 D. Kardon
11				FDI-1030-12 Drawing I 9:00-2:50 A. Scarritt	
12			ESD-0060-C ESL: Writing Strategies I 12:00-2:50 H. Rubinstein		Saturday SMI-1020-12 Foundations of Visual Comp. 9:00-2:50 S. Hwang
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary			AHI-1010-E1 Survey of World Art I 3:00-5:50 C. Esposito
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices. Note: Studio courses for ESL/Studio General Program 4 are held on Thursday, Friday and Saturday.

ESL/Studio General Program 4 / SPRING					
	MON	TUES	WED	THURS	FRI/SAT
9					
10		ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		Friday FPI-1025-12 Painting II 9:00-2:50 D. Kardon
11				FDI-1035-12 Drawing II 9:00-2:50 A. Scarritt	
12			ESD-0065-C ESL: Writing Strategies II 12:00-2:50 H. Rubinstein		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 S. Zachary			AHI-1015-E1 Survey of World Art II 3:00-5:50 C. Esposito
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: Studio courses for ESL/Studio General Program 4 are held on Thursday, Friday and Saturday.

ESL/Studio General Program 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		
11					FDI-1030-13 Drawing I 9:00-2:50 J. Shane
12			ESD-0060-C ESL: Writing Strategies I 12:00-2:50 H. Rubinstein		
1				FPI-1020-13 Painting I 12:00-5:50 B. Komoski	
2	FSI-1050-13 Sculpture 12:00-5:50 J. Perlman	ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary			AHI-1010-E1 Survey of World Art I 3:00-5:50 C. Esposito
3					
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		
11					FDI-1035-13 Drawing II 9:00-2:50 J. Shane
12			ESD-0065-C ESL: Writing Strategies II 12:00-2:50 H. Rubinstein		
1				FPI-1025-13 Painting II 12:00-5:50 B. Komoski	
2	SMI-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong	ESD-0055-A ESL: Reading Strategies II 3:00-5:50 S. Zachary			AHI-1015-E1 Survey of World Art II 3:00-5:50 C. Esposito
3					
4					
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 6 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10		ESL Elective* 9:00-11:50			
11			FPI-1020-06 Painting I 9:00-2:50 T. Kahn	SMI-1020-06 Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12					
1					
2	FDI-1030-06 Drawing I 12:00-5:50 B. Larsen				
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		AHI-1010-E1 Survey of World Art I 3:00-5:50 C. Esposito
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 6 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10		ESL Elective* 9:00-11:50			
11			FPI-1025-06 Painting II 9:00-2:50 T. Kahn		FSI-1050-06 Sculpture 9:00-2:50 D. Wapner
12					
1					
2	FDI-1035-06 Drawing II 12:00-5:50 B. Larsen				
3		ESD-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer		AHI-1015-E1 Survey of World Art II 3:00-5:50 C. Esposito
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 General Program 7 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10			ESL Elective* 9:00-11:50		
11		FDI-1030-14 Drawing I 9:00-2:50 E. Izer		FSI-1050-14 Sculpture 9:00-2:50 A. Loeffke	FPI-1020-14 Painting I 9:00-2:50 E. Ausby
12					
1					
2					
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		AHI-1010-E1 Survey of World Art I 3:00-5:50 C. Esposito
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 7 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10			ESL Elective* 9:00-11:50		
11		FDI-1035-14 Drawing II 9:00-2:50 E. Izer			FPI-1025-14 Painting II 9:00-2:50 E. Ausby
12					
1				SMI-1020-14 Foundations of Visual Comp. 12:00-5:50 T. Fong	
2					
3		ESD-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer		AHI-1015-E1 Survey of World Art II 3:00-5:50 C. Esposito
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

## Computer Art, Computer Animation and Visual Effects Requirements

Computer art, computer animation and visual effects majors must take the courses that follow, as well as all ESL course requirements. These courses must be successfully completed by the end of the program. *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.*

Following are three course programs, each composed of required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

### AHI-1210 Modern and Contemporary Art I

One semester: 3 credits

This is the first of a two-part course that will examine the interconnections among modern art, modernity and visibility. We will examine the major artworks and figures, as well as critical issues in the arts from approximately the end of the 19th century to the present. Topics will include the historical development of "modern" vision, the decline of realism and the emergence of abstraction. The goal of the course is to bring together art historical, scientific and technological studies of the 20th century and relate them to contemporary artistic practice.

### AHI-1215 Modern and Contemporary Art II

One semester: 3 credits

This is the second part of a two-semester course. Please see AHI-1210 for course description.

### FDI-1030 Drawing I

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### FDI-1035 Drawing II

One semester: 3 credits

This is the second part of a two-semester course. Please see FDI-1030 for course description.

### 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 course. From simple image manipulation of 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-1230 Introduction to Computer Animation

One semester: 3 credits

This course will cover traditional animation techniques and concepts using the 3D environment. Concentrating on anatomical movement, students use Autodesk Maya to produce character animations. Students will draw storyboards and translate their drawings into 3D animated segments. Required exercises include key posing, squash and stretch, gesture, timing, arcs, anticipation, exaggeration, walk cycles, and facial animation. Contemporary 3D production workflows including key-frame, match animation and motion capture systems will be discussed relative to the advantages and disadvantages to the aspiring artist.

### 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, Computer Animation and Visual Effects Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		SMI-1200-31 Imaging Tools/ Techniques 9:00-2:50 E. Reinfeld	FDI-1030-31 Drawing I 9:00-2:50 B. Larsen		SMI-1230-31 Introduction to Computer Animation 9:00-1:50 M. Neumann
11					
12					
1					
2					
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		
4					
5					
6	ESD-0070-B Language of Art I 6:00-8:50 D. Maier			AHI-1210-E Modern and Contemp. Art I 6:00-8:50 L. Smith	
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 Computer Art, Computer Animation and Visual Effects Program 1 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10		ESL Elective* 9:00-11:50	FDI-1035-31 Drawing II 9:00-2:50 B. Larsen			
11						
12						
1						
2						
3	SMI-1250-31 Digital Video Tools/Tech. 3:00-5:50 E. Reinfeld	ESL-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESL-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer	SDI-1050-31 Narrative Workshop 3:00-5:50 A. Levin		
4						
5						
6						
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1215-E Modern and Contemp. Art II 6:00-8:50 L. Smith		
8						
9						

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9		SDI-1050-32 Narrative Workshop 9:00-11:50 T. Schreiber			
10			FDI-1030-32 Drawing I 9:00-2:50 N. Karsten		SMI-1200-32 Imaging Tools/ Techniques 9:00-2:50 S. Barrett
11					
12					
1					
2					
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		
4					
5					
6	ESD-0070-B Language of Art I 6:00-8:50 D. Maier	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1210-E Modern and Contemp. Art I 6:00-8:50 L. Smith	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		ESL Elective* 9:00-11:50		SMI-1230-32 Introduction to Computer Animation 9:00-1:50 E. Eiser	
11			FDI-1035-32 Drawing II 9:00-2:50 N. Karsten		
12					SMI-1250-32 Digital Video Tools/Tech. 12:00-2:50 A. Meyers
1					
2					
3		ESD-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer		
4					
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1215-E Modern and Contemp. Art II 6:00-8:50 L. Smith	
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		SMI-1200-34 Imaging Tools/ Techniques 9:00-2:50 S. Barrett	FDI-1030-34 Drawing I 9:00-2:50 T. Mensching		
12					
1					
2					
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		SMI-1230-34 Introduction to Computer Animation 2:00-6:50 E. Eiser
4					
5					
6	ESD-0070-B Language of Art I 6:00-8:50 D. Maier	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1210-E Modern and Contemp. Art I 6:00-8:50 L. Smith	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices. Note: ESL/Studio Computer Art, Computer Animation and Visual Effects Program 3 will not be made available until all other ESL/Studio Computer Art, Computer Animation and Visual Effects schedules have reached capacity.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMI-1250-34 Digital Video Tools/Tech. 9:00-11:50 A. Meyers				
10		ESL Elective* 9:00-11:50			
11			FDI-1035-34 Drawing II 9:00-2:50 T. Mensching		
12				SDI-1050-34 Narrative Workshop 12:00-2:50 A. Levin	
1					
2					
3		ESD-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer		
4					
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1215-E Modern and Contemp. Art II 6:00-8:50 L. Smith	
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices. Note: ESL/Studio Computer Art, Computer Animation and Visual Effects Program 3 will not be made available until all other ESL/Studio Computer Art, Computer Animation and Visual Effects schedules have reached capacity.



# ESL/Studio Program Interior Design Requirements

Interior design majors must take the courses that follow, as well as all ESL course requirements. These courses must be successfully completed by the end of the program. *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 Drafting: Basic Building Systems

One semester: 3 credits  
The materials and methods of interior drafting and basic building systems will be examined in this course. Students will complete a variety of projects employing drawing types that are used to design interior spaces. Topics include: surveying a space and converting survey information into a plan, elevations, axonometric drawings, detail drawings.

## IDI-1020 Drawing: Perspective

One semester: 3 credits  
This course will focus on architectural sketching and graphic skills necessary to complete interior sketches and to develop and present interior ideas and concepts quickly and graphically.

## IDI-1030 Drawing: Environment and Composition

One semester: 3 credits  
The majority of class sessions will be spent at various New York City locations, learning to draw the particular details of different environments. Composition will be stressed, along with line drawing and the use of tone. Capturing the mood of a building and its locale will be emphasized.

## IDI-1050 Principles of Interior Design

One semester: 3 credits  
This course is designed to help each student develop a personal vision within the context of the design process. Basic design principles for interiors will be introduced through two- and three-dimensional projects. Line, mass, texture, volume, form, shape, configuration, symmetry, vista, light, color, proportion and scale will all be covered.

## IDI-1060 Introduction to 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, requiring the application of basic skills and visual design studies from other foundation-year courses.

## IDI-1160 Computer-Aided Drafting and Design

One semester: 3 credits  
Serving as an introduction to computer-aided design and drafting (CAD), this course will explore ideas for layout, line weights, dimensions and annotation using AutoCAD. We will approach drawings as a visual communication tool that is both artistic and informative. Study will revolve around a semester-long project, which will result in a drawing that contains various types of plans, elevations and sections of an interior space. Three hours per week of scheduled lab time is required.

## IDI-1170 Introduction to Computer Design

One semester: 3 credits  
The development of creative techniques using Adobe Photoshop, Illustrator and InDesign will be examined in this course. How to scan images at the proper resolution and develop an archive of work are included. 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.

## IDI-1240 Furniture and Finishings

One semester: 3 credits  
This course will examine styles, functions, material and construction techniques, and the ergonomics of furniture and furnishings. Through space planning exercises, scale and clearances will be addressed. Guest lectures by design professionals and industry sales representatives, and field trips to showrooms will supplement course material.

## IDI-1130 Current Issues in Interior Design by Visiting Professionals I

Fall semester: no credit  
Two required lectures on current issues in interior design will be held by visiting professionals. Scheduling of the lectures will be announced during the semester.

## IDI-1135 Current Issues in Interior Design by Visiting Professionals II

Spring semester: no credit  
This is the second part of a two-semester course. Please see IDI-1130 for course description.

ESL/Studio Interior Design Program / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	IDI-1050-71 Principles of Interior Design 9:30-12:20 S. Mager	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		
11					
12	IDI-1010-71 Drafting: Basic Building Systems 12:30-4:20 V. Kung	IDI-1170-71 Computer Design 12:00-2:50 S. Aronoff	ESD-0060-C ESL: Writing Strategies I 12:00-2:50 H. Rubinstein		IDI-1030-71 Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
1					
2					
3			ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer		
4					
5					
6	ESD-0070-B Language of Art I 6:00-8:50 D. Maier	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Interior Design Program / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	IDI-1060-71 Intro/Designing Interiors 9:30-12:20 S. Mager	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50	IDI-1020-71 Drawing: Perspective 9:00-1:20 R. Spokowski	IDI-1240-71 Furniture and Finishings 9:30-12:20 S. Mager
11					
12			ESD-0065-C ESL: Writing Strategies II 12:00-2:50 H. Rubinstein		
1					
2					
3			ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer	IDI-1060-71 Intro/Designing Interiors 3:00-5:50 S. Mager	
4					
5					
6					
7	ESL Elective* 6:00-8:50	IDI-1160-71 CAD/Design 6:00-8:50 C. Weiss	ESL Elective* 6:00-8:50		
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

# ESL/Studio Program Photography Requirements

Photography majors must take the courses that follow, as well as all ESL course requirements. These courses must be successfully completed by the end of the program. *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.*

Following are three course programs, each composed of required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please choose alternative choices in the event that your first preference has 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 course. Please see AHI-1060 for course description.

## **PHI-1030 Photography Workshop I**

One semester: 3 credits

With an emphasis on extensive darkroom work and group critique, this course will cover printing, negative development, bleaching, color correcting, spotting and mounting. Assignments will be given and students will submit a portfolio at the end of the semester. *Note: Please bring your portfolio to the first session.*

## **PHI-1035 Photography Workshop II**

One semester: 3 credits

This is the second part of a two-semester course. Please see PHI-1030 for course description.

## **PHI-1040 Introduction to the Principles of Photography**

Fall semester: 3 credits

This series of lectures and demonstrations will supplement the student's practical experience in PHI-1030, Photography Workshop I. Sessions will investigate the principles of photographic materials and techniques and discuss how to apply them effectively to achieve improved picture quality. Topics 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**

Fall semester: 3 credits

Foundation Symposium is designed to introduce the student to a variety of 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, and 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).

## **PHI-1095 Foundation Symposium**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see PHI-1090 for course description.

ESL/Studio Photography Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHI-1060-63 History of Photography I 9:00-11:50 P. Kloehn			
10			PHI-1030-63 Photography Workshop I 9:00-2:50 J. Astor		
11					
12					
1					
2					
3		ESD-0060-A ESL: Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B ESL: Reading Strategies I 3:00-5:50 D. Singer	PHI-1040-63 Principles of Photography 3:00-5:50 J. Sinnott	
4					
5					
6	ESD-0070-B Language of Art I 6:00-8:50 D. Maier	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	PHI-1090-63 Foundation Symposium** 6:00-8:50	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.  
 \*\*PHI-1090-63T, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHI-1090-63P, Career; second 5 weeks; instructor: J. Moutenot  
 PHI-1090-63C, Commerce; third 5 weeks; instructor: A. Frame

ESL/Studio Photography Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHI-1065-63 History of Photography II 9:00-11:50 P. Kloehn			
10			PHI-1035-63 Photography Workshop II 9:00-2:50 J. Astor		
11					
12					
1					PHI-1080-63 Digital Imaging 12:00-2:50 S. Boonchai
2					
3		ESD-0065-A ESL: Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B ESL: Reading Strategies II 3:00-5:50 D. Singer		
4					
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	PHI-1095-63 Foundation Symposium** 6:00-8:50	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.  
 \*\*PHI-1095-63V, Video; first 5 weeks; instructor: L. Nakadate  
 PHI-1095-63L, Language; second 5 weeks; instructor: S. Greenwald  
 PHI-1095-63B, Object; third 5 weeks; instructor: M. Joseph

ESL/Studio Photography Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHI-1060-66 History of Photography I 9:00-11:50 S. Suchma	ESL Elective* 9:00-11:50		
10					
11		PHI-1040-66 Principles of Photography 12:00-2:50 S. Boonchai	ESD-0060-C ESL: Writing Strategies I 12:00-2:50 H. Rubinstein	PHI-1030-66 Photography Workshop I 12:00-5:50 E. Wallenstein	
12					
1					
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary			
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	PHI-1090-66 Foundation Symposium** 6:00-8:50	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.  
 \*\*PHI-1090-66V, Video; first 5 weeks; instructor: L. Nakadate  
 PHI-1090-66L, Language; second 5 weeks; instructor: S. Greenwald  
 PHI-1090-66B, Object; third 5 weeks; instructor: M. Joseph

ESL/Studio Photography Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHI-1065-66 History of Photography II 9:00-11:50 S. Suchma	ESL Elective* 9:00-11:50		
10					
11		PHI-1080-66 Digital Imaging 12:00-2:50 J. Seador	ESD-0065-C ESL: Writing Strategies II 12:00-2:50 H. Rubinstein	PHI-1035-66 Photography Workshop II 12:00-5:50 E. Wallenstein	
12					
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 S. Zachary			
4					
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	PHI-1095-66 Foundation Symposium** 6:00-8:50	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.  
 \*\*PHI-1095-66T, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHI-1095-66P, Career; second 5 weeks; instructor: J. Moutenot  
 PHI-1095-66C, Commerce; third 5 weeks; instructor: A. Frame

ESL/Studio Photography Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9				PHI-1040-65 Principles of Photography 9:00-11:50 J. Seador	
10		ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		
11					
12	AHI-1060-65 History of Photography I 12:00-2:50 M.J. Marks		ESD-0060-C ESL: Writing Strategies I 12:00-2:50 H. Rubinstein		
1					PHI-1030-65 Photography Workshop I 12:00-5:50 J. Rudnick
2					
3		ESD-0050-A ESL: Reading Strategies I 3:00-5:50 S. Zachary			
4					
5					
6	ESD-0070-A Language of Art I 6:00-8:50 J. Goldberg	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	PHI-1090-65 Foundation Symposium** 6:00-8:50	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.  
 \*\*PHI-1090-65C, Commerce; first 5 weeks; instructor: A. Frame  
 PHI-1090-65V, Video; second 5 weeks; instructor: L. Nakadate  
 PHI-1090-65L, Language; third 5 weeks; instructor: S. Greenwald

ESL/Studio Photography Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		PHI-1080-65 Digital Imaging 9:00-11:50 S. Boonchai	ESL Elective* 9:00-11:50		
11					
12	AHI-1065-65 History of Photography II 12:00-2:50 M.J. Marks		ESD-0065-C ESL: Writing Strategies II 12:00-2:50 H. Rubinstein		PHI-1035-65 Photography Workshop II 12:00-5:50 J. Rudnick
1					
2					
3		ESD-0055-A ESL: Reading Strategies II 3:00-5:50 S. Zachary			
4					
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	PHI-1095-65 Foundation Symposium** 6:00-8:50	
7					
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.  
 \*\*PHI-1095-65B, Object; first 5 weeks; instructor: M. Joseph  
 PHI-1095-65T, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota  
 PHI-1095-65P, Career; third 5 weeks; instructor: J. Moutenot

# Department of Film, Video and Animation

## Film and Video First-Year Requirements

Freshman film and video majors must take all the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

Following are 10 film and video course programs, each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled.

**Animation majors should refer to the animation curriculum.**

First-year film and video majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

### AHD-1070

#### Film History and Criticism

Fall semester: 3 credits

Through an interdisciplinary approach to contemporary theoretical discourses of cinema, the goal of this course is to familiarize students with the formal and stylistic features of film history and analysis. We will examine forms of interpretation and subjects of representation via the evolution of the cinema. Beginning with the Lumière brothers, Georges Méliès and the early works of D. W. Griffith, we will trace the historical development of film with an exploration of genres that include American silent comedies, German expressionism, surrealism and Soviet formalism. Classical Hollywood films and the establishment of the studio system will also be examined. The final segment of the course will be devoted to an analysis of postwar European masters such as Rossellini, Truffaut, Godard, Bergman, Fellini and Antonioni.

### CFD-1020

#### Introduction to Production I

One semester: 3 credits

Limited to 17 students per section

Designed as an introduction to 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. Working with 16mm and DV cameras, as well as written material from storytelling courses, students will break down projects and work on storyboards. We will discuss and practice directing and cinematography techniques and explore the director/actor relationship. Students will present a series of selected scenes—preproduction through postproduction—for critique.

### CFD-1025

#### Introduction to Production II

One semester: 3 credits

Limited to 17 students per section

This is the second part of a two-semester course. Please see CFD-1020 for course description.

### CFD-1070

#### Acting for Film

One semester: 3 credits

Limited to 17 students per section

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.

### CVD-1080

#### Introduction to Editing: Final Cut Pro

One semester: 3 credits

Limited to 17 students per section

The grammar and aesthetics of editing in the visual storytelling process is the focus of this course. We will examine the theory and process of editing through lectures, applications and screenings. Students will work with Apple Final Cut Pro to edit assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pace. Scene study and how to maximize the actors' performances will also be emphasized.

### CVD-1090

#### Introduction to Editing: Avid

One semester: 3 credits

Limited to 17 students per section

This will explore editing with Avid technology. Through lectures and exercises, applications and screenings. Students will work with Avid assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pace. Scene study and how to maximize the actors' performances will also be emphasized.

### CFD-1140

#### Fundamentals of Narrative I

Fall semester: 3 credits

The forms and aesthetics underlying all on-screen storytelling, including fiction and nonfiction film, television and Web-based media will be explored in this course. Students will investigate how meaning is constructed with the basic principles of dramatic writing—character, action, conflict, structure and dialogue. Honing critical writing skills and developing short scripts for production courses will be emphasized. *Note: Students must have access to a professional screen-writing software application for home assignments.*

### CFD-1145

#### Fundamentals of Narrative II

Spring semester: 3 credits

This is the second part of a two-semester course. Please see CFD-1140 for course description.

**HCD-1010  
Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). 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				CFD-1140-40 Fundamentals of Narrative I 9:00-11:50 G. Girion	
10	CFD-1020-40 Introduction to Production I 9:00-12:50 Z. Amar				
11					
12					
1					
2					
3			CVD-1090-40 Intro to Editing: Avid 3:00-5:50 K. Dobrowolski	AHD-1070-40 Film History and Criticism 3:00-6:50 P. Cronin	
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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				CFD-1145-40 Fundamentals of Narrative II 9:00-11:50 G. Girion	
10	CFD-1025-40 Introduction to Production II 9:00-12:50 Z. Amar				
11					
12					
1					
2					
3	CFD-1070-40 Acting for Film 3:00-5:50 J. Hollander		CVD-1080-40 Intro to Editing: Final Cut Pro 3:00-5:50 R. Pepperman		
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6					
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				HCD-1010-41 Literature and Writing I 9:00-11:50 J. Robinson	
10					
11					
12					CFD-1140-41 Fundamentals of Narrative I 12:00-2:50 J. Strouse
1				CVD-1080-41 Intro to Editing: Final Cut Pro 1:00-3:50 R. Pepperman	
2					
3	AHD-1070-41 Film History and Criticism 3:00-6:50 P. Cronin				
4					
5		CFD-1020-41 Introduction to Production I 5:00-8:50 S. Petrosino			
6					
7					
8					
9					

Film Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9		CFD-1070-41 Acting for Film 9:00-11:50 J. Lee		HCD-1020-41 Literature and Writing II 9:00-11:50 J. Robinson	
10					
11					
12				CVD-1090-41 Intro to Editing: Avid 12:00-2:50 L. Vance	CFD-1145-41 Fundamentals of Narrative II 12:00-2:50 J. Strouse
1					
2					
3					
4					
5					
6		CFD-1025-41 Introduction to Production II 5:00-8:50 S. Petrosino			
7					
8					
9					

Film Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1010-42 Literature and Writing I 9:00-11:50 S. Mosakowski		
10		CFD-1020-42 Introduction to Production I 9:00-12:50 M. Kirchheimer			
11					
12			CFD-1140-42 Fundamentals of Narrative I 12:00-2:50 D. Berry		
1					
2					
3	AHD-1070-42 Film History and Criticism 3:00-6:50 P. Cronin	CVD-1080-42 Intro to Editing: Final Cut Pro 3:00-5:50 A. Odezynska			
4					
5					
6					

Film Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-42 Literature and Writing II 9:00-11:50 S. Mosakowski		
10		CFD-1025-42 Introduction to Production II 9:00-12:50 M. Kirchheimer			
11					
12			CFD-1145-42 Fundamentals of Narrative II 12:00-2:50 D. Berry		
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2					
3					
4					
5					
6					

Film Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1010-43 Literature and Writing I 9:00-11:50 M. Curley	CVD-1090-43 Intro to Editing: Avid 9:00-11:50 L. Vance	
10					
11					
12			CFD-1140-43 Fundamentals of Narrative I 12:00-2:50 J. Brooker		
1		CFD-1020-43 Introduction to Production I 1:00-4:50 I. Sunara			
2					
3				AHD-1070-43 Film History and Criticism 3:00-6:50 P. Cronin	
4					
5					
6					
7					
8					
9					

Film Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-43 Literature and Writing II 9:00-11:50 M. Curley		
10					
11					
12			CFD-1145-43 Fundamentals of Narrative II 12:00-2:50 J. Brooker		
1		CFD-1025-43 Introduction to Production II 1:00-4:50 I. Sunara			
2					
3					CFD-1070-43 Acting for Film 3:00-5:50 L. Chess
4					
5					
6			CVD-1080-43 Intro to Editing: Final Cut Pro 6:00-8:50 R. Pepperman		
7					
8					
9					

Film Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1020-44 Introduction to Production I 9:00-12:50 E. Litwin		
11					
12	HCD-1010-44 Literature and Writing I 12:00-2:50 C. Stine				CFD-1140-44 Fundamentals of Narrative I 12:00-2:50 G. Girion
1					
2					
3	AHD-1070-44 Film History and Criticism 3:00-6:50 P. Cronin		CVD-1080-44 Intro to Editing: Final Cut Pro 3:00-5:50 C. Oberg		
4					
5					
6					

Film Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1025-44 Introduction to Production II 9:00-12:50 E. Litwin		
11					
12	HCD-1020-44 Literature and Writing II 12:00-2:50 C. Stine				CFD-1145-44 Fundamentals of Narrative II 12:00-2:50 G. Girion
1					
2					
3	CFD-1070-44 Acting for Film 3:00-5:50 G. Green		CVD-1090-44 Intro to Editing: Avid 3:00-5:50 L. Vance		
4					
5					
6					

Film Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9			CVD-1080-45 Intro to Editing: Final Cut Pro 9:00-11:50 A. Odezynska		HCD-1010-45 Literature and Writing I 9:00-11:50 M. Hendricks
10					
11					
12					
1					
2					
3	AHD-1070-45 Film History and Criticism 3:00-6:50 P. Cronin		CFD-1020-45 Introduction to Production I 3:00-6:50 R. Toporoff		CFD-1140-45 Fundamentals of Narrative I 3:00-5:50 J. Felix
4					
5					
6					
7					

Film Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9		CVD-1090-45 Intro to Editing: Avid 9:00-11:50 D. Vozza	CFD-1070-45 Acting for Film 9:00-11:50 M. Mihut		HCD-1020-45 Literature and Writing II 9:00-11:50 Instructor: TBA
10					
11					
12					
1					
2					
3			CFD-1025-45 Introduction to Production II 3:00-6:50 R. Toporoff		CFD-1145-45 Fundamentals of Narrative II 3:00-5:50 J. Felix
4					
5					
6					
7					

Film Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9	CVD-1080-46 Intro to Editing: Final Cut Pro 9:00-11:50 K. Dobrowolski				
10					
11					
12		HCD-1010-46 Literature and Writing I 12:00-2:50 R. DiPalma		CFD-1140-46 Fundamentals of Narrative I 12:00-2:50 M. Miller	
1					
2					
3	AHD-1070-46 Film History and Criticism 3:00-6:50 P. Cronin			CFD-1020-46 Introduction to Production I 3:00-6:50 C. Faulkner	
4					
5					
6					
7					

Film Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CVD-1090-46 Intro to Editing: Avid 9:00-11:50 C. Cosgrove				
10					
11					
12		HCD-1020-46 Literature and Writing II 12:00-2:50 R. DiPalma		CFD-1145-46 Fundamentals of Narrative II 12:00-2:50 M. Miller	
1					
2					
3	CFD-1070-46 Acting for Film 3:00-5:50 J. Lee			CFD-1025-46 Introduction to Production II 3:00-6:50 C. Faulkner	
4					
5					
6					
7					

Film Foundation 8 / 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 I 9:00-12:50 S. Petrosino
10					
11					
12					
1					
2					
3	CFD-1140-47 Fundamentals of Narrative I 3:00-5:50 G. Richards			AHD-1070-47 Film History and Criticism 3:00-6:50 P. Cronin	CVD-1090-47 Intro to Editing: Avid 3:00-5:50 K. Dobrowolski
4					
5					
6					

Film Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9			CFD-1145-47 Fundamentals of Narrative II 9:00-11:50 G. Richards	HCD-1020-47 Literature and Writing II 9:00-11:50 M. Curley	CFD-1025-47 Introduction to Production II 9:00-12:50 S. Petrosino
10					
11					
12					
1					
2					
3			CFD-1070-47 Acting for Film 3:00-5:50 Instructor: TBA		CVD-1080-47 Intro to Editing: Final Cut Pro 3:00-5:50 K. Dobrowolski
4					
5					
6					

Film Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				CFD-1020-48 Introduction to Production I 9:00-12:50	
11				M. Kirchheimer	
12		HCD-1010-48 Literature and Writing I 12:00-2:50			
1	CVD-1090-48 Intro to Editing: Avid 1:00-3:50	R. Josimovitch			
2	G. Cosgrove				
3		CFD-1140-48 Fundamentals of Narrative I 3:00-5:50		AHD-1070-48 Film History and Criticism 3:00-6:50	
4		R. Frumkes		P. Cronin	
5					
6					

Film Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				CFD-1025-48 Introduction to Production II 9:00-12:50	
11				M. Kirchheimer	
12	CVD-1080-48 Intro to Editing: Final Cut Pro 12:00-2:50	HCD-1020-48 Literature and Writing II 12:00-2:50			
1	S. Topiary	R. Josimovitch			
2					
3		CFD-1145-48 Fundamentals of Narrative II 3:00-5:50		CFD-1070-48 Acting for Film 3:00-5:50	
4		R. Frumkes		A. Rapoport	
5					
6					

Film Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	CFD-1020-49 Introduction to Production I 9:00-12:50		CFD-1140-49 Fundamentals of Narrative I 9:00-11:50		CVD-1090-49 Intro to Editing: Avid 9:00-11:50
11	Instructor: TBA		G. Girion		L. Vance
12					
1					
2					
3		HCD-1010-49 Literature and Writing I 3:00-5:50		AHD-1070-49 Film History and Criticism 3:00-6:50	
4		Y. Park		P. Cronin	
5					
6					

Film Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	CFD-1025-49 Introduction to Production II 9:00-12:50		CFD-1145-49 Fundamentals of Narrative II 9:00-11:50		CVD-1080-49 Intro to Editing: Final Cut Pro 9:00-11:50
11	Instructor: TBA		G. Girion		K. Dobrowolski
12					
1					
2					
3		HCD-1020-49 Literature and Writing II 3:00-5:50		CFD-1070-49 Acting for Film 3:00-5:50	
4		Y. Park		M. Mihut	
5					
6					

Note: Film Foundation 10 will not be made available until all other film foundation programs have reached capacity.

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

### CINEMATOGRAPHY

Course #	Title	Semester
CFD-2010	Production Workshop I	fall
CFD-2015	Production Workshop II	spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring
CFD-2070	Cinematography I	fall
CFD-2075	Cinematography II	spring
CFD-2080	Production Design	fall

### DIRECTING

Course #	Title	Semester
CFD-2010	Production Workshop I	fall
CFD-2015	Production Workshop II	spring
or CFD-2017 CFD-2018	Documentary Workshop I Documentary Workshop II	fall spring
CFD-2020	Editing	spring
CFD-2040	Directing	spring
CFD-2050	Sound Production I	fall or spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall fall or spring
CFD-2120	Writing and Directing for the Short Film	fall

### EDITING

Course #	Title	Semester
CFD-2010	Production Workshop I	fall
CFD-2015	Production Workshop II	spring
CVD-2050	Avid Editing	fall or spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring
CFD-2230	Advanced Final Cut Pro	fall or spring
CFD-3130	Pro Tools I	fall or spring

### SCREENWRITING

Course #	Title	Semester
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring
CFD-2120	Writing and Directing for the Short Film	fall
CFD-2140	Writing the Feature-Length Script I	fall
CFD-2145	Writing the Feature-Length Script II	spring
CFD-2170	Media and Society	fall or spring

## Film and Video Third-Year Requirements

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

### CINEMATOGRAPHY

Course #	Title	Semester
CVD-3010	Advanced Production I	fall
CVD-3015	Advanced Production II	spring
CFD-3030	Advanced Lighting/Cinematography I	fall
CFD-3035	Advanced Lighting/Cinematography II	spring
AHD-3060	Masters of Light	fall or spring
CTD-3130	Film and Literature I	fall
CTD-3135	Film and Literature II	spring

### DIRECTING

Course #	Title	Semester
CVD-3010	Advanced Production I	fall
CVD-3015	Advanced Production II	spring
or CFD-3326 CFD-3327	Advanced Documentary Workshop I Advanced Documentary Workshop II	fall spring
CFD-3060	Advanced Writing and Directing I	fall
CFD-3065	Advanced Writing and Directing II	spring
CTD-3130	Film and Literature I	fall
CTD-3135	Film and Literature II	spring

### EDITING

Course #	Title	Semester
CVD-3010	Advanced Production I	fall
CVD-3015	Advanced Production II	spring
CVD-3060	Advanced Avid Editing	fall or spring
CFD-3180	Pro Tools II: Sound Design	fall or spring
CTD-3130	Film and Literature I	fall
CTD-3135	Film and Literature II	spring
CFD-3230	The Art of Editing	fall

### SCREENWRITING

Course #	Title	Semester
CTD-3130	Film and Literature I	fall
CTD-3135	Film and Literature II	spring
CFD-3140	Advanced Screenwriting I	fall
CFD-3145	Advanced Screenwriting II	spring

Screenwriting specialists must choose one of the following groups:

CFD-3060	Advanced Writing and Directing I	fall
CFD-3065	Advanced Writing and Directing II	spring
or		
CFD-3150	Adaptation I	fall
CFD-3155	Adaptation II	spring
or		
CFD-3170	Writing the Television Series I	fall
CFD-3175	Writing the Television Series II	spring

# Film and Video

## Fourth-Year Requirements

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

### CINEMATOGRAPHY, DIRECTING, EDITING

Course #	Title	Semester
CFD-4010	Career Strategies	fall or spring
CFD-4080	Film Thesis I	fall
CFD-4085	Film Thesis II	spring

### SCREENWRITING

Course #	Title	Semester
CFD-4040	Master Class in Screenwriting I	fall
CFD-4045	Master Class in Screenwriting II	spring
CFD-4090	Screenwriting Thesis I	fall
CFD-4095	Screenwriting Thesis II	spring

# Film and Video

## General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

**Film, video and animation majors may register for courses in the BFA Computer Art, Computer Animation and Visual Effects Department with the proper prerequisites and permission from both department chairs. Students will not be charged any course fee associated with these classes. Please refer to the undergraduate computer art, computer animation and visual effects section of this book.**

*Note: Courses are listed in numerical order.*

### CFD-2010

#### Production Workshop I

Fall semester: 3 credits

Limited to 16 students per section

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	9:00-12:50	I. Sunara
CFD-2010-B	M	9:00-12:50	A. DiGiacomo
CFD-2010-C	Tu	9:00-12:50	C. Newman
CFD-2010-D	Tu	3:00-6:50	A. DiGiacomo
CFD-2010-E	W	9:00-12:50	R. Toporoff
CFD-2010-F	W	5:00-8:50	L. Hillier
CFD-2010-G	F	12:00-3:50	D. Canton

### CFD-2015

#### Production Workshop II

Spring semester: 3 credits

Limited to 16 students per section

This is the second part of a two-semester course. Please see CFD-2010 for course description.

Course #	Day	Time	Instructor
CFD-2015-A	M	9:00-12:50	I. Sunara
CFD-2015-B	M	9:00-12:50	A. DiGiacomo
CFD-2015-C	Tu	9:00-12:50	A. DiGiacomo
CFD-2015-D	Tu	9:00-12:50	C. Newman
CFD-2015-E	W	9:00-12:50	R. Toporoff
CFD-2015-F	W	5:00-8:50	L. Hillier
CFD-2015-G	F	12:00-3:50	D. Canton

### CFD-2017-A

#### Documentary Workshop I

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Brooker

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-2018-A

#### Documentary Workshop II

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Brooker

This is the second part of a two-semester course. Please see CFD-2017 for course description.

**CFD-2020**

**Editing**

One semester: 3 credits

Limited to 16 students per section

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	TBA
CFD-2020-B	W	12:00-2:50	fall	C. Oberg
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**

Spring semester: 3 credits

Limited to 16 students per section

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	W. Garcia
CFD-2040-B	Tu	9:00-12:50	W. Garcia
CFD-2040-C	Tu	3:00-6:50	M. Gotfried
CFD-2040-D	W	6:00-9:50	W. Hopkins
CFD-2040-E	F	3:00-6:50	E. Litwin

**CFD-2050**

**Sound Production I**

One semester: 3 credits

Limited to 16 students per section

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	6:00-8:50	fall	S. Rogers
CFD-2050-B	Th	9:00-11:50	fall	C. Newman
CFD-2050-C	Th	3:00-5:50	fall	S. Rogers
CFD-2050-D	F	9:00-11:50	fall	S. Rogers
CFD-2050-E	Th	9:00-11:50	spring	C. Newman
CFD-2050-F	F	9:00-11:50	spring	S. Rogers

**CVD-2050**

**Avid Editing**

One semester: 3 credits

Limited to 12 students per section

Working with the 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	Semester	Instructor
CVD-2050-A	M	6:00-9:50	fall	E. Bowes
CVD-2050-B	Tu	1:00-4:50	fall	L. Vance
CVD-2050-C	Tu	3:00-6:50	spring	TBA
CVD-2050-D	Th	9:00-12:50	spring	TBA

**CFD-2052-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**

**The Language of Film**

Wednesday 3:00-5:50

One 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-C and AHD-2068-D.*

**Course # Semester**

AHD-2068-A	fall
AHD-2068-B	spring

**AHD-2070**

**International Cinema**

Friday 12:00-2:50

One 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. *Note: The course sections below are cross-listed with AHD-2070-C and AHD-2070-D.*

**Course # Semester**

AHD-2070-A	fall
AHD-2070-B	spring

**CFD-2070****Cinematography I**

Fall semester: 3 credits

Limited to 16 students per section

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: composition, color, 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 spring semester will concentrate on lens, film stock, and digital video compression. Assignments will vary from 30-second commercials to tabletop 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	Instructor
CFD-2070-A	M	3:00-6:50	L. Hiller
CFD-2070-B	Tu	3:00-6:50	L. Hiller
CFD-2070-C	Th	6:00-9:50	D. Canton

**CFD-2075****Cinematography II**

Spring semester: 3 credits

Limited to 16 students per section

This is the second part of a two-semester course. Please see CFD-2070 for course description.

Course #	Day	Time	Instructor
CFD-2075-A	M	3:00-6:50	L. Hiller
CFD-2075-B	Tu	3:00-6:50	L. Hiller
CFD-2075-C	Th	6:00-9:50	D. Canton

**CFD-2080-A****Production Design**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Auerbach

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 to 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****Makeup for Film and Television**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: P. Mason

Beginning with an overview of makeup design and application (painting, construction methods and prosthesis), this course will then focus on exploration and experimentation of various materials used in the field of makeup for broadcast media. Students will design and create their own full 'character' makeup, which may be used for their film and animation projects. *Note: This course is cross-listed with CFD-2088-B.*

**CFD-2120****Writing and Directing for the Short Film**

Fall semester: 3 credits

Limited to 16 students per section

Students will explore the fundamentals of directing, working with both a writing and a directing teacher to most fully realize their scripts. The goal is to create clarity of meaning from idea to screen through character development, scene structure and film language. Actors are an integral part of the process, and the course emphasizes the art of understanding and eliciting performance.

Course #	Day	Time	Instructor(s)
CFD-2120-A	M	6:00-9:50	W. Garcia, TBA
CFD-2120-B	Tu	9:00-12:50	W. Garcia, J. Lee
CFD-2120-C	Tu	3:00-6:50	J. Brooker, M. Goldfried
CFD-2120-D	W	6:00-9:50	W. Hopkins, TBA
CFD-2120-E	F	3:00-6:50	R. Toporoff, TBA

**CFD-2140****Writing the Feature-Length Script I**

Fall semester: 3 credits

Limited to 12 students per section

As a foundation for screenwriters, this course will focus on developing a feature-length work of fiction or non-fiction. Students will take their scripts through each step of the screenwriting process from initial premise to revised full-length draft. Character refinement and analysis of screenplay structures will be emphasized. The course will require creation of synopses, treatments, outlines and a script; critique and editing of screenplays in progress will be included.

Course #	Day	Time	Instructor
CFD-2140-A	M	6:00-8:50	TBA
CFD-2140-B	Tu	9:00-11:50	D. Berry
CFD-2140-C	Th	3:00-5:50	J. Strouse
CFD-2140-D	F	3:00-5:50	G. Girion

**CFD-2145****Writing the Feature-Length Script II**

Spring semester: 3 credits

Limited to 12 students per section

This is the second part of a two-semester course. Please see CFD-2140 for course description.

Course #	Day	Time	Instructor
CFD-2145-A	M	6:00-8:50	TBA
CFD-2145-B	Tu	9:00-11:50	D. Berry
CFD-2145-C	Th	3:00-5:50	J. Strouse
CFD-2145-D	F	3:00-5:50	G. Girion

**CFD-2159-A****Film Criticism**

Tuesday 7:00-9:50

Fall semester: 3 credits

Instructor: E. Helfgott

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-2170**

**Media and Society**

Wednesday 3:00-5:50

One semester: 3 credits

Instructor: M. Havard

This course will provide an introductory understanding of the nature and functions of the communications media and its respective influence on us as individuals and as a society. We will consider the cultural meanings conveyed in media and popular entertainment, the concept of social responsibility, media literacy, censorship, advertising, political satire, global perspectives and their impact. Students will examine serious issues raised by the pervasive role of mass media, including concentration of ownership over public communications and how it affects the process of political persuasion and entertainment content. We will view various social mechanisms that help share the power and role of the media. *Note: Priority registration will be given to sophomore screenwriting specialists.*

Course #	Semester
CFD-2170-A	fall
CFD-2170-B	spring

**CFD-2202-A**

**Acting II**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: T. Lugacy

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**

One semester: 3 credits

Limited to 16 students per section

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	Semester	Instructor
CFD-2230-A	M	7:00-9:50	fall	A. Carney
CFD-2230-B	Th	9:00-11:50	fall	S. Topiary
CFD-2230-C	M	3:00-5:50	spring	A. Odezynska
CFD-2230-D	Th	9:00-11:50	spring	S. Topiary

**CFD-2372-A**

**Performing Shakespeare**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Waites

This course is designed to better grasp the basic elements that make Shakespeare a must read for actors, poets, directors and writers. Through readings, rehearsals and staging scenes with actors, we will bring Shakespeare's language to life. Students will break down the various components of the text: iambic pentameter, phrasing and also vocal coloring, to enhance the inner meaning of the lines and the power of the words. Plays to be studied are: *Henry IV*, *Richard II*, *Hamlet* and *The Comedy of Errors*.

**CFD-2442**

**Comedy Improvisation**

One semester: 3 credits

Instructor: A. Rapoport

Improvisation is the jazz of theater. It's spontaneous and creative and an essential acting and life skill. This course will focus on short-form comedy improv. Whether you use it to improve your commercial and theatrical auditions; incorporate it into your rehearsal process; become a better writer; or feel more at ease when

speaking in public, improv will free you up and "get you out of your head." In a supportive and energetic group atmosphere, we will examine the basic elements of improvising a scene and developing characters. Discover the secret of making it look easy. *Note: students must wear comfortable clothing and shoes.*

Course #	Day	Time	Semester
CFD-2442-A	Tu	3:00-5:50	fall
CFD-2442-B	Tu	6:00-8:50	spring

**CVD-3010**

**Advanced Production I**

Fall semester: 3 credits

Limited to 16 students per section

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	3:00-8:50	R. Toporoff
CVD-3010-B	M	3:00-8:50	D. Newman
CVD-3010-C	Tu	9:00-2:50	C. Georgevich
CVD-3010-D	Tu	9:00-2:50	R. Learner
CVD-3010-E	Th	9:00-2:50	Z. Amar
CVD-3010-F	Th	3:00-8:50	E. Bowes

**CVD-3015**

**Advanced Production II**

Spring semester: 3 credits

Limited to 16 students per section

This is the second part of a two-semester course. Please see CVD-3010 for course description.

Course #	Day	Time	Instructor
CVD-3015-A	M	3:00-8:50	R. Toporoff
CVD-3015-B	M	3:00-8:50	C. Newman
CVD-3015-C	Tu	9:00-2:50	D. Georgevich
CVD-3015-D	Tu	9:00-2:50	R. Learner
CVD-3015-E	Th	9:00-2:50	Z. Amar
CVD-3015-F	Th	3:00-8:50	TBA

**CFD-3030**

**Advanced Lighting and Cinematography I**

Fall semester: 3 credits

Limited to 16 students per section

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 mastering 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.*

Course #	Day	Time	Instructor
CFD-3030-A	W	9:00-1:50	I. Sunara
CFD-3030-B	Th	9:00-1:50	D. Georgevich
CFD-3030-C	Th	3:00-7:50	B. Moore

**CFD-3035-A****Advanced Lighting and Cinematography II**

Spring semester: 3 credits

Limited to 16 students per section

This is the second part of a two-semester course. Please see CFD-3030 for course description.

Course #	Day	Time	Instructor
CFD-3035-A	W	9:00-1:50	I. Sunara
CFD-3035-B	Th	9:00-1:50	D. Georgevich
CFD-3035-C	Th	3:00-7:50	B. Moore

**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: L. Blythe

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 Writing and Directing I**

Fall semester: 3 credits

Limited to 16 students per section

This advanced workshop fuses writing and directing to help students create their third-year production and thesis films. The goal is to develop highly evolved scripts through a combination of sophisticated writing techniques and directorial strategies. Working with actors on and off camera, students will analyze their artistic choices, and then refine the scripts before shooting their films.

Course #	Day	Time	Instructor(s)
CFD-3060-A	M	1:00-3:50	W. Garcia, M. Grisanti
CFD-3060-B	W	3:00-5:50	G. Girion, J. Strouse
CFD-3060-C	Th	9:00-11:50	J. Brooker, G. Lavoo
CFD-3060-D	F	9:00-11:50	W. Hopkins, TBA

**CFD-3065****Advanced Writing and Directing II**

Spring semester: 3 credits

Limited to 16 students per section

This is the second part of a two-semester course. Please see CFD-3060 for course description. In the spring semester, thesis projects will be developed.

Course #	Day	Time	Instructor(s)
CFD-3065-A	M	1:00-3:50	W. Garcia, M. Grisanti
CFD-3065-B	W	3:00-5:50	G. Girion, J. Strouse
CFD-3065-C	Th	9:00-11:50	J. Brooker, G. Lavoo
CFD-3065-D	F	9:00-11:50	W. Hopkins, TBA

**CVD-3060****Advanced Avid Editing**

One semester: 3 credits

Limited to 10 students per section

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-2050, Avid Editing, or equivalent.

Course #	Day	Time	Semester	Instructor
CVD-3060-A	M	9:00-12:50	fall	E. Bowes
CVD-3060-B	W	9:00-12:50	fall	L. Cain
CVD-3060-C	M	6:00-9:50	spring	L. Vance
CVD-3060-D	W	9:00-12:50	spring	L. Cain

**CFD-3130****Pro Tools I**

One semester: 3 credits

Limited to 12 students per section

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	12:00-2:50	fall	N. Simopoulos
CFD-3130-B	Th	12:00-2:50	fall	P. Goodrich
CFD-3130-C	F	9:00-11:50	fall	V. Stoll
CFD-3130-D	Tu	6:00-8:50	spring	N. Simopoulos
CFD-3130-E	W	9:00-11:50	spring	V. Stoll

**CTD-3130****Film and Literature I**

Fall semester: 3 humanities and sciences credits

From its inception, film has engaged in a complex relationship with literature, both drawing upon and influencing the narrative structures developed in novels, drama, epic poetry, folk tales and myth. This course will explore various aspects of the rich interaction among these media, focusing on ways that film makers might increase the depth and nuance of their work by adopting or reinventing literary strategies and techniques. A substantial portion of the course is devoted to comparing cinematic and literary treatments of a common theme or to examining film adaptations of specific literary works e.g., *All Quiet on the Western Front*, *Lolita*, *Trainspotting*, *1984*, *Heart of Darkness (Apocalypse Now)*, *The Dead*, *Of Mice and Men*, *King Lear (Ran)*, *The Grapes of Wrath* and *Wise Blood*. In order to insure flexibility and variety, individual instructors may assign works which present alternative or experimental views of texts. A major portion of works are canonical.

Course #	Day	Time	Instructor
CTD-3130-A	Tu	3:00-6:50	M. Grisanti
CTD-3130-B	W	9:00-12:50	D. Riccuito
CTD-3130-C	Th	9:00-12:50	M. Grisanti

**CTD-3135**

**Film and Literature II**

Spring semester: 3 humanities and sciences credits  
 This is the second part of a two-semester 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	W	9:00-12:50	D. Riccuito
CTD-3135-C	Th	9:00-12:50	W. Beckley

**CFD-3140**

**Advanced Screenwriting I**

Fall semester: 3 credits  
 Limited to 12 students per section  
 Building upon the core concepts examined in CFD-2140/2145, Writing the Feature-Length Script I and II, this course will encompass various stages of script development, including character studies, treatments and outlines to produce a fully realized script. Students become familiar with the three-act structure, and we will move beyond convention to create strong, original work. Students will also work with actors to create more complex characters and improve dialogue. This course is run in a workshop format to facilitate productive and supportive feedback.

Course #	Day	Time	Instructor
CFD-3140-A	Tu	3:00-6:50	D. Berry
CFD-3140-B	Th	3:00-6:50	M. Grisanti

**CFD-3145**

**Advanced Screenwriting II**

Spring semester: 3 credits  
 Limited to 12 students per section  
 This is the second part of a two-semester course. Please see CFD-3140 for course description.

Course #	Day	Time	Instructor
CFD-3145-A	Tu	3:00-6:50	D. Berry
CFD-3145-B	Th	3:00-6:50	M. Grisanti

**CFD-3150-A**

**Adaptation I**

Wednesday 9:00-11:50  
 Fall semester: 3 credits  
 Instructor: M. Grisanti  
 Limited to 12 students  
 Some of the most memorable movies started as something else. This course will cover the challenges involved in adapting material from another medium into screenplay form. Students will work with novels, short stories, plays, journalism—virtually any good source material—and take their work through all stages of script development, ending with a revised and polished draft of a screenplay. Adaptation for television and the Web will also be explored. *Note: Students are responsible for obtaining all rights to the works they choose to adapt, or must use public domain material.*

**CFD-3155-A**

**Adaptation II**

Wednesday 9:00-11:50  
 Spring semester: 3 credits  
 Instructor: M. Grisanti  
 Limited to 12 students  
 This is the second part of a two-semester course. Please see CFD-3150 for course description.

**CFD-3170-A**

**Television Writing I**

Wednesday 3:00-5:50  
 Fall semester: 3 credits  
 Instructor: J. Brooker  
 Limited to 12 students  
 This intensive course in writing for television will begin with writing a spec script (hour or half hour) for an existing television show. Treatments, synopsis, story outlines, the pitch, log lines and career strategies will all be addressed and explored. Guest lecturers, both producers and writers, will share their experiences and offer strategies on how to break into the television market.

**CFD-3175-A**

**Television Writing II**

Wednesday 3:00-5:50  
 Spring semester: 3 credits  
 Instructor: J. Brooker  
 Limited to 12 students  
 This is the second part of a two-semester course. Please see CFD-3170 for course description. In the spring semester, students will create and write original pilot episodes for their own television show.

**CFD-3180**

**Pro Tools II: Sound Design**

One semester: 3 credits  
 Limited to 12 students per section  
 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	W	12:00-2:50	spring	P. Goodrich
CFD-3180-C	F	9:00-11:50	spring	T. Dame

**CFD-3194**

**Creative Producing**

Wednesday 3:00-5:50  
 One semester: 3 credits  
 Instructor: A. Flocco  
 Limited to 16 students per section  
 This course will explore the responsibilities of the creative producer from project inception through distribution. Students will learn how to manage a project and about the principles and tools for creating and controlling their own work, as well as how to collaborate successfully with other film professionals and remain true to their artistic vision. From selecting the material, working with the writer, hiring the director, collaborating on casting choices and selecting a production crew to involvement with distribution and marketing strategies, the focus will be on the creative skill and business acumen necessary to be a successful producer. Guest speakers will share their professional insights into producing for the film and television industries. Both narrative and documentary filmmaking will be examined.

Course #	Semester
CFD-3194-A	fall
CFD-3194-B	spring

**CFD-3230-A**

**Art of Editing**

Tuesday 9:00-11:50  
 Fall semester: 3 credits  
 Instructor: R. Pepperman  
 This 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 will encompass all film forms, including narrative, documentary, commercial spots, industrials and music videos. What is constant in all good work, and how visual and aural elements can be rhythmically integrated to produce inspired editing will be addressed.

**CFD-3241****Advanced Production Design**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: D. DeVilla

This course will focus on transforming the physical and psychological environments of a student's script into the visual reality of their own film. Students will bring in selected scenes from their scripts to explore subtext, analyze character and discuss theme. Through sketches, location scouting, dressing the set, defining construction needs, and research, students will begin the process of constructing an environmental visual palette for their story. Particular focus will be placed on the psychology of the characters in order to study the impact of the characters on their environment and the environment's effect on the characters.

<i>Course #</i>	<i>Semester</i>
CFD-3241-A	fall
CFD-3241-B	spring

**CFD-3258-A****Advanced Makeup for Film and Television: Prosthesis**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: P. Mason

The world of makeup goes beyond color and powder when the artist has the skill to alter the structure of a face using prosthetic appliances. This hands-on course will explore the materials and techniques of prosthetic fabrication and application. Students will have the opportunity to design, sculpt, mold and cast a full-face prosthetic appliance, and use the resulting piece as a building block for other projects in prosthetic/visual effects makeup. Prerequisite: CFD-2088, Makeup for Film and Television.

**CFD-3326-A****Advanced Documentary Workshop I**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: TBA

This course will build on the documentary methods explored in CFD-2017, Documentary Workshop I, and CFD-2018, Documentary Workshop II. Students will create documentaries and have the opportunity to pitch, develop a treatment, formulate 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.

**CFD-3327-A****Advanced Documentary Workshop II**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: TBA

This is the second part of a two-semester course. Please see CFD-3326 for course description.

**CFD-3426****Recording Foley and Effects**

One semester: 3 credits

Instructor: T. Dame

Limited to 12 students per section

While production and location recordists strive to create the best dialogue from a film shoot, subsequent 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
CFD-3426-A	M	3:00-5:50	fall
CFD-3426-B	M	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 per section

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.

<i>Course #</i>	<i>Semester</i>
CFD-3431-A	fall
CFD-3431-B	spring

**CFD-3614****Line Producing: How to Manage your Film Through Scheduling and Budgeting**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: R. Wheeler

This course will address the process of professionally managing a film project from development to distribution. Using EP software, we will cover such topics as script breakdown, creating schedules and a realistic budget, as well as how to access information concerning the most up-to-date union rates, actor agreements and location fees. Students will complete a professional production book relating to short or feature film.

<i>Course #</i>	<i>Semester</i>
CFD-3614-A	fall
CFD-3614-B	spring

**CFD-3921-A****Finance and Distribution**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: R. Frumkes

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****Career Strategies**

Monday 6:00-8:50

One semester: 3 credits

Instructor: J. Janowsky

The goal of this course is to facilitate the successful transition from college to the professional world. Experts from key areas in the entertainment industry will provide insight in all areas of film specialization, covering such subjects as intellectual property rights, marketing and promotion, finance, agents, producer reps and distributors: the tactical information necessary to move your career to the next level. Emphasis will be given to each student's work, and on creating a market identity through social media and other strategies. *Note: Open to seniors only.*

<i>Course #</i>	<i>Semester</i>
CFD-4010-A	fall
CFD-4010-B	spring



**CFD-4040-A****Master Class in Screenwriting I**

Monday 9:00-11:50

Fall semester: 3 credits

This advanced course is geared toward building a supportive community of working screenwriters. Students will develop a feature-length screenplay based on an original idea, and polish it to a professional-quality writing sample. All common contractual steps of writing will be observed, including treatments, outlines and revisions. Guest lecturers, including writers and agents, will discuss making the transition from school to working professionally. The course is conducted in a workshop format. *Note: Students must bring their stories to the first session. Open to senior screenwriting specialists only.*

<i>Course #</i>	<i>Instructor</i>
CFD-4040-A	M. Grisanti
CFD-4040-B	J. Brooker

**CFD-4045-A****Master Class in Screenwriting II**

Monday 9:00-11:50

Spring semester: 3 credits

This is the second part of a two-semester course. Please see CFD-4040 for course description. In the spring semester, professional actors will assist the process with dramatized readings.

<i>Course #</i>	<i>Instructor</i>
CFD-4045-A	M. Grisanti
CFD-4045-B	J. Brooker

**CFD-4080-A****Film Thesis I**

Fall semester: 6 credits

Instructor: R. Lehmann

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 be 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

Instructor: R. Lehmann

This is the second part of a two-semester course. Please see CFD-4080 for course description.

**CFD-4090-A****Screenwriting Thesis I**

Fall semester: 6 credits

Instructor: R. Lehmann

Students will complete a feature-length screenplay (90 to 120 pages in length). The subject 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 be 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

Instructor: R. Lehmann

This is the second part of a two-semester course. Please see CFD-4090 for course description.

**CFD-4959-A****Independent Study**

One semester : 3 credits

Junior or senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA, and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester.

**CFD-4999-A****Film and Video Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

# Animation

## First-Year Requirements

Freshman animation majors must take all the courses that follow. These courses are the foundation-year requirements and they must 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.*

Following are four animation course programs, each composed of the foundation-year required courses. Please look over each schedule carefully and decide which would suit your needs best. 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.

First-year animation majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

### AND-1170

#### Animation: From McCay to Burton

Fall semester: 3 credits

Animation milestones will be screened and examined in this course. We will begin with pioneer animators, such as Winsor McCay, Disney, Fleischer and Lantz to study their techniques, and then discuss the works of several contemporary innovators, including Cameron and Burton. Students will view both rare and important animated films that have influenced the direction of animation during the past one hundred years.

### AND-1020

#### Introduction to Animation I

Fall semester: 3 credits

Limited to 20 students per section

The basic concepts of storyboard, layout, exposure sheets, extremes, in-betweening, timing, 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 60-second pencil test from storyboard through shooting.

### AND-1025

#### Introduction to Animation II

Spring semester: 3 credits

Limited to 20 students per section

This is the second part of a two-semester course. Please see AND-1020 for course description.

### AND-1070

#### Acting for Animators

One semester: 3 credits

Limited to 18 students per section

Offering a unique perspective to sketch comedy and drama, this course engages students in creating characters based upon human behavior through the discovery process and acting sessions. Students will discover how to bring empathy to comedy through techniques used in pantomime, by clowns and by dancers. Sketching performances will be routine.

### AND-1140

#### Storytelling, Storyboarding and the Art of the Pitch I

Fall semester: 3 credits

Focusing on the art of narrative storytelling, this course will begin by exploring the basic principles of what makes a good story. Character, action, conflict, humor, irony, gags and dialogue—the key components in an animated film—will be emphasized. Aided by lectures and demonstrations, students will pitch their ideas and then illustrate them with storyboards. Lastly, students will take their stories through layout and design.

### AND-1145

#### Storytelling, Storyboarding and the Art of the Pitch II

Spring semester: 3 credits

This is the second part of a two-semester course. Please see AND-1140 for course description.

### FDD-1030

#### Drawing I

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### FDD-1035

#### Drawing II

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

### HCD-1010

#### Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). 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				AND-1140-51 Storytelling/ Storyboards I 9:00-11:50 Instructor: TBA	
10	AND-1020-51 Introduction to Animation I 9:00-1:50 M. Abrahams				FDD-1030-51 Drawing I 9:00-2:50 M. Archambault
11					
12				AHD-1170-51 Animation: McCay to Burton 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				AND-1070-51 Acting for Animators 9:00-11:50 R. Haufrect	
10	AND-1025-51 Introduction to Animation II 9:00-1:50 M. Abrahams				FDD-1035-51 Drawing II 9:00-2:50 M. Archambault
11					
12				AND-1145-51 Storytelling/ Storyboards II 12:00-2:50 Instructor: TBA	
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				AND-1140-52 Storytelling/ Storyboards I 9:00-11:50 R. Gorey	
10		FDD-1030-52 Drawing I 9:00-2:50 M. Archambault			AND-1020-52 Introduction to Animation I 10:00-2:50 B. Labovic
11					
12				AHD-1170-52 Animation: McCay to Burton 12:00-2:50 H. Beckerman	
1					
2					
3		HCD-1010-52 Literature and Writing I 3:00-5:50 G. Marten-Miller			
4					
5					
6					

Animation Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AND-1070-52 Acting for Animators 9:00-11:50 S. Pulo	
10		FDD-1035-52 Drawing II 9:00-2:50 M. Archambault			AND-1025-52 Introduction to Animation II 10:00-2:50 B. Labovic
11					
12				AND-1145-52 Storytelling/ Storyboards II 12:00-2:50 R. Gorey	
1					
2					
3		HCD-1020-52 Literature and Writing II 3:00-5:50 G. Marten-Miller			
4					
5					
6					

Animation Foundation 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9		HCD-1010-53 Literature and Writing I 9:00-11:50 R. Grayson	AND-1140-53 Storytelling/ Storyboards I 9:00-11:50 R. Gorey			
10						
11						
12				AHD-1170-53 Animation: McCay to Burton 12:00-2:50 H. Beckerman		
1						
2						
3		FDD-1030-53 Drawing I 3:00-8:50 R. Marshall				
4	AND-1020-53 Introduction to Animation I 3:00-7:50 D. Crane					
5						
6						
7						
8						
9						

Animation Foundation 3 / SPRING						
	MON	TUES	WED	THURS	FRI	
9		HCD-1020-53 Literature and Writing II 9:00-11:50 R. Grayson	AND-1070-53 Acting for Animators 9:00-11:50 S. Evans			
10						
11						
12				AND-1145-53 Storytelling/ Storyboards II 12:00-2:50 Instructor: TBA		
1						
2						
3		FDD-1035-53 Drawing II 3:00-8:50 R. Marshall				
4	AND-1025-53 Introduction to Animation II 3:00-7:50 D. Crane					
5						
6						
7						
8						
9						

Animation Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1020-54 Introduction to Animation I 9:00-1:50 J. Dickey			FDD-1030-54 Drawing I 9:00-2:50 D. Duga
11					
12				AHD-1170-54 Animation: McCay to Burton 12:00-2:50 H. Beckerman	
1					
2					
3				AND-1140-54 Storytelling/ Storyboards I 3:00-5:50 E. Weil	HCD-1010-54 Literature and Writing I 3:00-5:50 Instructor: TBA
4					
5					
6					

Animation Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1025-54 Introduction to Animation II 9:00-1:50 J. Dickey			FDD-1035-54 Drawing II 9:00-2:50 D. Duga
11					
12				AND-1145-54 Storytelling/ Storyboards II 12:00-2:50 E. Weil	
1					
2					
3		AND-1070-54 Acting for Animators 3:00-5:50 S. Evans			HCD-1020-54 Literature and Writing II 3:00-5:50 Instructor: TBA
4					
5					
6					

Note: Animation Foundation 4 will not be made available until all other Animation Foundation programs have reached capacity.

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# Animation

## Second-Year Requirements

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

### TRADITIONAL ANIMATION MAJORS

Course #	Title	Semester
AND-2010	Animation Workshop I	fall
AND-2015	Animation Workshop II	spring
FDD-2020	Anatomy I	fall
FDD-2025	Anatomy II	spring
AND-2090	Perspective Drawing	spring
AND-2110	Digital Compositing I	fall

### STOP-MOTION MAJORS

Course #	Title	Semester
AND-2020	Introduction to Stop Motion I	fall
AND-2025	Introduction to Stop Motion II	spring
AND-2110	Digital Compositing I	fall
AND-2140	Character Construction	fall
AND-2160	Miniature Sets and Action Props	spring
FSD-2090	Figurative Sculpture	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. *Note: Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*

### TRADITIONAL ANIMATION MAJORS

Course #	Title	Semester
AND-3010	Advanced Animation Workshop I	fall
AND-3015	Advanced Animation Workshop II	spring
AND-3040	Life Drawing: Figure, Form and Function	fall or spring
AND-3050	Drawing Animals in Motion	fall or spring
AND-3120	Layout and Design	fall or spring
AND-3130	Sound Design for Animation	fall or spring

### STOP-MOTION MAJORS

Course #	Title	Semester
AND-3020	Advanced Stop-Action Animation I	fall
AND-3025	Advanced Stop-Action Animation II	spring
AND-3120	Layout and Design	fall or spring
AND-3130	Sound Design for Animation	fall or spring

# Animation

## Fourth-Year Requirements

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

Course #	Title	Semester
AND-4010	Career Strategies for Animation	fall or spring
AND-4080	Animation Thesis I	fall
AND-4085	Animation Thesis II	spring

# Animation

## General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

**Film, video and animation majors may register for courses in the BFA Computer Art, Computer Animation and Visual Effects Department with the proper prerequisites and permission from both department chairs. Students will not be charged any course fee associated with these classes. Please refer to the undergraduate computer art, computer animation and visual effects section of this book.**

*Note: Courses are listed in numerical order.*

### AND-2010

#### Animation Workshop I

Fall semester: 2 credits

Limited to 18 students per section

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	J. Dickey
AND-2010-B	Tu	9:00-1:50	D. Duga
AND-2010-C	Tu	3:00-7:50	C. Bullwinkel
AND-2010-D	Th	1:00-5:50	D. Crane

### AND-2015

#### Animation Workshop II

Spring semester: 2 credits

Limited to 18 students per section

This is the second part of a two-semester course. Please see AND-2010 for course description.

Course #	Day	Time	Instructor
AND-2015-A	M	3:00-7:50	J. Dickey
AND-2015-B	Tu	9:00-1:50	D. Duga
AND-2015-C	Tu	3:00-7:50	C. Bullwinkel
AND-2015-D	Th	1:00-5:50	D. Crane

### AND-2020-A

#### Introduction to Stop Motion I

Wednesday 12:00-4:50

Fall semester: 3 credits

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.

### AND-2025-A

#### Introduction to Stop Motion II

Wednesday 12:00-4:50

Spring semester: 3 credits

Instructor: Voltaire

This is the second part of a two-semester course. Please see AND-2020 for course description.

**FDD-2020-A/B**

**Anatomy I**

Fall semester: 3 credits

Instructor: G. Boorujy

This course will begin with the skeleton, and students will learn about and internalize the structure, form and movement of the body in an effort toward making more informed drawings of the live model. A portion of the course will focus on the comparative anatomy of animals.

Course #	Day	Time
FDD-2020-A	M	9:00-11:50
FDD-2020-B	M	12:00-2:50

**FDD-2020-C through E**

**Anatomy I**

Fall semester: 3 credits

Instructor: A. Gerndt

Anatomy can offer a concrete structure for drawing and painting the human figure. This course relates the study of the skeleton and the muscles to the live model. It will concentrate on the skeletal system in the fall semester and the muscles in the spring semester. Students will complete three life-size drawings of the human skeletal system, which will include views of the skull, torso and extremities, establishing the core of the human figure. Two triptychs, each consisting of a nude, muscular and skeletal drawing of a male and a female body, will be completed. We will learn the landmarks of the skeletal system, their relationship to the muscular system and how they work together to define the human form. An anatomy text such as *Albinus on Anatomy* by Hale and Coyle or *Anatomy for the Artist* by Jenő Barcsay is required.

Course #	Day	Time
FDD-2020-C	W	9:00-11:50
FDD-2020-D	W	12:00-2:50
FDD-2020-E	W	3:00-5:50

**FDD-2025**

**Anatomy II**

Spring semester: 3 credits

Please see the corresponding section of FDD-2020 for course description.

Course #	Day	Time	Instructor
FDD-2025-A	M	9:00-11:50	G. Boorujy
FDD-2025-B	M	12:00-2:50	G. Boorujy
FDD-2025-C	W	9:00-11:50	A. Gerndt
FDD-2025-D	W	12:00-2:50	A. Gerndt
FDD-2025-E	W	3:00-5:50	A. Gerndt

**AND-2070**

**Storyboarding for Animation**

One semester: 2 credits

Instructor: H. Beckerman

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
AND-2070-A	Th	9:00-11:50	fall
AND-2070-B	F	9:00-11:50	spring

**AND-2090**

**Perspective Drawing**

One semester: 2 credits

Limited to 18 students per section

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	D. Poynter
AND-2090-C	F	3:00-5:50	fall	M. Rosner
AND-2090-D	Th	12:00-2:50	spring	D. Poynter

**FSD-2090-A**

**Figurative Sculpture**

Monday 3:00-8:50

Spring semester: 2 credits

Equipment fee: \$200

Instructor: TBA

Studying the human form as a medium for making art in three-dimensional, sculptural modes is the focus of this course. The representation of the human body through traditional and nontraditional sculptural approaches will be emphasized. Projects will explore technical, aesthetic and conceptual aspects of the human figure.

**AND-2110**

**Digital Compositing I**

Fall semester: 2 credits

Limited to 10 students per section

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. Adobe 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	4:30-7:20	E. Eiser
AND-2110-D	Tu	3:00-5:50	TBA
AND-2110-E	W	9:00-11:50	A. Pardo
AND-2110-F	W	3:00-5:50	T. Rosenthal

**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-2186-A****Backgrounds and Inspirational Sketches**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: I. Verbitsky

Create a universe in which your characters will live. From starkly realistic to evocative and stylized, backgrounds set the stage for every animated tale. Walt Disney employed painters to capture the settings that served as inspiration for entire productions. Students will explore various techniques for creating backgrounds and worlds of snow and water, gardens, cities, the cosmos, night, day, sunrise—whatever setting their characters may encounter. Color and light sources—critical factors in animation—will be emphasized.

**AND-2247****Flash and Toon Boom for Animators**

Tuesday 9:00-11:50

One semester: 3 credits

Instructor: C. Bullwinkel

In this course, students will learn how to create 2D animations using vector art. We will cover the various drawing tools, motion editing, effects, networking modules and export options that Toon Boom and Adobe Flash have to offer, and then apply these techniques to the medium of animation. Film examples will be provided.

Course #	Semester
AND-2247-A	fall
AND-2247-B	spring

**AND-2283-A****Key Poses and Inbetweening**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: I. Verbitsky

Key poses are critical building blocks of animation. In this course, we will identify these poses using models and a broad variety of actions. We will also examine process of inbetweening to link motion between key poses. Students will shoot their animation sequences and screen their work in class. From *Snow White and the Seven Dwarfs* and *Fantasia* to *The Pink Panther* and *Roger Rabbit* to *The Incredibles*, great animation starts with great key poses.

**AND-2317-A****Advanced After Effects**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: E. Eiser

This course will cover advanced compositing and animation techniques with Adobe After Effects. Topics will include the use of camera and lighting techniques for both character animation and motion graphics, motion tracking and match moving, green screen techniques using Keylight, compound and nested effects, rotoscope techniques, procedural effects, time manipulation, stabilization, scripting and expressions. Flash will also be introduced for some assignments.

**AND-3010****Advanced Animation Workshop I**

Fall semester: 3 credits

What every animator needs to know to succeed, this course is 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	M. Menjivar
AND-3010-B	Tu	3:00-8:50	M. Abrahams
AND-3010-C	W	9:00-2:50	H. Beckerman
AND-3010-D	Th	12:00-5:50	C. Bullwinkel

**AND-3015****Advanced Animation Workshop II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see AND-3010 for course description.

Course #	Day	Time	Instructor
AND-3015-A	M	9:00-2:50	M. Menjivar
AND-3015-B	Tu	3:00-8:50	M. Abrahams
AND-3015-C	W	9:00-2:50	H. Beckerman
AND-3015-D	Th	12:00-5:50	C. Bullwinkel

**AND-3020-A****Advanced Stop-Action Animation I**

Thursday 9:00-2:50

Fall semester: 3 credits

Instructor: T. Rosenthal

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-3025-A****Advanced Stop-Action Animation II**

Thursday 9:00-2:50

Spring semester: 3 credits

Instructor: T. Rosenthal

Limited to 16 students

This is the second part of a two-semester course. Please see AND-3020 for course description.

**AND-3040****Life Drawing: Figure, Form and Function**

Fall semester: 3 credits

Instructor: S. Gaffney

The ability to draw the figure and analogous ways to depict the body are essential to the artist/animator. This course is rooted in an organically systematic way to draw and is based on the anatomical forms and functions of the human body. Students will learn multidisciplinary concepts of structure, design and action through line drawing. A series of anatomically based lectures and demonstrations will be followed by succinct exercises and practices designed to improve observational, analytical and intuitive drawing skills in order to achieve clear 3D ideas in the 2D realm of pencil and paper. By gaining a comprehensive knowledge of the human form and its functions, students will strengthen their ability to invent forms in movement from memory.

Course #	Day	Time
AND-3040-A	M	3:00-8:50
AND-3040-B	Tu	9:00-2:50
AND-3040-C	F	12:00-5:50

**AND-3041****Advanced Life Drawing**

One semester: 3 credits

Instructor: S. Gaffney

This course will focus on understanding the human form in motion and how to draw figures in motion. Assignments and exercises will include capturing the body in various modalities (relaxation, tension, exhilaration, anger). We will explore structure, design, weight and action poses—and how they work together—to acquire the skills for drawing both real and imagined figures.

Course #	Day	Time	Semester	Instructor
AND-3041-A	Tu	3:00-8:50	fall	D. Ross
AND-3041-B	M	3:00-8:50	spring	S. Gaffney
AND-3041-C	Tu	9:00-2:50	spring	S. Gaffney

**AND-3050**

**Drawing Animals in Motion**

One semester: 3 credits

Instructor: D. Ross

Many animated films center around characters drawn from the animal kingdom. However, capturing the intricacies of anatomy and the fluidity of movement is a difficult task. Using pencils, charcoal, and watercolors, students will practice the art of drawing animals in motion and on location. Various strategies will be explored to assist the artist to stay within the immediacy of the field situation. Weather permitting, sessions will be held at various New York City zoos, museums and parks.

Course #	Day	Time	Semester
AND-3050-A	M	12:00-5:50	fall
AND-3050-B	M	12:00-5:50	spring
AND-3050-C	F	12:00-5:50	spring

**AND-3120**

**Layout and Design**

One semester: 3 credits

Instructor: D. Poynter

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
AND-3120-A	W	3:00-5:50	fall
AND-3120-B	Th	9:00-11:50	fall
AND-3120-C	W	3:00-5:50	spring

**AND-3130**

**Sound Design for Animation**

One semester: 3 credits

Limited to 12 students per section

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	9:00-11:50	fall	P. Goodrich
AND-3130-B	W	3:00-5:50	fall	P. Goodrich
AND-3130-C	F	12:00-2:50	fall	N. Simopoulos
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	N. Simopoulos

**AND-3137**

**Creating Unforgettable Characters**

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: R. Dress

Limited to 18 students per section

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: R. Dress

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.

**SMD-3228-A**

**Basic Modeling and Animation with Maya I**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: E. Eiser

Autodesk Maya is widely used in the 3D animation industry and is highly regarded for its modeling, animation and visual 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 who have taken SMD-3146, Computer Animation: 3D Modeling and Animation III, or SMD-3147, Computer Animation: 3D Modeling and Animation IV, may not enroll in this course. This course is cross-listed with SMD-3228-B.*

**SMD-3229-A**

**Basic Modeling and Animation with Maya II**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: E. Eiser

A continuation of SMD-3228, Basic Modeling and Animation with Maya I, this course will explore Maya's more advanced tools and capabilities through in-class exercises and assigned projects. Topics include character design, animation, skeletal rigging, dynamics, particles and shading. Prerequisite: SMD-3228, Basic Modeling and Animation with Maya I, or equivalent. *Note: This course is cross-listed with SMD-3229-B.*

**SMD-3257**

**Basic After Effects Techniques I**

Fall semester: 3 credits

Instructor: A. Meyers

Adobe After Effects is a powerful compositing and animation tool used in video visual 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. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3257-C and SMD-3257-D.*

Course #	Day	Time
SMD-3257-A	F	9:00-11:50
SMD-3257-B	F	12:00-2:50

**SMD-3258-A****Basic After Effects Techniques II**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Meyers

Adobe 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, Basic After Effects Techniques I. *Note: This course is cross-listed with SMD-3258-B.*

**SMD-3341-A****Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

Spring 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 SMD-3341-B.*

**AND-3446-A****Advanced Composition and Design**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: D. Poynter

This course is intended for students interested in expanding their command of visual language as applied to cinematic storytelling. Through adapting material sourced in literature, comics, illustration and film, students will learn techniques and develop strategies for telling stories. We will explore narrative uses of composition, color and lighting; the creation of complex camera movement through drawing; and a history of production design. Projects will include developing storyboards, designing characters and creating environments, all of which will culminate in creating animatics. This course will broaden each student's understanding of narrative traditions with the goal of increasing confidence and versatility in determining elements for effective storytelling.

**AND-4010****Career Strategies for Animation**

Monday 6:00-8:50

One 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. *Note: Open to seniors only.*

<i>Course #</i>	<i>Semester</i>
AND-4010-A	fall
AND-4010-B	spring

**AND-4080-A****Animation Thesis I**

Fall semester: 6 credits

Instructor: R. Lehmann

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

Instructor: R. Lehmann

This is the second part of a two-semester course. Please see AND-4080 for course description.

**AND-4959-A****Independent Study**

One semester: 3 credits

Junior or senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA, and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester.

**AND-4999-A****Animation Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.



# Film, Video and Animation Electives Open to All Departments

*Courses are listed in numerical order.*

## **CFD-1074-A**

### **Acting for Film**

Tuesday 6:00-8:50

Fall semester: 3 credits

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**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Abrahams

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

Fall semester: 3 credits

Instructor: S. Auerbach

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 to 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**

### **Makeup for Film and Television**

Tuesday 9:00-11:50

Fall semester: 3 credits

Materials fee: \$95

Instructor: P. Mason

Beginning with an overview of makeup design and application (painting, construction methods and prosthesis), this course will then focus on exploration and experimentation of various materials used in the field of makeup for broadcast media. Students will design and create their own full 'character' makeup, which may be used for their film and animation projects. *Note: This course is cross-listed with CFD-2088-A.*

## **CFD-2159-A**

### **Film Criticism**

Tuesday 7:00-9:50

Fall semester: 3 credits

Instructor: E. Helfgott

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: T. Lugacy

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-2372-A**

### **Performing Shakespeare**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Waites

This course is designed to better grasp the basic elements that make Shakespeare a must read for actors, poets, directors and writers. Through readings, rehearsals and staging scenes with actors, we will bring Shakespeare's language to life. Students will break down the various components of the text: iambic pentameter, phrasing and also vocal coloring, to enhance the inner meaning of the lines and the power of the words. Plays to be studied are: *Henry IV*, *Richard II*, *Hamlet* and *The Comedy of Errors*.

## **AND-3137**

### **Creating Unforgettable Characters**

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: R. Dress

Limited to 18 students per section

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-3172-A**

### **Developing the Animated Series**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Dress

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.

# Department of Fine Arts

## Degree Requirements

Successful completion of 120 credits and all course requirements, including:

72 credits in studio courses

30 credits in humanities and sciences

18 credits in art history

Work must be submitted for review at the end of each semester. Students cannot begin classes the following semester until the work has been evaluated.

## First-Year Requirements

First-year fine arts majors must take the foundation-year requirements that follow. These courses must be successfully completed by the end of your first year at the College. *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.*

Following are 16 course programs, each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled. *Note: General Foundation programs 15 and 16 will not be made available until all other foundation schedules have reached capacity.*

Freshmen who will begin their studies in the spring 2012 semester should refer to General Foundation programs 17 and 18.

First-year fine arts majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

### 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 course. Please see AHD-1010 for course description.

### FDD-1030

#### Drawing I

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### FDD-1035

#### Drawing II

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

### FPD-1020

#### Painting I

One semester: 3 credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

### FPD-1025

#### Painting II

One semester: 3 credits

This is the second part of a two-semester course. Please see FPD-1020 for course description.

### FSD-1050

#### Sculpture

One semester: 3 credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

### SMD-1020

#### Foundations of Visual Computing

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

### HCD-1010

#### Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

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

General Foundation 1 / SPRING							
	MON	TUES	WED	THURS	FRI		
9							
10							
11	FPD-1025-01 Painting II 9:00-2:50 L. Behnke	SMD-1020-01 Foundations of Visual Comp. 9:00-2:50 S. Barrett	FDD-1035-01 Drawing II 9:00-2:50 J. Shane				
12						AHD-1015-01 Survey of World Art II 12:00-2:50 L. Gamwell	
1							
2							
3							HCD-1020-01 Literature and Writing II 3:00-5:50 Instructor: TBA
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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	FPD-1020-02 Painting I 9:00-2:50 D. Chow					
11						
12					HCD-1010-02 Literature and Writing I 12:00-2:50 G. MacKenzie	
1						
2				FDD-1030-02 Drawing I 12:00-5:50 S. Etkin		
3					SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 Instructor: TBA	SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 Instructor: TBA
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	FPD-1025-02 Painting II 9:00-2:50 D. Chow				FSD-1050-02 Sculpture 9:00-2:50 P. Dudek	
11						
12					HCD-1020-02 Literature and Writing II 12:00-2:50 G. MacKenzie	
1						
2				FDD-1035-02 Drawing II 12:00-5:50 S. Etkin		
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General Foundation 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9					AHD-1010-03 Survey of World Art I 9:00-11:50 T. O'Connor	
10						
11		FPD-1020-03 Painting I 9:00-2:50 J. Jurayj	HCD-1010-03 Literature and Writing I 9:00-11:50 D. Singer	FSD-1050-03 Sculpture 9:00-2:50 M. Carlson		
12						
1						
2						FDD-1030-03 Drawing I 12:00-5:50 S. Dentz
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General Foundation 3 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					AHD-1015-03 Survey of World Art II 9:00-11:50 T. O'Connor	
10						
11		FPD-1025-03 Painting II 9:00-2:50 J. Jurayj	HCD-1020-03 Literature and Writing II 9:00-11:50 D. Singer	SMD-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb		
12						
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2						FDD-1035-03 Drawing II 12:00-5:50 S. Dentz
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General Foundation 4 / FALL						
	MON	TUES	WED	THURS	FRI	
9					AHD-1010-04 Survey of World Art I 9:00-11:50 L. Gamwell	
10						
11			FPD-1020-04 Painting I 9:00-2:50 M. Mattelson			
12					HCD-1010-04 Literature and Writing I 12:00-2:50 R. DiPalma	
1						
2						FDD-1030-04 Drawing I 12:00-5:50 B. Adams
3						
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5				FSD-1050-04 Sculpture 3:00-8:50 D. Wapner		
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General Foundation 4 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					AHD-1015-04 Survey of World Art II 9:00-11:50 L. Gamwell	
10						
11			FPD-1025-04 Painting II 9:00-2:50 M. Mattelson			
12					HCD-1020-04 Literature and Writing II 12:00-2:50 R. DiPalma	
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2						FDD-1035-04 Drawing II 12:00-5:50 B. Adams
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5				SMD-1020-04 Foundations of Visual Comp. 3:00-8:50 Instructor: TBA		
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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				FDD-1030-05 Drawing I 9:00-2:50 A. Gerndt	
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2		FPD-1020-05 Painting I 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 R. Sarkissian	
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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-1035-05 Drawing II 9:00-2:50 A. Gerndt	
12					
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2		FPD-1025-05 Painting II 12:00-5:50 F. Brickhouse	FSD-1050-05 Sculpture 12:00-5:50 R. Baron		
3				AHD-1015-05 Survey of World Art II 3:00-5:50 R. Sarkissian	
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General Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
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11			FPD-1020-06 Painting I 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 E. Holswade			
1	FDD-1030-06 Drawing I 12:00-5:50 B. Larsen				
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3			AHD-1010-06 Survey of World Art I 3:00-5:50 M. Denton		
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General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
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11			FPD-1025-06 Painting II 9:00-2:50 T. Kahn		FSD-1050-06 Sculpture 9:00-2:50 D. Wapner
12		HCD-1020-06 Literature and Writing II 12:00-2:50 E. Holswade			
1	FDD-1035-06 Drawing II 12:00-5:50 B. Larsen				
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3			AHD-1015-06 Survey of World Art II 3:00-5:50 M. Denton		
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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			FDD-1030-07 Drawing I 9:00-2:50 I. Richer	FPD-1020-07 Painting I 9:00-2:50 N. Chunn	
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2		SMD-1020-07 Foundations of Visual Comp. 12:00-5:50 T. Fong			
3					AHD-1010-07 Survey of World Art I 3:00-5:50 R. Sarkissian
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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			FDD-1035-07 Drawing II 9:00-2:50 I. Richer	FPD-1025-07 Painting II 9:00-2:50 N. Chunn	
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2		FSD-1050-07 Sculpture 12:00-5:50 J. Silverthorne			
3					AHD-1015-07 Survey of World Art II 3:00-5:50 R. Sarkissian
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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	
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12					
1	SMD-1020-08 Foundations of Visual Comp. 12:00-5:50 E. DeMartino			FDD-1030-08 Drawing I 12:00-5:50 E. Izer	FPD-1020-08 Painting I 12:00-5:50 S. Joelson
2		AHD-1010-08 Survey of World Art I 3:00-5:50 A. Wooster			
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General Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-08 Literature and Writing II 9:00-11:50 F. Litvack	
10					
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2	FSD-1050-08 Sculpture 12:00-5:50 J. Perlman			FDD-1035-08 Drawing II 12:00-5:50 E. Izer	FPD-1025-08 Painting II 12:00-5:50 S. Joelson
3		AHD-1015-08 Survey of World Art II 3:00-5:50 A. Wooster			
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General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1010-09 Literature and Writing I 9:00-11:50 E. Holswade			AHD-1010-09 Survey of World Art I 9:00-11:50 A. Wooster
10	FDD-1030-09 Drawing I 9:00-2:50 A. Belag		FPD-1020-09 Painting I 9:00-2:50 M. Sheehan	SMD-1020-09 Foundations of Visual Comp. 9:00-2:50 S. Barrett	
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General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-09 Literature and Writing II 9:00-11:50 E. Holswade			AHD-1015-09 Survey of World Art II 9:00-11:50 A. Wooster
10	FDD-1035-09 Drawing II 9:00-2:50 A. Belag		FPD-1025-09 Painting II 9:00-2:50 M. Sheehan	FSD-1050-09 Sculpture 9:00-2:50 J. Cohen	
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General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting I 9:00-2:50 M. Lerner	FDD-1030-10 Drawing I 9:00-2:50 T. Roniger			FSD-1050-10 Sculpture 9:00-2:50 P. Dudek
12			HCD-1010-10 Literature and Writing I 12:00-2:50 R. DiPalma		
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3	AHD-1010-10 Survey of World Art I 3:00-5:50 L. Lorraine				
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General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
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11	FPD-1025-10 Painting II 9:00-2:50 M. Lerner	FDD-1035-10 Drawing II 9:00-2:50 T. Roniger			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. DiPalma		
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3	AHD-1015-10 Survey of World Art II 3:00-5:50 L. Lorraine				
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General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
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12				AHD-1010-11 Survey of World Art I 12:00-2:50 T. Kostianovsky	FPD-1020-11 Painting I 12:00-5:50 J. Linhares
1					
2			FSD-1050-11 Sculpture 12:00-5:50 S. DeFrank		
3				HCD-1010-11 Literature and Writing I 3:00-5:50 G. MacKenzie	
4	FDD-1030-11 Drawing I 3:00-8:50 B. Larsen				
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General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		
10					
11					
12				AHD-1015-11 Survey of World Art II 12:00-2:50 T. Kostianovsky	FPD-1025-11 Painting II 12:00-5:50 J. Linhares
1					
2					
3	FDD-1035-11 Drawing II 3:00-8:50 B. Larsen			HCD-1020-11 Literature and Writing II 3:00-5:50 G. MacKenzie	
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General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
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11			FDD-1030-12 Drawing I 9:00-2:50 A. Scarritt	FPD-1020-12 Painting I 9:00-2:50 D. Kardon	SMD-1020-12 Foundations of Visual Comp. 9:00-2:50 S. Hwang
12					
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2					
3			HCD-1010-12 Literature and Writing I 3:00-5:50 Instructor: TBA	AHD-1010-12 Survey of World Art I 3:00-5:50 S. Ginsburg	
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General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1035-12 Drawing II 9:00-2:50 A. Scarritt	FPD-1025-12 Painting II 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 Instructor: TBA	AHD-1015-12 Survey of World Art II 3:00-5:50 S. Ginsburg	
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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 G. MacKenzie			
10					
11					FDD-1030-13 Drawing I 9:00-2:50 J. Shane
12					
1					
2	FSD-1050-13 Sculpture 12:00-5:50 J. Perlman			FPD-1020-13 Painting I 12:00-5:50 B. Komoski	
3					AHD-1010-13 Survey of World Art I 3:00-5:50 R. McGarry
4					
5					
6					

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-13 Literature and Writing II 9:00-11:50 G. MacKenzie			
10					
11					FDD-1035-13 Drawing II 9:00-2:50 J. Shane
12					
1	SMD-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong				
2				FPD-1025-13 Painting II 12:00-5:50 B. Komoski	
3					AHD-1015-13 Survey of World Art II 3:00-5:50 R. McGarry
4					
5					
6					

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1030-14 Drawing I 9:00-2:50 E. Izer		FSD-1050-14 Sculpture 9:00-2:50 A. Loeffke	FPD-1020-14 Painting I 9:00-2:50 E. Ausby
12					
1					
2					
3		AHD-1010-14 Survey of World Art I 3:00-5:50 S. Skurvida			HCD-1010-14 Literature and Writing I 3:00-5:50 E. Holswade
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1035-14 Drawing II 9:00-2:50 E. Izer			FPD-1025-14 Painting II 9:00-2:50 E. Ausby
12					
1					
2				SMD-1020-14 Foundations of Visual Comp. 12:00-5:50 T. Fong	
3		AHD-1015-14 Survey of World Art II 3:00-5:50 S. Skurvida			HCD-1020-14 Literature and Writing II 3:00-5:50 E. Holswade
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1					
2					
3		AHD-1010-15 Survey of World Art I 3:00-5:50 H. Werschkul	FPD-1020-15 Painting I 3:00-8:50 R. Hu	SMD-1020-15 Foundations of Visual Comp. 3:00-8:50 B. Blondes E. Shim	
4					
5	FDD-1030-15 Drawing I 3:00-8:50 M. Jones				
6		HCD-1010-15 Literature and Writing I 6:00-8:50 H. Smith			
7					
8					
9					

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1					
2					
3		AHD-1015-15 Survey of World Art II 3:00-5:50 H. Werschkul	FPD-1025-15 Painting II 3:00-8:50 R. Hu	FSD-1050-15 Sculpture 3:00-8:50 K. Lorensen	
4					
5	FDD-1035-15 Drawing II 3:00-8:50 M. Jones				
6		HCD-1020-15 Literature and Writing II 6:00-8:50 H. Smith			
7					
8					
9					

Note: General Foundation 15 will not be made available General Foundation programs 1 through 14 have reached capacity.

Note: General Foundation 15 will not be made available General Foundation programs 1 through 14 have reached capacity.

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1010-16 Literature and Writing I 9:00-11:50 Instructor: TBA		AHD-1010-16 Survey of World Art I 9:00-11:50 Instructor: TBA	
10			FSD-1050-16 Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FDD-1030-16 Drawing I 12:00-5:50 L. Scott				FPD-1020-16 Painting I 12:00-5:50 C. McGrady
3					
4					
5					
6					

Note: General Foundation 16 will not be made available until all other General Foundation programs have reached capacity.

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-16 Literature and Writing II 9:00-11:50 Instructor: TBA		AHD-1015-16 Survey of World Art II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1					
2	FDD-1035-16 Drawing II 12:00-5:50 L. Scott	SMD-1020-16 Foundations of Visual Comp. 12:00-5:50 Instructor: TBA			FPD-1025-16 Painting II 12:00-5:50 C. McGrady
3					
4					
5					
6					

Note: General Foundation 16 will not be made available until all other General Foundation programs have reached capacity.

## General Foundation Courses for Freshmen Beginning Spring 2012

Freshmen who will begin their studies in the spring semester must register for spring 2012 and summer 2012 General Foundation programs 17 or 18.

General Foundation 17 / SPRING 2012					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-17 Survey of World Art I 9:00-11:50 L. Lorraine			
10			SMD-1020-17 Foundations of Visual Comp. 9:00-2:50 E. Guzman	FPD-1020-17 Painting I 9:00-2:50 Instructor: TBA	
11		HCD-1010-17 Literature and Writing I 12:00-2:50 N. Friedland			
12					
1					
2					
3					
4					
5	FDD-1030-17 Drawing I 3:00-8:50 Instructor: TBA				
6					
7					
8					
9					

General Foundation 17 / SUMMER 2012					
	5/3 – 5/23	5/16 – 6/6	5/31 – 6/20	6/13 – 7/1	7/5 – 7/25
9					
10					
11		FPD-1025-17 Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		FSD-1050-17 Sculpture 9:00-2:50 <b>M-F</b> Instructor: TBA	FDD-1035-17 Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-17 Survey of World Art II 3:00-5:50, <b>M-F</b> L. Lorraine		HCD-1020-17 Literature and Writing II 3:00-5:50, <b>M-F</b> N. Friedland		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 18 / SPRING 2012					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-18 Survey of World Art I 9:00-11:50 M. Denton				
10		FPD-1020-18 Painting I 9:00-2:50 Instructor: TBA	FDD-1030-18 Drawing I 9:00-2:50 Instructor: TBA	FSD-1050-18 Sculpture 9:00-2:50 Instructor: TBA	
11	HCD-1010-18 Literature and Writing I 12:00-2:50 R. Josimovitch				
12					
1					
2					
3					
4					
5					
6					

Note: General Foundation 18 will not be made available until General Foundation 17 has reached capacity.

General Foundation 18 / SUMMER 2012					
	5/3 – 5/23	5/16 – 6/6	5/31 – 6/20	6/13 – 7/1	7/5 – 7/25
9					
10					
11		FPD-1025-18 Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		SMD-1020-18 Foundations of Visual Comp. 9:00-2:50 <b>M-F</b> S. Barrett	FDD-1035-18 Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-18 Survey of World Art II 3:00-5:50, <b>M-F</b> Instructor: TBA		HCD-1020-18 Literature and Writing II 3:00-5:50, <b>M-F</b> Instructor: TBA		
4					
5					
6					

Note: General Foundation 18 will not be made available until General Foundation 17 has reached capacity. Summer foundation schedules are subject to change.

## Fine Arts Second-Year Requirements

Second-year fine arts majors must take 9 studio credits per semester, including one semester of FID-2020, Sophomore Seminar, and a minimum of 3 credits per semester of fine arts drawing (anatomy, drawing, figure drawing). When registering for drawing, painting and sculpture courses, second-year students should choose from courses in the "2000" category. Requests for courses in the "3000" category will be granted at the chair's discretion.

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) unless they have completed these courses at SVA or another institution.

*Note: Second, third and fourth year drawing and painting courses may be taken more than once for credit with permission of the department chair. Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*

## Fine Arts Third-Year Requirements

Third-year fine arts majors must choose 9 studio credits per semester, including one semester of FID-3020, Junior Seminar. Students should choose courses that they feel will benefit them in defining their studio practice. When registering for studio courses, third-year students should choose from courses in the "3000" category unless there are special circumstances. Requests for courses in the "2000" category will be granted at the chair's discretion.

Third-year fine arts majors must take one semester of HDD-3200, Ideas in Art, or AHD-2302, History of Video Art I, or AHD-2303, History of Video Art II (see Art History Department General Course Listing for specifics), unless they have already completed this course at another institution. Students are required to register for FID-3010, Visiting Artists/Critics Lecture Series I, and FID-3015, Visiting Artists/Critics Lecture Series II.

*Note: Second, third and fourth year drawing and painting courses may be taken more than once for credit with permission of the department chair. Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*

## 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 students are required to register for one of the following Senior Workshops: FID-4010 and FID-4015 or FID-4020 and FID-4025. Students are required to choose one section of FID-4030 and FID-4040 in the fall semester, one section of FID-4035 and FID-4045 in the spring semester.

Students must take one semester of AHD-4140, Senior Seminar, or AHD-2302, History of Video Art I, or AHD-2303, History of Video Art II (see Art History Department General Course Listing for specifics). Students are required to register FID-4110, Visiting Artists/Critics Lecture Series I, and FID-4115, Visiting Artists/Critics Lecture Series II.

A Senior Project consisting of a cohesive body of work and a written text that supports the ideas and concerns expressed in the work must be completed to receive a BFA in Fine Arts. All graduates must submit a CD or DVD of 15 high resolution images of artwork completed during the senior year.

*Note: Second, third and fourth year drawing and painting courses may be taken more than once for credit with permission of the department chair. Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*



# Fine Arts General Course Listing Electives Open To All Departments

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## SECOND-YEAR SEMINAR

### FID-2020

#### Sophomore Seminar

One semester: 3 credits

Limited to 15 students per section

In this seminar, students will focus on the media image and its implications in their work. In practice, the photograph has become a drawing tool for the artist and we will explore photography and video in relation to painting and drawing. Projects in lighting and composition, as well as color and its effects will be explored in still photography and the moving image. Stop-motion video effects will be used to animate a drawing. Photography and related software will be employed to address space, texture and volume as formal concerns in image-making. Students will also learn how to document their work.

Course #	Day	Time	Semester	Instructor
FID-2020-A	M	9:00-2:50	fall	Beth B
FID-2020-B	T	9:00-2:50	fall	TBA
FID-2020-C	W	3:00-8:50	fall	TBA
FID-2020-D	W	3:00-8:50	spring	TBA
FID-2020-E	Th	9:00-2:50	spring	Beth B

## SECOND-YEAR DRAWING COURSES

*Note: Second-year drawing courses may be taken more than once for credit with permission of the department chair.*

### FDD-2020-A/B

#### Anatomy I

Fall semester: 3 credits

Instructor: G. Boorujy

This course will begin with the skeleton, and students will learn about and internalize the structure, form and movement of the body in an effort toward making more informed drawings of the live model. A portion of the course will focus on the comparative anatomy of animals.

Course #	Day	Time
FDD-2020-A	M	9:00-11:50
FDD-2020-B	M	12:00-2:50

### FDD-2020-C through E

#### Anatomy I

Fall semester: 3 credits

Instructor: A. Gerndt

Anatomy can offer a concrete structure for drawing and painting the human figure. This course relates the study of the skeleton and the muscles to the live model. It will concentrate on the skeletal system in the fall semester and the muscles in the spring semester. Students will complete three life-size drawings of the human skeletal system, which will include views of the skull, torso and extremities, establishing the core of the human figure. Two triptychs, each consisting of a nude,

muscular and skeletal drawing of a male and a female body, will be completed. We will learn the landmarks of the skeletal system, their relationship to the muscular system and how they work together to define the human form. An anatomy text such as *Albinus on Anatomy* by Hale and Coyle or *Anatomy for the Artist* by Jenó Barcsay is required.

Course #	Day	Time
FDD-2020-C	W	9:00-11:50
FDD-2020-D	W	12:00-2:50
FDD-2020-E	W	3:00-5:50

### FDD-2025

#### Anatomy II

Spring semester: 3 credits

Please see the corresponding section of FDD-2020 for course description.

Course #	Day	Time	Instructor
FDD-2025-A	M	9:00-11:50	G. Boorujy
FDD-2025-B	M	12:00-2:50	G. Boorujy
FDD-2025-C	W	9:00-11:50	A. Gerndt
FDD-2025-D	W	12:00-2:50	A. Gerndt
FDD-2025-E	W	3:00-5:50	A. Gerndt

### FDD-2066 / FDD-2067

#### Figure Drawing

Monday 12:00-5:50

One semester: 3 credits

Instructor: A. van Dalen

Drawing the figure is arguably the most fundamental aspect of art-making.

The anatomy and psychology thereof have given us a deeper understanding of what it is to be human. Model poses will re-create the complexity of the human experience. We will discuss and examine figure drawing's great humanist tradition beginning with Giotto and evolving with Michelangelo, Rembrandt, Goya, Blake, Van Gogh, Egon Schiele, Picasso, Alice Neel and Francis Bacon, as well as contemporary artists such as Lucian Freud, Marlene Dumas, Sue Coe, Jenny Saville and Kiki Smith. All forms and sizes of drawing are welcome: pencil, pen, pastel, watercolor, etc. Both quick drawings and extended studies will enrich understanding. Discipline and passion will be nurtured in equal parts. Students' individual needs will be met through one-on-one discussion. Participation in weekly class critiques will be encouraged. Sharing ideas about art contributes to understanding, and fosters a community. Sketchbooks and journals will integrate art activity into daily life.

Course #	Semester
FDD-2066-A	fall
FDD-2067-A	spring

### FDD-2066 / FDD-2067

#### Drawing

Monday 6:00-8:50

One semester: 3 credits

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. Dialogues will revolve around contemporary visual issues. Work will involve the use of all media. Experimentation and invention will be stressed. Drawing will be viewed as a primary vehicle through which an artist grows in the struggle for freedom of expression.

Course #	Semester
FDD-2066-B	fall
FDD-2067-B	spring

### FDD-2066 / FDD-2067

#### Figure Drawing

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: E. Sisto

The fall semester of this course will focus on the model. We will concentrate on the figure in space, how to structure a picture, the use of the picture plane as an organizing tool, and plastic form. We'll use charcoal and then diversify media and scale. In the spring semester, students will approach the figure very

directly, and then be encouraged to use the figure as a catalyst to explore other themes. Through direct observation, students will be encouraged to work with diverse materials as a means with which to approach the act of drawing.

<i>Course #</i>	<i>Semester</i>
FDD-2066-C	fall
FDD-2067-C	spring

### **FDD-2066 / FDD-2067**

#### **Drawing**

Wednesday 3:00-5:50

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 beforehand. 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.

<i>Course #</i>	<i>Semester</i>
FDD-2066-D	fall
FDD-2067-D	spring

### **FDD-2066 / FDD-2067**

#### **Figure Drawing**

Thursday 9:00-11:50

One semester: 3 credits

Instructor: L. Wells

Using a model, this course will begin with 10 one-minute poses and then move into a series of 20-minute poses. All materials are acceptable: watercolor, pencil, and pen-and-ink, among others. And all styles are welcome. Students will develop their own distinctive process.

<i>Course #</i>	<i>Semester</i>
FDD-2066-E	fall
FDD-2067-E	spring

### **FDD-2066 / FDD-2067**

#### **Drawing**

Thursday 12:00-5:50

One semester: 3 credits

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.

<i>Course #</i>	<i>Semester</i>
FDD-2066-F	fall
FDD-2067-F	spring

### **FDD-2066 / FDD-2067**

#### **Drawing**

Friday 6:00-8:50

One semester: 3 credits

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.

<i>Course #</i>	<i>Semester</i>
FDD-2066-G	fall
FDD-2067-G	spring

### **FDD-2086**

#### **Cut and Paste**

Monday 3:00-8:50

One semester: 3 credits

Instructor: Beth B

This course focuses on cut-and-paste techniques as they are employed in image-making. Ranging from collage and paper cut-outs, existing visual elements are reconfigured to fabricate novel types of pictures. Stencils, resists and layering are investigated as techniques for constructing complex images. Critiques and demonstrations will aid to focus each student's technical mastery; the theoretical underpinnings of collage will also be examined.

<i>Course #</i>	<i>Semester</i>
FDD-2086-A	fall
FDD-2086-B	spring

### **FDD-2216-A**

#### **Urban Botanicals**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Sherman

This class will visit local sites in search of urban botanicals from which to draw creative inspiration. We'll explore micro and macro environments, and the fractal realm of self-similarity and symmetry. We'll see how the nature/nurture dialectic has been exploited by artists, and look to the less obvious lichens, molds and mosses as alternatives to the more ornamental botanicals. To meet the countless challenges that botanicals present, students will explore various mediums to create drawings/collages that range from the simple to the complex.

## SECOND-YEAR PAINTING COURSES

*Note: Second-year painting courses may be taken more than once for credit with permission of the department chair.*

### FPD-2098 / FPD-2099

#### Painting

Tuesday, Wednesday 6:00-8:50

One semester: 3 credits

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.

<i>Course #</i>	<i>Semester</i>
FPD-2098-A	fall
FPD-2099-A	spring

### FPD-2098 / FPD-2099

#### Painting and Mixed Media

Wednesday 9:00-2:50

One semester: 3 credits

Instructor: P. Hristoff

Each session of this course will begin with a 20-minute warm-up assignment as a way to experiment with different approaches to painting and image-making. Students will then work on assigned and self-initiated projects. Working from observation, using systems to develop work and understanding drawing as a key to painting are just some of the approaches that will be explored. Experimentation with various materials and techniques is encouraged, as well as development of content through focusing on issues of identity, taste, politics, spirituality and philosophy. Home assignments, journal keeping and reviewing exhibitions are required. This is a rigorous course, as are the process of art-making and the discipline of being an artist. *Note: Only fume-free, nontoxic materials can be used.*

<i>Course #</i>	<i>Semester</i>
FPD-2098-B	fall
FPD-2099-B	spring

### FPD-2098 / FPD-2099

#### Painting: The Narrative Image

Thursday 9:00-2:50

One semester: 3 credits

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.

<i>Course #</i>	<i>Semester</i>
FPD-2098-C	fall
FPD-2099-C	spring

### FPD-2098 / FPD-2099

#### Painting: Out of Your Head, Onto the Page

Thursday 9:00-2:50

One semester: 3 credits

Instructor: S. Irons

From an image's conception to its execution, ideas, materials and processes run together. In this workshop, we'll investigate the use of novel and traditional materials and the range of pictorial sources: fine art to pop art, everyday life to nightlife, institutions and the politics of space, objective and subjective analyses. What's your worldview? What's your comfort zone and how can you exploit it? With an emphasis on interpretation of work through the materials used (paint, honey, nail polish), the context in which they appear (wall, floor, street) and the formal elements of construction (scale, application, space, light, subject), we will

look for ways to describe and strengthen your point of view. Instruction is one-on-one with class critiques. Discussions about work by artists who employ analytic, eccentric, comedic, political, romantic or intuitive points of view are included.

<i>Course #</i>	<i>Semester</i>
FPD-2098-D	fall
FPD-2099-D	spring

### FPD-2098 / FPD-2099

#### Painting

Friday 9:00-2:50

One semester: 3 credits

Instructor: M. Sheehan

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 learn to think about their work as color, drawing and content.

<i>Course #</i>	<i>Semester</i>
FPD-2098-E	fall
FPD-2099-E	spring

### FPD-2098 / FPD-2099

#### Sensational Painting

Thursday 3:00-8:50

One semester: 3 credits

Instructor: S. Joelson

What do we do when we look? What happens as we build pictures? What makes an image memorable? We will consider the context for these concerns from Cézanne to psychedelic art to current exhibitions. Learn to focus your intentions while fine-tuning your intuition. Work from observation, imagination or printed sources with an emphasis on the distinctly physiological experience of painting.

<i>Course #</i>	<i>Semester</i>
FPD-2098-F	fall
FPD-2099-F	spring

### FPD-2106 / FPD-2107

#### Painting and Photographic Sources

Monday 12:00-5:50

One semester: 3 credits

Instructor: S. Irons

This course will concentrate on both the technical aspects and conceptual basis for working from and with photography in painting. The apparent objectivity of photographs will be used to investigate their hidden codes: what the photograph documents, what is suggested, what is left out and the social role of subject matter. We will discuss the formal qualities of images and how they might change the reception of a painting. Some emphasis will be given to the categories of dreams and hallucinations, memory and time, pictures and politics, and commercial images.

<i>Course #</i>	<i>Semester</i>
FPD-2106-A	fall
FPD-2107-A	spring

### FPD-2122 / FPD-2123

#### The Abstract Image

Tuesday 3:00-8:50

One semester: 3 credits

Instructor: A. Belag

In this course, students will develop a painting practice that employs imagery and pictorial means from both abstract and representational realms. This painting tradition includes the work of Henri Matisse, Philip Guston, Elizabeth Murray and Gerhard Richter, to name a few. Students will be encouraged to create images that incorporate the formal languages of modes of abstraction. The development of a mature studio practice will be stressed.

<i>Course #</i>	<i>Semester</i>
FPD-2122-A	fall
FPD-2123-A	spring

**FPD-2131-A****In Practice: Color Theory**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: P. Hristoff

In this multimedia course, students will explore color and the principles of color theory. Each project will incorporate a specific lesson about color and light as a starting point, which is subsequently developed into a more complex and personal work. This is a challenging course that will help students to acquire the skills to make visually dynamic works, as well as expand the way they use, perceive and understand color. Projects will incorporate painting, photography, collage and digital images. In addition to home assignments, students are required to keep a sketchbook and to review exhibitions. *Note: Please bring acrylic paints (nontoxic and fume-free materials only) to each session. Students must own or have access to a digital camera.*

**FPD-2133****Watercolor**

One semester: 3 credits

This course covers basic watercolor painting 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
FPD-2133-A	W	3:00-5:50	fall	S. Mueller
FPD-2133-B	M	9:00-11:50	spring	M. Meyer

**FPD-2352****Materials and Processes of the Artist**

Monday 3:00-8:50

One semester: 3 credits

Materials fee: \$75

Instructor: E. Izer

So much emphasis is placed upon the "why" of art that sometimes the "how" is neglected. This course will explore the materials of the artist, from egg yolks to acrylic polymer emulsion, from wooden panels to linen, from vermilion to diketopyrrolo-pyrrole, through demonstrations, discussions and practice. The course will follow the development of artist's materials chronologically, with students completing independent projects using each of the major mediums and techniques in the history of western art. Subjects of in-depth discussions will include: solvents, binders, pigments, supports, grounds, brushes, painting mediums, drawing materials, paper, plastics, safety and environmental concerns. Students will discover how sound technical practices and a thorough understanding of the history and use of materials can improve their artwork and give them greater freedom to explore their own ideas. Experimentation and new ways of using sometimes ancient materials and techniques will be encouraged.

<i>Course #</i>	<i>Semester</i>
FPD-2352-A	fall
FPD-2352-B	spring

**FPD-2378-A****This is Not Photorealism**

Friday: 12:00-5:50

Spring semester: 3 credits

Instructor: J. Jurayj

This course is for those who already have a solid understanding of how to build a painting, and want to explore the possibilities of what photography can mean for a painting. In 1976, Martin Kippenberger left Germany and headed to Florence to seek his fortune as an actor, but in Italy, his career took a different turn. With an unflinching directness through black-and-white oils and an expressive brush-stroke, he began to commit his visions to canvas: taking note of the everyday life and portraying the trivial and common. These paintings used a uniform format (approximately 24x20") and were based on postcards and photographs. His goal was to produce a number of paintings that could be piled on top of one another to measure his height; however, the project was never completed and evoked a "failure" that would become a leitmotif of his work. Nonetheless, Kippenberger produced a series of grey-tone "snapshot" paintings that act as a life testimony. The motifs, mostly off-centered or cropped, all share his powerful directness. This course will take this project as a starting pointing that offers a useful set of parameters. Each student will locate a new photo for each session and complete one painting per week. Black-and-white oil paint will be the medium and palette. All paintings will be 26x30", allowing either a horizontal or vertical emphasis. Presentations of various painters that use photography in their practice, as well as selected readings will be included. While each student's exploration will be individualistic, group critiques and discussions of texts will allow for the cross-fertilization of ideas.

## SECOND-YEAR SCULPTURE AND DIGITAL COURSES

### FSD-2162

#### Ceramic and Mixed-Media Installation

Tuesday 9:00-2:50

One semester: 3 credits

Equipment fee: \$200

Instructor: N. Touron

This course is an intensive production-based course focusing on the creation of mixed-media installations using ceramic as the starting medium. The course will be divided into two sections. The first will cover different aspects of plaster mold production and the use of liquid clay (slip) in order to produce duplicates of an object. The second section will focus on the students' project ideas through the review of work of artists producing installation art; group and individual critiques and exhibition reviews. Once a basic knowledge of mold-making and slip casting is established, students will propose a series of projects of which some will be selected during group critiques for full production. Specific analysis of mixed media use for each student's project will be reviewed and organized in terms of production and aesthetics during group session. Attention will be given to the context in which the installation is placed and viewed and its impact on the physical and cultural environment of society. Homework will be extensive in order to acquire an independent work ethic.

Course #	Semester
FSD-2162-A	fall
FSD-2162-B	spring

### FSD-2201-A

#### Body Casting

Tuesday 3:00-8:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: C. Paolino

Body casting is the art of replicating the human form in a plaster casting. Students will make body castings from live models, that will then be corrected to match the live subject. Other techniques will involve using oil-based clay to create a "skin" for the plaster. Silicone rubber will be explored for mold-making and as a casting material. Discussions will include commercial applications for body cast products, special-effects makeup, specialty costuming, animatronic characters, three-dimensional commercial sculptures and holiday event mask-making.

### FSD-2231-A

#### Ceramic Sculpture

Monday 9:00-2:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: S. Keister

Limited to 15 students

A wide range of ceramic techniques will be covered in this course, including hand-building, mold-making, press-molding, slip-casting, wheel, glazing and firing techniques. The advantages of clay as a material for sculptural experimentation, beyond its common utilitarian and crafts associations, will be emphasized.

### FSD-2244-A

#### Ceramics/Sculpture

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 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-2253 / FSD-2254

#### Sculpture Without Limits

Tuesday 9:00-2:50

One semester: 3 credits

Equipment fee: \$200

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.

Course #	Semester
FSD-2253-A	fall
FSD-2254-A	spring

### FSD-2253 / FSD-2254

#### Sculpture

Tuesday 3:00-8:50

One semester: 3 credits

Equipment fee: \$200

Instructor: S. DeFrank

This course is designed as a series of projects to encourage students to solve problems and discover working processes. Each project will begin with a discussion of contemporary artists, as well as current museum and gallery exhibitions. Various materials will be explored, from woodworking to mold-making, welding to video. We will meet for group critiques.

Course #	Semester
FSD-2253-B	fall
FSD-2254-B	spring

### FSD-2261

#### Figurative Sculpture

Monday 3:00-8:50

One semester: 3 credits

Equipment fee: \$200

Instructor: S. DeFrank

Studying the human form as a medium for making art in three-dimensional, sculptural modes is the focus of this course. The representation of the human body through traditional and nontraditional sculptural approaches will be emphasized. Projects will explore technical, aesthetic and conceptual aspects of the human figure.

Course #	Semester
FSD-2261-A	fall
FSD-2261-B	spring

### FSD-2276-A

#### Digital Sculpture 101

Thursday 9:00-2:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: E. Guzman

Digital Sculpture 101 will introduce students to CNC (computer numerical control) machines. Technology that was generally used only for industrial production is now available to artists, making available new possibilities in art-making. This course will introduce and integrate CNC technology into the existing vocabulary used to create sculpture, installation and multimedia artworks. Students will model an object on the computer and then digitally export it to the cutting machine. The sculpture will be cut from materials ranging from urethane foam or plywood to Plexiglas or steel. CNC machines include rapid prototype, Shop bot and CNC router Torchmate. The course will explore the following programs: Adobe Illustrator, Solidworks and Onecnc. For examples of the projects and the machines that make them visit: [www.svasculpture.com](http://www.svasculpture.com).

**FSD-2277-A****Advanced Digital Sculpture**

Thursday 9:00-2:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: E. Guzman

Building on the processes covered in FSD-2276, Digital Sculpture 101, students will explore many stylistic variations—from the minimal to the baroque—through the artistic possibilities available with CNC machinery. Processes covered will include: rapid prototyping, new product designs, large-scale modeling, photo engraving and circuit board development, as well as milling processes that have a dimensional axis. CNC machines include rapid prototype, Shop bot, CNC router Shop bot, large-scale probe Torchmate, CNC plasma Tormach, CNC mill. The course will explore the following programs: Adobe Illustrator, Solidworks, Onecnc.

**FSD-2324****Sculpture: TRASH**

Wednesday 3:00-8:50

One semester: 3 credits

Equipment fee: \$200

Instructor: J. Cohen

Focusing on the use of recycled, biodegradable materials and the role of debris in art and culture, this course will revisit the art historical precedents of ready-mades and found object artwork, along with new ideas about urban ecology and waste reduction. The course will take trips to sites such as Materials for the Arts to scavenge for discarded materials, and to Fresh Kills Landfill to see one of the largest landfills in the world. Addressing the profound eco-crisis that is taking place on planetary, national and individual levels, discussion topics will include "The Specimen: Collect, Adapt and Disperse"; "The Cleanse: Material Purification and Transformation" and "Change the World."

<i>Course #</i>	<i>Semester</i>
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FSD-2324-A	fall
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FSD-2324-B	spring
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**FSD-2352-A****Metalworking Techniques for Sculpture I**

Thursday 12:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: J. Wasson

The goal of this course is to enable students to work in metal for creating sculpture. Practical assignments will cover the fundamentals of welding, including MIG, ARC and Tig. We will explore techniques for shaping metal bars, sheets and plates (by machine and by hand), as well as how to grind, polish and finish metal, and then combine these techniques into finished projects. Students will be introduced to the computer-driven plasma cutter, which can cut steel up to a half inch in thickness.

**FSD-2353-A****Metalworking Techniques for Sculpture II**

Wednesday 12:00-5:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: M. Trattner

Metals have structural, physical and conceptual possibilities for sculpture, mixed-media and installation. Initial assignments in this course will reinforce skills and safe use of equipment with an emphasis on problem solving and personal applications of the techniques. Subsequent projects encourage experimentation. At the core of the course is the synergy of concept and material, the reciprocal influences of material properties and technical process to generate concepts, and how ideas drive material uses. Visits to relevant outdoor projects and current exhibitions will be included.

**FID-2416****Art, Mysticism and Consciousness: From Spirituality to Science**

Thursday 3:00-8:50

One semester: 3 credits

Instructor: A. Morgana

This course will explore the realm of consciousness in art through our own personal visionary experiences, research, intuition, imagination, dreams, journeys and rituals. We'll examine visionary traditions in art, and look at how mystics and shamans have sought to understand and expand their awareness, through a deep connection with nature and insights from the inner and outer worlds. We'll discuss scientific theories about the nature of consciousness and reality, such as quantum physics and new paradigm research, which are now confirming ancient mystical beliefs about the interconnection and oneness of all life. Then we'll explore these topics in our own work, in projects and media of the students' choice, including drawing, painting, sculpture, photography, video, mixed media, conceptual art, narrative, text, installation and performance art, developing our own visionary process and vocabulary of self-expression.

<i>Course #</i>	<i>Semester</i>
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FID-2416-A	fall
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FID-2416-B	spring
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**FID-2381****Digital Photography for Fine Artists**

One semester: 3 credits

Equipment fee: \$200

Instructor: A. Rosenberg

This course introduces students to digital photography. No prior experience is necessary. We will begin with the basics of how the camera works and how to make a photographic exposure. We will then move on to shooting digitally and camera raw. The next step is to process digital images using Adobe Photoshop and finally make archival, digital inkjet prints from the images we shot. We will photograph both on location using available light and in class using studio strobes. Each session will begin with a short introduction to the work of an influential contemporary photographer. The semester starts with assigned projects, but as the techniques of digital photography become familiar, students will be encouraged to develop independent projects.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
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FID-2381-A	Tu	9:00-2:50	fall
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FID-2381-B	W	9:00-2:50	spring
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**FID-2382-A****Advanced Projects in Digital Photography for Fine Artists**

Tuesday 9:00-2:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: A. Rosenberg

Limited to 15 students

Photography is a diverse medium. It includes more objective modes like documentary and photojournalism or completely constructed realities such as montage and narrative. This course takes as its starting point students' interests; however, they will be encouraged to explore varied approaches using all the resources of digital photography and the digital darkroom. Our goal is to output cohesive projects as skillfully executed inkjet prints. Prerequisite: FID-2381, Digital Photography for Fine Artists, or prior experience shooting and processing digital photographs.

**FID-2953-A****Introduction to Video and Time-Based Media**

Thursday 12:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: J. Tekippe

In this course, students will be introduced to the technical and aesthetic aspects of video as an art form and will create short video projects. We will examine equipment and techniques, including concept development, storyboarding, composition, camerawork, staging, lighting, editing, sound tracks and digital effects. The creative and aesthetic issues involved in working in an expressive time-based medium will be emphasized in individual and group critiques. We will discuss the history of video as an art medium, screen historical and contemporary film and video, and visit current exhibitions of moving image work. Class critiques and group discussions will be stressed. 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. Students will be informed of professional practices and exhibition opportunities for time-based artwork and will receive technical instruction in the Apple Final Cut Pro editing suite.

### FID-2953-B

#### Introduction to Video and Time-Based Media

Monday 12:00-5:50

Spring 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 create short projects exploring the use of video equipment and techniques, including concept development, storyboarding, visual composition, staging, lighting, camerawork, performance, editing, soundtracks and digital effects. We will concentrate on the art of video, beyond the software; how to express your ideas in the medium of time. Students will work with Apple Final Cut Pro and digital video cameras, and the array of equipment and programs available in the digital media lab. The creative and aesthetic issues involved in working in a time-based expressive medium will be emphasized, through critiques of student projects. We will consider strategies for exhibiting time-based works, such as installations, projections, gallery and mass-media opportunities, the Internet, digital streaming and publishing and other new and developing forums. We will also examine some of the cutting-edge debates and cultural issues related to video art and time-based media, through discussions, readings and screenings of historical and contemporary works.

### FID-2954-A

#### Intermediate Video and Time-Based Media

Monday 12:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: A. Morgana

This course is for students who have taken FID-2953, Introduction to Video and Time-Based Media, or have comparable experience shooting and editing video, and would like to continue to develop their work in video art and related media. Students will take their work to the next level, exploring more advanced concepts and technical skills and can work on creating a more ambitious longer-form work or portfolio of shorter pieces, with the aim of honing their skills and ideas to produce projects of exhibition quality. This is an opportunity to really develop your video aesthetic, and what you want to say. Class time will focus on studio work, with more intensive one-on-one guidance on all aspects of work in progress, with further technical instruction as needed. There will also be regular group critiques and discussions and we will continue to develop a deeper understanding of the current issues and debates in time-based art and media through in-class screenings, readings and field trips. We will also delve more deeply into the professional issues for artists working in time-based media, including how to access exhibition opportunities for your work, and opportunities for well-paying jobs using video and media skills.

### FID-2954-B

#### Intermediate Video and Time-Based Media

Thursday 12:00-5:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: J. Tekippe

This course is for students who have taken FID-2953, Introduction to Video and Time-Based Media, or who have prior experience shooting and editing video. Students will work to develop either one long-form video piece or a cohesive body of shorter works of exhibition quality. We will hold regular progress critiques focused on developing students' personal aesthetics and helping them to overcome technical hurdles and conceptual blockages. We will further students' technical knowledge with tutorials on high-definition video production, post-production with Apple Final Cut Pro and Adobe AfterEffects and sound production with Apple Logic Studio. We will discuss various exhibition and distribution strategies including single and multi-channel video installation, live video for performance and interactive situations, DVD production and replication and Internet distribution. The goal of this course is to give students the time and skills they need to develop their own approach to time-based media and to bring their work confidently into the world.

## BFA FINE ARTS FACILITIES ACCESS

### FID-Access

#### Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors, as well as alumni of the BFA Fine Arts Department who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FID-Access-A	fall	9/12 through 10/28
FID-Access-B	fall	10/31 through 12/16
FID-Access-C	spring	1/9 through 2/24
FID-Access-D	spring	2/27 through 4/20

### FSD-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and 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 courses.*

Course #	Semester	Dates
FSD-Access-A	fall	9/12 through 10/28
FSD-Access-B	fall	10/31 through 12/16
FSD-Access-C	spring	1/9 through 2/24
FSD-Access-D	spring	2/27 through 4/20

### FIG-Access

#### Fine Arts Digital Lab Access: Graduate Students

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access: Graduate Students

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

## SECOND-YEAR PRINTMAKING COURSES

The following courses are open to all students. Additional courses in printmaking are listed after the third-year fine arts courses. Third-year printmaking courses are open to all students, prerequisites notwithstanding. *Note: Printshop facilities are available outside of class hours.*

### FGD-2404

#### Printmaking: Etching

Tuesday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: E. Breiger

This in-depth etching course explores the wide range of materials and techniques used to create linear, tonal, painterly and photographic images. Basic techniques cover line etching for pen and ink effects; drypoint for velvety tonal lines; soft ground for crayon and chalk-like lines; aquatint for tones; and lift grounds for the quality of watercolor. These techniques can be used alone or combined on one plate to build up an image. Students will also learn to work with multiple-plate printing to layer images and colors. Inking techniques include black-and-white and color intaglio, surface rolls, stenciling, and chine collé for added color and texture. Photo-etching, embossing, monoprints, collagraphs and carborundum prints will also be demonstrated. Students will develop the skills to proof, edition and curate prints and will be encouraged to explore the creative possibilities with one-of-a-kind prints. On-going critiques.

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: \$225

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, 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.

Course #	Day	Time	Semester	Instructor
FGD-2433-A	Tu	2:00-6:50	fall	D. Sheridan
FGD-2433-B	W	9:00-1:50	fall	L. Wright
FGD-2433-C	W	2:00-6:50	fall	L. Wright
FGD-2433-D	F	9:00-1:50	fall	G. Prande
FGD-2433-E	Tu	2:00-6:50	spring	D. Sheridan
FGD-2433-F	W	9:00-1:50	spring	L. Wright
FGD-2433-G	W	2:00-6:50	spring	L. Wright
FGD-2433-H	F	9:00-1:50	spring	G. Prande

### FGD-2446-A

#### Printmaking: Monoprint, Woodcut, Linoleum

Tuesday 2:00-6:50

Spring semester: 3 credits

Materials fee: \$225

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 make 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-2566

#### Textile Printing: An Introduction

Thursday 2:00-6:50

One semester: 3 credits

Materials fee: \$225

Instructor: L. Wright

This course will appeal to fine artists as well as graphic designers and emerging fashion designers. Demonstrations will demystify the process of printing on canvas, T-shirts or totes. Learn to use various methods of printing on fabric, from silkscreen to block printing and stencils. You will be guided through "step and repeat" color separation used in printing entire bolts of fabric, to "engineered" images for pre-made piece goods like jackets, hats and patches. Students will use textile inks that are permanent and washable for professional results. Start your own T-shirt business and know what to buy and where to buy it.

Course #	Semester
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FGD-2566-A	fall
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FGD-2566-B	spring
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### FGD-Access

#### Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$275

Undergraduate 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 courses.*

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

#### Printmaking Workshop Access: Graduate Students

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

Course #	Semester
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FGG-Access-A	fall
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FGG-Access-B	spring
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## THIRD-YEAR SEMINARS

**FID-3010-A****Visiting Artists/Critics Lecture Series I**

Fall semester: no credit; required

October 6, 6:45-8:30; November 15, 6:45-8:30

This lecture series takes place twice a semester in the amphitheater. Renowned artists, critics and curators are invited to present their work and ideas through visual presentations and dialogue. *Note: Open to junior and senior fine arts majors.*

**FID-3015-A****Visiting Artists/Critics Lecture Series II**

Spring semester: no credit; required

February 2, 6:45-8:30; April 3, 6:45-8:30

This is the second part of a two-semester course. Please see FID-3010 for course description.

**FID-3020-A****Junior Seminar**

One semester: 3 credits

Limited to 15 students per section

This seminar will introduce students to professional practices associated with art-world operations. How to present work, write an artist's statement and a proposal for a grant or exhibition, compile a résumé and develop a cohesive body of work will be included. The seminar is intended as preparation for the transition into mentor-centered senior workshops. Budgets, inventory and market value will also be discussed.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
FID-3020-A	M	12:00-2:50	fall	TBA
FID-3020-B	W	6:00-8:50	fall	L. Yarotsky
FID-3020-C	Th	3:00-5:50	fall	Beth B
FID-3020-D	Tu	12:00-2:50	spring	M. Sheehan
FID-3020-E	W	12:00-2:50	spring	J. Silverthorne
FID-3020-F	Th	12:00-2:50	spring	J. Shane
FID-3020-G	Th	3:00-5:50	spring	Beth B

## THIRD-YEAR DRAWING COURSES

*Note: Third-year drawing courses may be taken more than once for credit with permission of the department chair.*

**FDD-3053 / FDD-3054****Drawing**

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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
FDD-3053-A	Tu	12:00-2:50	fall
FDD-3054-A	Tu	9:00-11:50	spring
FDD-3054-B	Tu	12:00-2:50	spring

**FDD-3053 / FDD-3054****Figure Drawing**

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 toward 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.

<i>Course #</i>	<i>Semester</i>
FDD-3053-C	fall
FDD-3054-C	spring

**FDD-3053 / FDD-3054****Drawing as Visual Thinking**

Monday 6:00-8:50

One semester: 3 credits

Instructor: R. Pierre Allain

This workshop will explore drawing as a means of visual thinking and as a practice. Students will work to develop a drawing language that examines their pursuits in painting, sculpture and other media. Projects will progress from simple notation and notebook drawings, to the idea of drawing as critique and/or reflection. During each session there will be a formal exercise, a kind of warm-up, with the option to draw from the model or from other imagery. We will experiment with alternative and subversive ways to use traditional drawing media. Students will work on their specific projects and meet with the instructor for individual critiques. We will discuss current drawing exhibitions as well as books and monographs about drawing. 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 current practices. Photographs of this workshop can be viewed at: <http://rpsvaphotos.com>.

<i>Course #</i>	<i>Semester</i>
FDD-3053-D	fall
FDD-3054-D	spring

**FDD-3053 / FDD-3054****Questions in Contemporary Art Explored through Drawing**

Friday 9:00-11:50

One semester: 3 credits

Instructor: C. Donegan

*Documents of Contemporary Art*, a series of books published by MIT Press, aims to address a range of topics in contemporary art by gathering thinkers, commentators and practitioners, and anthologize their thoughts on the subjects at hand. Using four volumes in this series (*The Everyday*, *Utopias*, *Beauty* and *The Archive*), students will address questions in contemporary art by focusing on, experimenting with and discovering new subject matter as material that has propelled recent art. Readings and research based on the artists explored in these books will be integral parts of the course. As students become familiar with the questions and ideas presented in these volumes, four major drawing projects dealing with the book topics will be assigned. Work in all media will be allowed, although drawing will be emphasized.

<i>Course #</i>	<i>Semester</i>
FDD-3053-E	fall
FDD-3054-E	spring

**FDD-3053-F****Drawing**

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-3053-G****Drawing: What's My Line? Reading and Writing the Drawing Code**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Marsh

Taking George Steiner's observation that the "history of composition is the history of ideas," we will expand the range of drawing from the limitations of a description of an object in space to the creation of the space of the subject. The agenda of every technique or material is meaning, but without taking the more obvious tack of a narrative interpretation of the subject, we will take apart and reassemble the interpretive pieces of material, techniques, compositional device, scale and reference, and go from reading to speaking the language of drawing. Using Thomas McEvilley's essay "On the Manner of Addressing Clouds," and other texts, a working vocabulary will be developed to make critiques more informed and constructive than with an individualistic and interpretive focus. The last four weeks will be devoted to developing an independent project.

**FDD-3067 / FDD-3068****Advanced Drawing**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: P. Hristoff

Model fee: \$150

This is a course of virtually nonstop figure drawing. The purpose is not only to loosen up, but also—and more importantly—to approach drawing fearlessly. We will work with multiple models and props, as well as combine images from "imagination" into the drawings. Each week will have a different "theme," adding to the theatrical quality of the course. We will work quickly, and almost always with wet mediums (ink, tempera, acrylics, etc.), blurring the distinction between painting and drawing. Restating and reworking of drawings will be encouraged to create more complex works. Students are required to review current exhibitions and to keep a sketchbook/journal.

<i>Course #</i>	<i>Semester</i>
FDD-3067-A	fall
FDD-3068-A	spring

**FDD-3083 / FDD-3084****Drawing from the Imagination into the Third Dimension**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: L. Umlauf

The central idea of this course is to connect the hand with the mind's eye. Drawing becomes dimensional through observation and imagination. Literal hand/eye coordination is essential to draftsmanship and mastery of form, translating the physical or imaginary into a believable two-dimensional space. We will use images residing in the imagination as inspiration to construct drawings. We'll also employ traditional and non-traditional materials such as ink, graphite powder and gels. The course will be supplemented with visits to museums and galleries as well as visiting artists.

<i>Course #</i>	<i>Semester</i>
FDD-3083-A	fall
FDD-3084-A	spring

## THIRD-YEAR PAINTING COURSES

*Note: Third-year painting courses may be taken more than once for credit with permission of the department chair.*

### FPD-3111 / FPD-3112

#### Representational Painting

Monday 9:00-2:50

One semester: 3 credits

Instructor: M. Levenstein

The goal of this course is to give students a strong foundation in both the intellectual and the formal aspects of painting. While representation in painting will be the subject, the focus will be on painting as a language and a process. Working from observation, various aspects of pictorial construction will be emphasized. Students will execute quick wet-into-wet paintings of the models to become more intimate with the material aspects of painting. Light and shadow will be discussed as a motor of representation. We will explore contrast of value, as well as warm and cool tonality, and then examine color and color theory and create paintings based on a complementary palette. Even while working within structured projects and a restricted palette, the expressive means of painting will be emphasized. The last phase of the course will focus on more complex projects in full palette. Students will be encouraged to develop their personal interests and subjects without abandoning formal aspects of painting. Group critiques emphasizing the verbalization of intent will be an essential element. Included will be home assignments, slide presentations and museum visits.

<i>Course #</i>	<i>Semester</i>
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FPD-3111-A	fall
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FPD-3112-A	spring
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### FPD-3111 / FPD-3112

#### Painting

Wednesday 9:00-2:50

One semester: 3 credits

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.

<i>Course #</i>	<i>Semester</i>
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FPD-3111-B	fall
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FPD-3112-B	spring
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### FPD-3111 / FPD-3112

#### Painting: Issues and Ideas in Painting

Wednesday 3:00-8:50

One semester: 3 credits

Instructor: N. Chunn

This studio course is designed to strengthen your ideas through your materials, subject matter, content, context, technique and application. On an individual basis, we will discuss your sensibilities and how these may be encouraged toward developing a clear and unique voice. Contemporary and historical issues relevant to your practice are included. Experimentation is encouraged. All disciplines are welcome and models are available on request. Group critiques will be held every five weeks. The spring semester will focus on achieving a personal artistic vision—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.

<i>Course #</i>	<i>Semester</i>
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FPD-3111-C	fall
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FPD-3112-C	spring
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### FPD-3111 / FPD-3112

#### Painting: Constructed Painting

Thursday 9:00-2:50

One semester: 3 credits

Instructor: R. Pierre Allain

This workshop is for painters who want to work with materials, processes and techniques other than, or in addition to, traditional techniques of brush and paint on canvas. Students can explore collage, assemblage, relief, wall sculpture, fresco, in situ wall paintings and other approaches. By extending the dimensionality of a painting surface any material can be used: fabrics, wood, metals, plaster, plastics and found objects, among others. The emphasis will be about making things; the common denominator is that the work is on the wall. We will critically examine differences between painting and sculpture in the context of picture plane, opticality, illusion, realness, objectness and the way these terms are defined art historically. We will look at how artists today engage these traditions. Photographs of this workshop can be viewed at: <http://rpsvaphotos.com>. *Note: An assortment of hand tools and power tools are available, as well as access to the Sculpture Center for fabrication.*

<i>Course #</i>	<i>Semester</i>
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FPD-3111-D	fall
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FPD-3112-D	spring
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### FPD-3111 / FPD-3112

#### Painting: Painting and Consciousness

Thursday 3:00-8:50

One semester: 3 credits

Instructor: D. Kardon

The story of painting parallels the developing ideas about consciousness. It is an activity that we undertake in our solitude; the results are experienced and given validity by others. Subject matter, narrative and the ways in which moments of paint become signifiers all parallel the most advanced philosophical and scientific investigations of what it means to be conscious. This is foremost a studio course in which we will attempt to find the relevance of what we are doing in painting to our experience of ourselves and the world. Our goal is to try to understand how and why what we paint can reflect and inform changing notions of what it means to be alive. Recorded lectures by contemporary scientists and philosophers will provide the catalyst for discussions. We will focus on developing an understanding of the underlying psychological, intellectual and emotional forces that fuel artistic impulses, and how this connects to the processes of painting. All painting approaches are welcome and models are available on request.

<i>Course #</i>	<i>Semester</i>
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FPD-3111-E	fall
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FPD-3112-E	spring
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### FPD-3111 / FPD-3112

#### Painting: Studio Practices

Thursday 3:00-8:50

One semester: 3 credits

Instructor: F. Brickhouse

Students will employ any media of their choice to further inform and advance their creative efforts. The emphasis will be on developing a dialogue and methodology that refines and explores new artistic territory. "Studio-time" is stressed to discover how best to further identify and realize intentions, how to organize efforts, and how to work both intellectually and physically in the studio. Research and archival practices will be taught. Instruction is given on a one-on-one basis. Students are encouraged to exchange ideas and techniques with their peers, as well as visit New York's vast cultural resources on a regular basis. The understanding of visual culture, the evolution of a creative working process and the ability to communicate visual ideas are the goals of this course. There will be individual and group critiques. The second semester will examine the ways in which an artist conducts research, including the writing of an artist's statement. Internet sites will be employed to expand both technical and intellectual information and resources. More advanced techniques such as painting on wooden panels, the use of adhesives in picture-making, and encaustic and cold wax techniques round out this course.

<i>Course #</i>	<i>Semester</i>
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FPD-3111-F	fall
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FPD-3112-F	spring
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**FPD-3111 / FPD-3112****Painting: Refining Visual Language**

Friday 9:00-2:50

One semester: 3 credits

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.

<i>Course #</i>	<i>Semester</i>
FPD-3111-G	fall
FPD-3112-G	spring

**FPD-3132 / FPD-3133****The Tactile and the Digital: Painting in the New Century**

Tuesday 9:00-2:50

One semester: 3 credits

Instructor: L. Buvoli

Using varied media and subjects—from traditional to nontraditional—students will develop analytic and expressive dimensions in their practice, drawing from their personal interests and from many disciplines. We will meet as a group and on an individual basis to receive and exchange points of view. By expanding visual and critical vocabularies, we will explore the role of painting in the digital age. The remainder of class time is designated for studio work. Through works by modern and contemporary artists, visits to galleries and museums, readings of related articles and essays, information will be presented that relates to the current art scene. The clarification of formal, conceptual and technical problems in painting is the content of this course. Projects will address light and space, color relationships, means and meanings of representation, and the limitations and potentialities in replicating the physical nature of painting through other media. We will also explore the cultural facets of gender, as well as social and political issues in relation to painting.

<i>Course #</i>	<i>Semester</i>
FPD-3132-A	fall
FPD-3133-A	spring

**FPD-3166-A****Representational Painting**

Thursday 9:00-2:50

Spring semester: 3 credits

Instructor: D. Kardon

Okay, you can paint a fairly faithful rendition of a photograph, but after all that work, you find you just don't care about it that much. Or maybe you have been doing abstract paintings, but the results seem arbitrary and you can't decide what kind of imagery to employ. Or perhaps you are making up images or trying to create images from memory, but they just don't have the impact you would like. This course will delve into a very wide range of techniques, processes, ideas and practices. We will explore why and how representational imagery has come to re-command such a dominant role in contemporary painting practice, and how what you paint can fit into that. We will examine what is actually being represented in paintings today and the roles of photography and digital manipulation in constructing imagery. More importantly, you will learn to critically interrogate your own methods and ideas, without becoming overwhelmed by the weight of endless possibilities or daunted by the difficulty of the task. Any media, imagery and idea can be investigated and explored from the seemingly most radical to the stubbornly traditional. Models will be available on request.

**FPD-3187 / FPD-3188****Contemporary Imagery: Representational Painting in the 21st Century**

Wednesday 3:00-8:50

One semester: 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 variety of imagery, media and content will be thoughtfully considered. Contemporary use of historical techniques will be demonstrated.

<i>Course #</i>	<i>Semester</i>
FPD-3187-A	fall
FPD-3188-A	spring

**FPD-3196 / FPD-3197****Advanced Painting with Photography as Source: The Materials**

Friday 12:00-5:50

One semester: 3 credits

Instructor: I. Richer

Photography was a precipitous event in the advent of "modernism." Its invention continues to catalyze methods and concerns of painting. In the fall semester, this course will investigate the ways in which photographic processes—ranging from the camera obscura, the invention of chemical photography and Kodachrome, to x-ray, photocopy and digital images—have distinctly affected representations and methods in painting. To best link image to medium, we will examine a variety of paint mediums such as tempera, oil and acrylic, and study their inherent characteristics. In the spring semester, we will extend our investigation of these linked contemporary mediums. We will examine the historic artists in photography and the relationship to the painting of the same period. Students will work on a group of paintings that extend the stylistic approach discovered in the investigation of photographic and painting mediums. Students will also create a photographic project that extends their painting project.

<i>Course #</i>	<i>Semester</i>
FPD-3196-A	fall
FPD-3197-A	spring

## THIRD-YEAR SCULPTURE AND DIGITAL COURSES

### FID-3241

#### Woodcut in the Digital Age

Friday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructors: E. Guzman, D. Rapone

Using current technologies, this course will explore the richness and graphic qualities of woodcut, both through traditional techniques as well as with computer-aided design and cutting. Students will learn how to input their designs into the computer through digital images and outsource them to a CNC machine that will mechanically cut the woodblock. The different ways of applying color to the woodblock will be explored including color overlays, overprinting, *chien collé*, hand painting and multiple block registration. All processes will be demonstrated in both the printmaking and the sculpture studios. Students will work on individual projects.

Course #	Semester
FID-3241-A	fall
FID-3241-B	spring

### FSD-3303-A

#### Sculpture Now!

Monday 9:00-2:50

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 not only draw on their own personal/cultural pasts to develop ideas and make sculpture, but also to challenge or ally those ideas with different information and influences. A wide range of materials and fabrication methods are available in this course. 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. A partial listing of the current vernacular that we will be cataloging and assessing for our use includes: architectonic, socially concerned, outsider art, site-specific, randomness and objectness. We'll attend exhibitions, films, lectures or performances that relate to our activities. There will also be required reading.

### FSD-3303-B

#### Interrelating the Arts: Sculpture

Friday 9:00-2:50

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-C

#### Multimedia Workshop

Monday 9:00-2:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: A. Ginzel

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-D

#### Interdisciplinary Workshop

Friday 9:00-2:50

Spring semester: 3 credits

Equipment fee: \$200

Instructor: G. Sherman

This workshop is for students who want to explore interdisciplinary practices common in the arts today. Projects on "The Module," "Invisibility," "Science" and "The Public/Private Interface" will guide an investigation of the conventions and mechanisms of presentation that intensify or subvert meaning. Resources include art, architecture, industry, design, craft, science, horticulture, cooking, fashion, theater, performance, film, video, television, music, language, etc. All media, processes and techniques are allowed. We will discuss exhibitions, films, readings, lectures and other activities that relate to our studio projects. Critiques and brainstorming sessions will be used to test ideas.

### FSD-3351 / FSD-3352

#### Sculpture/Video Art: From Space to Time

Wednesday 9:00-2:50

One semester: 3 credits

Equipment fee: \$200

Instructor: L. Buvoli

Steel, wood, wire, rubber, video, film, light, sound, music, body movement, language, liquid and dust are just a few of the traditional and nontraditional materials used in this course. We will meet as a group and on a one-to-one basis, to receive and exchange information on student projects and 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 exhibitions, 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 work; you are encouraged to bring in personal interests—music, science, popular culture, philosophy, humor—and incorporate them in the few projects that will be presented for group critiques. Projects will relate to ideas and forms that include visibility and invisibility; sound and silence; time and motion; ephemerality and permanence; discipline and freedom; and gender, social and political issues in relation to sculpture. Indoor and outdoor site-specific or performance-oriented work is included.

Course #	Semester
FSD-3351-A	fall
FSD-3352-A	spring

**FID-3127****Consensus Reality (and its Discontents)**

Wednesday 3:00-8:50

One semester: 3 credits

Instructor: M. Gal

A three-year-old girl mistakes her stepfather's gun for a Nintendo Wii controller and fatally shoots herself in the head. A South Korean couple starves their real baby while raising a virtual one. These are two of the numerous, bizarre incidents taking place around the world. While the prevailing notion is that this is the age of virtual reality, others claim that we're actually confronted by multiple realities of the virtual, which significantly impact our lives. In this studio course, we will examine the implications of art production today, the deteriorating conditions of spectatorship, and the status of the art object in an environment of shifting, and often conflicting, real/virtual contexts. Students will work on individual projects exploring the options available to artists under current social conditions. Visits to galleries, film screenings and discussion of contemporary artists' projects will be included. Students working in any media are invited to join this class.

Course #	Semester
FID-3127-A	fall
FID-3127-B	spring

**FID-3353 / FID-3354****Video Culture in the Age of YouTube**

Thursday 12:00-2:50

One semester: 3 credits

Equipment fee: \$200

Instructors: P. Bard, C. Donegan

We watch TV to make TV. It wasn't long after the introduction of mass media that artists began responding to its images directly, from the Situationist *détournement* to the genre-bending "home movies" of Jack Smith, Warhol and Wegman. With the advent of the Web and user-uploaded content sites such as YouTube and Facebook, a new environment for video has been created where file-sharing, sampling and digital replication has become our *lingua franca*. This course will employ appropriation, replication, piracy, sampling and plundering as creative strategies. We will explore the development of such methods through screenings of historical and contemporary films and videos while we produce and examine our own projects, first through assignments and later with individual works. Along with a culture in which everyone (connected) can have a voice, the database, open source software and mobile technologies are offering new ways to imagine the production and distribution of film/video. What aesthetic shifts are occurring, how are they informed by the history of the medium? What new forms are emerging and how do we evaluate them? Is there a new critical discourse?

Course #	Semester
FID-3353-A	fall
FID-3354-A	spring

**FID-3356****Video and Appropriation**

Monday 9:00-11:50

One semester: 3 credits

Equipment fee: \$200

Instructor: C. Donegan

We watch TV to make TV. It wasn't long after the introduction of mass media that artists began responding to its images directly, from the situationist's "detourment" to the genre-bending "home movies" of artists from Jack Smith to Warhol to Wegman. With the advent of the Web and user-uploaded content sites such as YouTube, MySpace and Facebook, a new environment for video has been created where file sharing, widespread sampling, and digital replication are our *lingua franca*. This workshop will rise to that challenge by employing strategies of appropriation, replication, piracy, sampling and plundering as creative strategies. We will explore the history and development of such methods through screenings of historical and contemporary film and video work while creating our own projects.

Course #	Semester
FID-3356-A	fall
FID-3356-A	spring

**FSD-3368****Digital Sculpture: Designing the Future**

Tuesday 3:00-8:50

One semester: 3 credits

Equipment fee: \$200 each semester

Instructors: S. Anker, E. Guzman

This workshop introduces students to new methods and concepts in sculpture using state-of-the-art technology. Students will work collaboratively on sculptural installations using CNC (computer numerically controlled) and rapid prototyping machines. Each project will focus on generating a component-based system where the whole is greater than the sum of the parts. The final installation will include new spatial concepts, novel materials, and organizational logics, and will conclude in a full-scale installation. No previous experience with digital design or advanced machining is required. Software and equipment instructions will be provided. Guest lectures and studio visits will be included.

Course #	Semester
FSD-3368-A	fall
FSD-3368-B	spring

**FID-3401-A****Electronics and Interactivity I**

Thursday 3:00-8:50

Fall semester: 3 credits

Equipment fee: \$200

Instructors: F. Muelas, J. Tekippe

If you've ever wanted to experiment with robotics, to make a video that 'knows' when someone is watching it, or build a sculpture that tweets when you touch it, this is the course for you. We will build custom electronics that can sense and respond to the physical world and will learn to program these microcontrollers to 'talk' to computers running Max/MSP/Jitter to create strange and meaningful forms of interaction. In this introductory course, we will build several electronics projects designed to illustrate the possibilities of physical computing and to provide students with tools for further exploration. No prior programming or soldering experience is required, but an interest in accessing your inner mad scientist is a must.

**FID-3402-A****Electronics and Interactivity II**

Thursday 3:00-8:50

Spring semester: 3 credits

Equipment fee: \$200

Instructors: F. Muelas, J. Tekippe

This course is a continuation of FID-3401, Electronics and Interactivity I. We will expand on that knowledge base, helping students to design their own projects involving custom electronic circuitry and custom software. Students will use relatively simple electronic circuits and a basic understanding of computer programming to develop rich and meaningful interactive sculpture, installation and audio/video works. We will learn to program Arduino microcontrollers to respond to various kinds of sensors and will work with Cycling '74 Max/MSP/Jitter to control and respond to digital video, audio and other types of data. Prerequisite: FID-3401, Electronics and Interactivity I, or equivalent experience building circuits, programming microcontrollers (e.g., PIC, Javelin, BASIC Stamp 2) and some knowledge of Max/MSP/Jitter. *Note: Midyear entry with instructor's permission.*

**FSD-3423****The Presence and Absence of Public Sculpture and Memorials**

Thursday 3:00-8:50

One semester: 3 credits

Equipment fee: \$200

Instructor: M. Taradash

Throughout history artists have created works that were integral parts of architectural and natural spaces. The intention of this workshop/studio experience is to examine the issues faced by contemporary artists/designers who are developing proposals for art in public spaces. Students will have the opportunity to express their personal visions in projects that unite a site with their artistic response. Students will select and then investigate existing and nonexistent sites for both temporary and permanent installations. Maquettes, presentations and proposals will be developed based on individual and personal selection. Depending upon their projects, students learn the skills necessary to implement their ideas. Areas to be explored include: presentation of ideas; architectural collaborations; use of materials; concept fabrications; structural techniques; installations and contracts.

Students interested in memorial design are encouraged to examine the criteria for developing specific proposals. The transformation of urban, rural and interior spaces occurs when the artist envisions an art form/environment that partners its site. What are the elements that make space become a place? Current trends, collaborations and historical references will be considered as the class determines how well the art interacts with its surroundings. Supplemental reading, guest lectures and trips to public sites will be included.

Course #	Semester
FSD-3423-A	fall
FSD-3423-B	spring

### FID-3432-A

#### Prometheus Unbound: An Introduction to BioArt

Wednesday 3:00-8:50

Fall semester: 3 credits

Instructor: B. Ballengée

Humans have been tampering with species development for thousands of years, and creating countless varieties of domesticated plants and animals. Today, advances in biotechnology allow for the creation of entirely novel life forms such as transgenic rats glowing with jellyfish genes. In this course, students will be introduced to the emerging field of biological arts through hands-on laboratory practices and discussions. Through bi-weekly excursions to local biotech labs, parks, pet-stores and seafood markets we will examine altered organisms. In the lab, students will create a postnaturalist journal, bacterial paintings, culture plant tissue, generate and disperse native seed bombs, learn proper techniques for preserving vertebrates and generate post-mortem chimerical sculptures from biological media. Discussions will range from bio-ethics/ecological thought to science fiction/biological reality, and more.

### FID-3821

#### Embroidery and the Digital Sewing Machine

Thursday 6:30-9:30

One semester: 3 credits

Equipment fee: \$200

Instructor: J. Solodkin

Limited to 12 students per section

Digital embroidery transforms a hand-crafted couture into a fine arts media. Just like a tattoo where an image is created with color and needles, the embroidered fabric or paper is needle-stitched in colored threads. The image is a file that can be saved and repeated as a multiple or repeat pattern. The course will cover digital sewing using registration applications. Techniques related to fashion and the fine arts will be explored. A visit to a commercial embroidery atelier will be at the conclusion of the course.

Course #	Semester
FID-3821-A	fall
FID-3821-B	spring

## RELATED COURSES OF INTEREST

The following elective courses can be substituted for fine arts studio workshops with the proper prerequisites and permission from both department chairs, space permitting. Please refer to the Undergraduate Electives Open to All Departments section of this book for course descriptions and information.

Course #	Title
AND-1103	Introduction to Animation
GDD-2163/2164	Basic Three-Dimensional Graphic Design I and II
ILD-3336	Life Painting
PHD-1003	Basic Photography

## BFA FINE ARTS FACILITIES ACCESS

### FID-Access

#### Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students from all departments, as well as alumni of the BFA Fine Arts Department who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FID-Access-A	fall	9/12 through 10/28
FID-Access-B	fall	10/31 through 12/16
FID-Access-C	spring	1/9 through 2/24
FID-Access-D	spring	2/27 through 4/20

### FSD-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and 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 courses.*

Course #	Semester	Dates
FSD-Access-A	fall	9/12 through 10/28
FSD-Access-B	fall	10/31 through 12/16
FSD-Access-C	spring	1/9 through 2/24
FSD-Access-D	spring	2/27 through 4/20

### FIG-Access

#### Fine Arts Digital Lab Access: Graduate Students

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access: Graduate Students

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

## THIRD-YEAR PRINTMAKING COURSES

The following courses are open to all students. Additional courses in printmaking are listed after the second-year fine arts courses. Second-year printmaking courses are open to all students.

*Note: Printshop facilities are available outside of class hours.*

### FID-3241

#### Woodcut in the Digital Age

Friday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructors: E. Guzman, D. Rapone

Using current technologies, this course will explore the richness and graphic qualities of woodcut, both through traditional techniques as well as with computer-aided design and cutting. Students will learn how to input their designs into the computer through digital images and outsource them to a CNC machine that will mechanically cut the woodblock. The different ways of applying color to the woodblock will be explored including color overlays, overprinting, *chien collé*, hand painting and multiple block registration. All processes will be demonstrated in both the printmaking and the sculpture studios. Students will work on individual projects.

Course #	Semester
FID-3241-A	fall
FID-3241-B	spring

### FGD-3374

#### The Painter as Etcher

Monday 2:00-6:50

One semester: 3 credits

Materials fee: \$225

Instructor: C. Creyts

This course is for students interested in developing painterly images in the media of etching. Students will find a new way of expressing their ideas through etching as they learn the skills of building an image through layering. The *intaglio* techniques that will be covered in this course include spit bite, white ground, sugarlift, softground and open bite. Students will be encouraged to generate color prints by printing their plates using viscosity, monoprint and *à la poupée* styles of inking. In addition, students will be encouraged to paint on proofs and edition prints with hand coloring. All processes will be demonstrated and applied through printing sessions and critiques.

Course #	Semester
FGD-3374-A	fall
FGD-3374-B	spring

### FGD-3404-A

#### Printmaking: Color Etching

Tuesday 2:00-6:50

Fall semester: 3 credits

Materials fee: \$225

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: \$225

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.

Course #	Semester
FGD-3422-A	fall
FGD-3422-B	spring

### FGD-3434

#### Printmaking: Silkscreen Projects

One semester: 3 credits

Materials fee: \$225

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-based silkscreen ink will be used, allowing for soap-and-water cleanup.

Course #	Day	Time	Semester	Instructor
FGD-3434-A	W	2:00-6:50	fall	C. Yoder
FGD-3434-B	F	2:00-6:50	fall	G. Prande
FGD-3434-C	W	2:00-6:50	spring	C. Yoder
FGD-3434-D	F	2:00-6:50	spring	G. Prande

### FGD-3681

#### Printmaking: Silkscreen and Painting/Combined Media

Tuesday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: C. Yoder

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: A silkscreen course or instructor's permission.

Course #	Semester
FGD-3681-A	fall
FGD-3681-B	spring

### FGD-3687

#### Printmaking: Letterpress

Monday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

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 photopolymer 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.

Course #	Semester
FGD-3687-A	fall
FGD-3687-B	spring

### FGD-3698

#### Printmaking: Silkscreen and the Artists' Book

Thursday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

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.

Course #	Semester
FGD-3698-A	fall
FGD-3698-B	spring

### FGD-3734-A

#### Etching: The Experimental Print

Wednesday 2:00-6:50

Spring semester: 3 credits

Materials fee: \$225

Instructor: E. Breiger

Explore the many possible ways to combine contemporary etching techniques with painting, drawing, photography and collage to create a singular print or mixed-media work. Lift ground, soft ground and soap ground etching methods to create painterly images will be demonstrated, along with photo-etching processes of duotones and four-color process printing. Inking and printing techniques include chine collé, viscosity, stencils and offsetting. This course will also cover three-dimensional prints, silk and carborundum collagraphs, monoprints and Xerox-transfer techniques. Experiment with various papers, fabrics, canvas, aluminum and other surfaces will be included.

### FGD-3812

#### Printmaking: Silkscreen Multiples

Thursday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: L. Wright

This advanced course will combine silkscreen printing with sculptural concerns to create large scale or three-dimensional mixed-media works. Concepts, fabrication, and sculptural edition problems will be tested and solved. We will explore tools, materials and methods, along with curating and documentation, and printing on a variety of different substrates such as plastic, metal, textiles and ceramics. Find out about decals, heat forming, embossing, *pochoir* and 3D printing. Get studio tips and logic. Learn about jigs for cutting and drilling. This course is a "hands-on make anything" tour de force. Field trips and guests artists are included. *Note: A working knowledge of silkscreen is recommended.*

Course #	Semester
FGD-3812-A	fall
FGD-3812-B	spring

### FGD-3852

#### Printmaking: Silkscreen and the Graphic Image

Thursday 2:00-6:50

One semester: 3 credits

Materials fee: \$225

Instructor: D. Sandlin

Silkscreen is ideal for making bold, iconic images. This course will cover all aspects of the silkscreen process, including making separations by hand and by computer and printing on various media. Students will learn how to use silkscreen as a tool for strengthening their image-making abilities and color sense.

Course #	Semester
FGD-3852-A	fall
FGD-3852-B	spring

### FGD-3896

#### Japanese Woodblock Printing

Tuesday 2:00-6:50

One semester: 3 credits

Materials fee: \$225

Instructor: C. Creyts

Japanese woodblock printing reached its technical zenith in the latter 1800s, with the art movement known as Ukiyo-e. This course will emphasize the contemporary forms of Japanese block printing using watercolor and gouache inks to achieve a soft effect similar to watercolor paintings and pastel drawings. Images will be carved into the woodblock and then the surface will be inked with brushes and transferred to paper by hand printing. Demonstrations in proper tool honing and paper handling will be given; students are encouraged to explore a variety of approaches to the creation of multicolored woodblock prints.

Course #	Semester
FGD-3896-A	fall
FGD-3896-B	spring

### FGD-3926

#### Printmaking: Silkscreen and Collage

Monday 2:00-6:50

One semester: 3 credits

Materials fee: \$225

Instructor: D. Sheridan

Starting with an overview of the use of collage and serigraphy in modern art, including the work of Picasso, Braques, Schwitters, Ernst and Rauschenberg, as well as more contemporary artists, students will be introduced the basic techniques of collage. Instruction will cover gluing and attaching materials, scanning and transferring images, varieties of materials, including all types of papers (printed, recycled, silkscreened), fabrics and metals. Students will incorporate silkscreen in as many ways as possible to make components of the collage, reproduce the collage as an edition, or make a foundation to collage upon. Experimental and traditional collage and printing will both be utilized, to give students a wide range of options to expand their image-making repertoire. Although experimentation and search for new imagery will be stressed, students will complete finished work in two- or three-dimensions, as well as a limited edition or series.

Course #	Semester
FGD-3926-A	fall
FGD-3926-B	spring

**AHD-4140-G/H****Printmaking Seminar**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: G. Prande

This seminar will focus on questions specific to printmaking, publishing and artist's multiples. Visiting artists, publishers, curators and printers will discuss emerging trends in printmaking, with a special focus on the expanded printmaking technologies in the digital age. Issues such as materials, scale, cost, presentation and distribution will complement discourse concerning printmaking's iconographic base. Students will create a body of work and interact through critique formats.

*Note: Open to all students. This course can serve as an alternative to AHD-4140, Senior Seminar.*

<i>Course #</i>	<i>Semester</i>
AHD-4140-G	fall
AHD-4140-H	spring

**FGD-Access****Printmaking Workshop Access: Undergraduate Students**

One semester: no credit

Access fee: \$275

Undergraduate 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 courses.*

<i>Course #</i>	<i>Semester</i>
FGD-Access-A	fall
FGD-Access-B	spring

**FGG-Access****Printmaking Workshop Access: Graduate Students**

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

<i>Course #</i>	<i>Semester</i>
FGG-Access-A	fall
FGG-Access-B	spring

**FOURTH-YEAR FINE ARTS COURSES**

*Note: Fourth-year drawing and painting courses may be taken more than once for credit with permission of the department chair. Students may substitute a fine arts digital or electronics course for one seven-week Senior Workshop.*

**The following courses are restricted to fourth-year fine arts majors.**

*Note: In the senior year, fine arts majors have access to the printmaking, sculpture and fine arts digital facilities at no charge.*

**FID-4010-A****Senior Workshop I: Painting, Drawing, Multimedia**

Monday 4:00-8:50

Fall semester: 3 credits

Instructors: S. Anker, A. Aycock, L. Buvoli, F. Gillette, D. Ross, J. Whitten, J. Winsor

Senior Workshop: (aka The Monday Night Team) is a mentorship program in which an individual student's art and working process is the subject of discussion. The goal of the course is to aid students in developing a working methodology that produces a final body of work. One-on-one critiques, group critiques and outside evaluators (artists/critics) format the course. In addition, reading materials, group discussions and presentations complete the sessions.

**FID-4015-A****Senior Workshop II: Painting, Drawing, Multimedia**

Monday 4:00-8:50

Spring semester: 3 credits

Instructors: S. Anker, A. Aycock, J. Newman, T. Rollins, D. Ross, J. Silverthorne, J. Whitten, J. Winsor

This is the second part of a two-semester course. Please see FID-4010 for course description.

**FID-4020-A****Senior Workshop I: Sculpture, Video Art, Multimedia**

Monday 4:00-8:50

Fall semester: 3 credits

Materials fee: \$200

Instructors: S. Anker, A. Aycock, L. Buvoli, F. Gillette, D. Ross, J. Whitten, J. Winsor

See FID-4010 for course description.

**FID-4025-A****Senior Workshop II: Sculpture, Video Art, Multimedia**

Monday 4:00-8:50

Spring semester: 3 credits

Materials fee \$200

Instructors: S. Anker, A. Aycock, J. Newman, T. Rollins, D. Ross, J. Silverthorne, J. Whitten, J. Winsor

This is the second part of a two-semester course. Please see FID-4010 for course description.

**FID-4030/FID-4040****Senior Workshop III**

Fall semester: 3 credits per section

Senior Workshop is a tutorial in which students develop their senior project with two instructors. A finished studio project and an accompanying written statement are required. Students are expected to be critically informed and historically aware of the conceptual underpinnings of their practice.

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	R. Winters
FID-4030-C	W	3:00-8:50	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	Beth B
FID-4040-A	Tu	9:00-2:50	8	14	J. Newman
FID-4040-B	Tu	3:00-8:50	8	14	S. Ellis
FID-4040-C	W	9:00-2:50	8	14	T. Rollins
FID-4040-D	W	12:00-5:50	8	14	M. Levenstein
FID-4040-E	W	12:00-5:50	8	14	M. Westerlund
FID-4040-F	Th	12:00-5:50	8	14	J. Silverthorne
FID-4040-G	Th	12:00-5:50	8	14	S. Joelson

**FID-4035/FID-4045****Senior Workshop IV**

Spring semester: 3 credits per section

This is the second part of a two-semester course. Please see FID-4030/FID-4040 for course description.

Course #	Day	Time	Begin week	End week	Instructor
FID-4035-A	Tu	9:00-2:50	1	7	L. Umlauf
FID-4035-B	Tu	9:00-2:50	1	7	C. Beckley
FID-4035-C	W	9:00-2:50	1	7	S. Williams
FID-4035-D	W	12:00-5:50	1	7	G. Simmons
FID-4035-E	Th	3:00-8:50	1	7	S. Ellis
FID-4035-F	Th	12:00-5:50	1	7	F. Gillette
FID-4045-A	Tu	12:00-5:50	8	14	L. Umlauf
FID-4045-B	Tu	12:00-5:50	8	14	M. Webster
FID-4045-C	Tu	12:00-5:50	8	14	R. Murray
FID-4045-D	W	12:00-5:50	8	14	L. Benglis
FID-4045-E	W	12:00-5:50	8	14	TBA
FID-4045-F	Th	9:00-2:50	8	14	J. Miller
FID-4045-G	Th	9:00-2:50	8	14	R. Winters

**FID-4959-A****Independent Study**

One semester : 3 credits

Junior or senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA, and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester.

**FOURTH-YEAR SEMINARS****FID-4103****Professional Practices**

Monday 3:00-3:50

One semester: no credit

Instructor: L. Yarotsky

Limited to 20 students per section

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 # Semester**

FID-4103-A fall

FID-4103-B spring

**FID-4110-A****Visiting Artists/Critics Lecture Series I**

Fall semester: no credit; required

October 6, 6:45-8:30; November 15, 6:45-8:30

This lecture series takes place twice a semester in the amphitheater. Renowned artists, critics and curators are invited to present their work and ideas through visual presentations and dialogue. *Note: Open to junior and senior fine arts majors.*

**FID-4115-A****Visiting Artists/Critics Lecture Series II**

Spring semester: no credit; required

February 2, 6:45-8:30; April 4, 6:45-8:30

This is the second part of a two-semester course. Please see FID-4110 for course description.

**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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-B****Senior Seminar**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

**AHD-4140-C****Senior Seminar**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Cone

In this senior seminar, we will try to achieve three main goals: (1) To expose students to some key moments and developments of past art practice with a focus on the shifting meaning of modernity after the demise of formalist, essentialist theorizing, and in the context of virtual, simulated and artificial reality; (2) To familiarize students with issues of gender, race and multicultural empowerment. Artists long overlooked in the canon of recent art history (among them women and non-whites) and artists who bring into their art a Middle and Far Eastern sensibility will be discussed; (3) Finally, as a way to navigate through the chaos that is contemporary art in a practical way, students will step out of the classroom as often as possible and report on current shows. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**AHD-4140-D****Senior Seminar**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Gal

The purpose of this course is to reflect upon the relationships among art, information and politics. While art is often perceived by artists and audiences alike as unrelated to and independent of politics and social history, we will examine how social contexts can impact aesthetics. Through your own projects and other artists' work we will explore the current realities within which your images are made. We will specifically discuss the following questions: Is art history merely the history of the affluent taste? During war can we afford having merely iconographic interests? What aesthetic outlets are available, or could be made available, for contemporary artists? Is explicitly political art necessarily propaganda and is apolitical art free of ideology? How much fiction is there in documentary and vice versa? We will look at artworks produced by Felix Gonzalez-Torres and others; we will watch international documentaries such as *The Battle of Algiers* and *Hairpiece: A Film for Nappy-Headed People*, and readings will range from *Ways of Seeing* to *Fast Food Nation*. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**AHD-4140-E****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 to 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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-F****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. 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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-G/H****Printmaking Seminar**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: G. Prande

This seminar will focus on questions specific to printmaking, publishing and artist's multiples. Visiting artists, publishers, curators and printers will discuss emerging trends in printmaking, with a special focus on the expanded printmaking technologies in the digital age. Issues such as materials, scale, cost, presentation and distribution will complement discourse concerning printmaking's iconographic base. Students will create a body of work and interact through critique formats.

*Note: Open to all students. This course can serve as an alternative to AHD-4140, Senior Seminar.*

**Course # Semester**

AHD-4140-G fall

AHD-4140-H spring

**AHD-4140-J/K****Senior Seminar**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: R. Hullot-Kentor

Artistic talent is 99% a power of dissatisfaction: an art education is whatever can be done to make this a discerning power; a power to figure out what to do by all the indications the world and the entire history of art give us for what isn't to be done. The other 1% of talent is divided between the heartbeat and a blinking eye. This term we will read and meet some very discerning people and see what we can do to change our urgent, longing dissatisfaction—which we'll presume—into a discerning dissatisfaction as a more real capacity for knowing and making art. An important part of the semester will be devoted to understanding what it is about the contemporary social situation and the puzzle of art itself that combine to make serious, productive, critical thinking so difficult.

**Course # Semester**

AHD-4140-J fall

AHD-4140-K spring

# 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 conjunction with departmental studio requirements.

## FIRST-YEAR REQUIREMENTS IN ART HISTORY, HUMANITIES AND SCIENCES

### ART HISTORY

At the completion of the first-year Honors Program, students will receive three art history credits. *Note: For computer art, computer animation and visual effects majors, successful completion of AHD-1040 and AHD-1045 will exempt them from AHD-1210 and AHD-1215, Modern and Contemporary Art I and II. For 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

##### History and Theory of Modern Art I

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the "modern," modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
AHD-1040-HP1	Tu	10:30-11:55	I. Taube
AHD-1040-HP2	Tu	9:00-10:25	I. Taube
AHD-1040-HP3	M	9:00-10:25	B. Ides

*Note: AHD-1040-HP3 will be made available after the other sections of this course have been filled.*

#### AHD-1045

##### History and Theory of Modern Art II

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description.

Course #	Day	Time	Instructor
AHD-1045-HP1	Tu	10:30-11:55	I. Taube
AHD-1045-HP2	Tu	9:00-10:25	I. Taube
AHD-1045-HP3	M	9:00-10:25	B. Ides

*Note: AHD-1045-HP3 will be made available after the other sections of this course have been filled.*

### 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

##### Political History of the Modern World I

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HHD-1040-HP1	M	10:30-11:55	C. Skutsch
HHD-1040-HP2	M	9:00-10:25	C. Skutsch
HHD-1040-HP3	W	9:00-10:25	TBA

*Note: HHD-1040-HP3 will be made available after the other sections of this course have been filled.*

#### HHD-1045

##### Political History of the Modern World II

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

Course #	Day	Time	Instructor
HHD-1045-HP1	M	10:30-11:55	C. Skutsch
HHD-1045-HP2	M	9:00-10:25	C. Skutsch
HHD-1045-HP3	W	9:00-10:25	TBA

*Note: HHD-1045-HP3 will be made available after the other sections of this course have been filled.*

#### HPD-1050

##### Modern Philosophy I

Fall semester: 1.5 credits

Instructor: T. Huhn

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time
HPD-1050-HP1	M	9:00-10:25
HPD-1050-HP2	M	10:30-11:55
HPD-1050-HP3	W	10:30-11:55

*Note: HPD-1050-HP3 will be made available after the other sections of this course have been filled.*

**HPD-1055****Modern Philosophy II**

Spring semester: 1.5 credits

Instructor: T. Huhn

This is the second part of a two-semester course. Please see HPD-1050 for course description.

Course #	Day	Time
HPD-1055-HP1	M	9:00-10:25
HPD-1055-HP2	M	10:30-11:55
HPD-1055-HP3	W	10:30-11:55

*Note: HPD-1055-HP3 will be made available after the other sections of this course have been filled.*

**HLD-1827****Why Modernism? Part I**

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Hölderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HLD-1827-HP1	Th	10:30-11:55	R. Hullot-Kentor
HLD-1827-HP2	Th	10:00-11:25	R. Weinreich
HLD-1827-HP3	M	10:30-11:55	R. Hullot-Kentor

*Note: HLD-1827-HP3 will be made available after the other sections of this course have been filled.*

**HLD-1828****Why Modernism? Part II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

Course #	Day	Time	Instructor
HLD-1828-HP1	Th	10:30-11:55	R. Hullot-Kentor
HLD-1828-HP2	Th	10:00-11:25	R. Weinreich
HLD-1828-HP3	M	10:30-11:55	R. Hullot-Kentor

*Note: HLD-1828-HP3 will be made available after the other sections of this course have been filled.*

## SECOND-YEAR REQUIREMENTS IN ART HISTORY, HUMANITIES AND SCIENCES

**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****Art of the Premodernist World**

Fall semester: 3 credits

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. Discussion, slide presentations and museum visits are a part of the course. Topics include art and ritual, idealism and beauty, iconoclasm and theories of God. *Note: Open to visual and critical studies majors and honors program students only.*

Course #	Day	Time	Instructor
AHD-2010-HP1	Tu	6:00-8:50	L. Small
AHD-2010-HP2	Th	9:00-11:50	P. Rocco

**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. *Note: Illustration and Cartooning majors may elect to defer enrolling in one of the following humanities and sciences courses until their junior year of study.*

**HHD-2050****History of the Premodern World**

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 in the birth of globalization. *Note: Open only to sophomores enrolled in the Honors Program.*

Course #	Day	Time
HHD-2050-HP1	M	9:00-11:50
HHD-2050-HP2	Tu	3:00-5:50

**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: Open only to sophomores in the honors program. Students may choose to take this course, or register for HPD-2062, Scientific Subjectivity: Psychology, Sociology and Anthropology from 1800 to 1950.*

**HPD-2062-HP****Scientific Subjectivity: Psychology, Sociology and Anthropology From 1800 to 1950**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Stafford

The emergence of modern science in the 17th century constructed a new model for the working of the physical universe. This was a mathematical model derived from empirical investigation and conceptual abstraction. The psychology of the human being was no longer assumed to be knowable via theology. New ways of thinking about the nature of humanity began to emerge that were influenced by scientific rationality, but could not entirely utilize the experimental method of the physical sciences. In this course, we will address how the sciences of psychology, sociology and anthropology began to develop before and after the Enlightenment, and how the paradigm of the human sciences came to be questioned in the early 20th century as a consequence of the birth of new models and critiques of rationality and empiricism. *Note: Open only to sophomores in the honors program. Students may choose to take this course, or register for HPD-2060, From Ancient Myth to the Birth of Modern Science.*

**HLD-2123****Human and Divine**

Wednesday 9:00-11:50

Fall semester: 3 credits

What is the relationship between sacred text and cultural practice? This course will examine themes and symbols that recur in pivotal philosophic and devotional texts in order to determine what might be considered essentially human and/or essentially divine. Beginning with ancient Babylonian, Judeo-Christian, Buddhist and Hindu texts and stretching into the modern, the class will study works from diverse origins, both spiritual and secular, to explore how language operates as a medium between physical and metaphysical worlds. *Note: Open only to sophomores enrolled in the Honors Program.*

Course #	Instructor
HLD-2123-HP1	B. Ides
HLD-2123-HP2	M. Fleming-Ives

**THIRD-YEAR REQUIREMENTS  
IN ART HISTORY, HUMANITIES AND  
SCIENCES****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 1960s and '70s. On the other hand, we will investigate various exhibition formats, artists, audiences, narratives, circumstances and more (emphasis on the 1980s to the present), all of which contributed to the thrilling complexity of “world-wide 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 starting 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 per section

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 visual and critical studies majors and 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-A fall

HSD-3507-B spring

# Honors Program Advertising First-Year Requirements

First-year advertising majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

## **AHD-1040**

### **History and Theory of Modern Art I**

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the "modern," modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

## **AHD-1045**

### **History and Theory of Modern Art II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description.

## **HHD-1040**

### **Political History of the Modern World I**

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

## **HHD-1045**

### **Political History of the Modern World II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

## **HPD-1050**

### **Modern Philosophy I**

Fall semester: 1.5 credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

## **HPD-1055**

### **Modern Philosophy II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HPD-1050 for course description.

## **HLD-1827**

### **Why Modernism? Part I**

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Höelderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

## **HLD-1828**

### **Why Modernism? Part II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

## **ADD-1010**

### **Principles of Visual Language I**

One semester: 3 credits

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." Experimentation 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. Assignments are paper-based: supplies include construction paper, drafting and cutting tools, and gouache paint. The primary technique will be collage.

## **ADD-1015**

### **Principles of Visual Language II**

One semester: 3 credits

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

## **ADD-1020**

### **Foundations in Three-Dimensional 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.

## **FDD-1030**

### **Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

## **FDD-1035**

### **Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

## **SMD-1020**

### **Foundations of Visual Computing**

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.



Honors Program Advertising Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 I. Taube			
10				HLD-1827-HP2 Why Modernism? Part I 10:00-11:25 R. Weinreich	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				
12					
1					ADD-1010-2A Principles of Visual Language I 12:00-5:50 R. Mehl
2		FDD-1030-2A Drawing I 12:00-5:50 M. Bischel			
3					
4					
5					
6					

Honors Program Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 I. Taube			
10				HLD-1828-HP2 Why Modernism? Part II 10:00-11:25 R. Weinreich	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				
12					
1					ADD-1015-2A Principles of Visual Language II 12:00-5:50 Instructor: TBA
2	SMD-1020-1A Foundations of Visual Comp. 12:00-5:50 E. DeMartino	FDD-1035-2A Drawing II 12:00-5:50 M. Bischel		ADD-1020-2A Foundations in 3D Graphic Design 12:00-5:50 K. O'Callaghan	
3					
4					
5					
6					

Honors Program Advertising Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch				
10					
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:55 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube		HLD-1827-HP1 Why Modernism? Part I 10:30-11:55 R. Hullot-Kentor	ADD-1010-3A Principles of Visual Language I 9:00-2:50 P. Ahlberg
12					
1					
2			ADD-1020-3A Foundations in 3D Graphic Design 12:00-5:50 J. DiResta	FDD-1030-3A Drawing I 12:00-5:50 C. Gerard	
3					
4					
5					
6					

Honors Program Advertising Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch				
10					
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:55 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube		HLD-1828-HP1 Why Modernism? Part II 10:30-11:55 R. Hullot-Kentor	ADD-1015-3A Principles of Visual Language II 9:00-2:50 P. Ahlberg
12					
1					
2			SMD-1020-3A Foundations of Visual Comp. 12:00-5:50 Instructor: TBA	FDD-1035-3A Drawing II 12:00-5:50 C. Gerard	
3					
4					
5					
6					

Note: Honors Advertising Foundation 2 will not be made available until Honors Advertising Foundation 1 has reached capacity.

Note: Honors Advertising Foundation 2 will not be made available until Honors Advertising Foundation 1 has reached capacity.

# Honors Program

## Computer Art, Computer Animation and Visual Effects

### First-Year Requirements

First-year computer art, computer animation and visual effects majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

#### **AHD-1040** **History and Theory of Modern Art I**

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the "modern," modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

#### **AHD-1045** **History and Theory of Modern Art II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description. *Note: For computer art, computer animation and visual effects majors, successful completion of AHD-1040 and AHD-1045 will exempt them from AHD-1210 and AHD-1015, Modern and Contemporary Art I and II.*

#### **HHD-1040** **Political History of the Modern World I**

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

#### **HHD-1045** **Political History of the Modern World II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

#### **HPD-1050** **Modern Philosophy I**

Fall semester: 1.5 credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

#### **HPD-1055** **Modern Philosophy II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HPD-1050 for course description.

#### **HLD-1827** **Why Modernism? Part I**

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Hölderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828** **Why Modernism? Part II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

#### **FDD-1030** **Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

#### **FDD-1035** **Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

#### **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 course. From simple image manipulation of 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-1230**

**Introduction to Computer Animation**

One semester: 3 credits

This course will cover traditional animation techniques and concepts using the 3D environment. Concentrating on anatomical movement, students use Autodesk Maya to produce character animations. Students will draw storyboards and translate their drawings into 3D animated segments. Required exercises include key posing, squash and stretch, gesture, timing, arcs, anticipation, exaggeration, walk cycles, and facial animation. Contemporary 3D production workflows including key-frame, match animation and motion capture systems will be discussed relative to the advantages and disadvantages to the aspiring artist.

**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.

Honors Program Computer Art, Computer Animation and Visual Effects Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch				
10			SMD-1200-33 Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA		SMD-1200-33 Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:55 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube		HLD-1827-HP1 Why Modernism? Part I 10:30-11:55 R. Hullot-Kentor	
12					
1					
2				FDD-1030-HP Drawing I 12:00-5:50 A. Wilson	
3	SDD-1050-33 Narrative Workshop 3:00-5:50 A. Levin				
4					
5					
6					

Honors Program Computer Art, Computer Animation and Visual Effects Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch				
10					SMD-1230-33 Introduction to Computer Animation 9:00-1:50 M. Neumann
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:55 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube		HLD-1828-HP1 Why Modernism? Part II 10:30-11:55 R. Hullot-Kentor	
12			SMD-1250-33 Digital Video Tools/Tech. 12:00-2:50 E. Reinfeld		
1					
2				FDD-1035-HP Drawing II 12:00-5:50 A. Wilson	
3					
4					
5					
6					

Honors Program Computer Art, Computer Animation and Visual Effects Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 I. Taube			
10			SMD-1200-33 Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA	HLD-1827-HP2 Why Modernism? Part I 10:00-11:25 R. Weinreich	SMD-1200-33 Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				
12					
1					
2				FDD-1030-HP Drawing I 12:00-5:50 A. Wilson	
3	SDD-1050-33 Narrative Workshop 3:00-5:50 A. Levin				
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Honors Program Computer Art, Computer Animation and Visual Effects Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 I. Taube			
10				HLD-1828-HP2 Why Modernism? Part II 10:00-11:25 R. Weinreich	SMD-1230-33 Introduction to Computer Animation 9:00-1:50 M. Neumann
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				
12			SMD-1250-33 Digital Video Tools/Tech. 12:00-2:50 E. Reinfeld		
1					
2				FDD-1035-HP Drawing II 12:00-5:50 A. Wilson	
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Note: Honors Computer Art Foundation 2 will not be made available until Honors Computer Art Foundation 1 has reached capacity.

Note: Honors Computer Art Foundation 2 will not be made available until Honors Computer Art Foundation 1 has reached capacity.

# Honors Program

## Fine Arts, Graphic Design, Illustration and Cartooning

### First-Year Requirements

First-year fine arts, graphic design, illustration and cartooning majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

#### **AHD-1040** **History and Theory of Modern Art I**

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the “modern,” modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

#### **AHD-1045** **History and Theory of Modern Art II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description. *Note: For 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.*

#### **HHD-1040** **Political History of the Modern World I**

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

#### **HHD-1045** **Political History of the Modern World II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

#### **HPD-1050** **Modern Philosophy I**

Fall semester: 1.5 credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

#### **HPD-1055** **Modern Philosophy II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HPD-1050 for course description.

#### **HLD-1827** **Why Modernism? Part I**

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Höelderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828** **Why Modernism? Part II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

#### **FDD-1030** **Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

#### **FDD-1035** **Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

#### **FPD-1020** **Painting I**

One semester: 3 credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

#### **FPD-1025** **Painting II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FPD-1020 for course description.

#### **FSD-1050** **Sculpture**

One semester: 3 credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

#### **SMD-1020** **Foundations of Visual Computing**

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

Honors Program Fine Arts, Graphic Design, Illustration and Cartooning Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch				
10					
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:55 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube		HLD-1827-HP1 Why Modernism? Part I 10:30-11:55 R. Hullot-Kentor	
12					
1					
2		FPD-1020-HP Painting I 12:00-5:50 L. Behnke	FSD-1050-HP Sculpture 12:00-5:50 J. Silverthorne	FDD-1030-HP Drawing I 12:00-5:50 A. Wilson	
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Honors Program Fine Arts, Graphic Design, Illustration and Cartooning Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch				
10					
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:55 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube		HLD-1828-HP1 Why Modernism? Part II 10:30-11:55 R. Hullot-Kentor	
12					
1					
2		FPD-1025-HP Painting II 12:00-5:50 L. Behnke	SMD-1020-HP Foundations of Visual Comp. 12:00-5:50 M. Neumann	FDD-1035-HP Drawing II 12:00-5:50 A. Wilson	
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Note: Second-semester honors program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course.

Honors Program Fine Arts, Graphic Design, Illustration and Cartooning Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 I. Taube			
10				HLD-1827-HP2 Why Modernism? Part I 10:00-11:25 R. Weinreich	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				
12					
1					
2		FPD-1020-HP Painting I 12:00-5:50 L. Behnke	FSD-1050-HP Sculpture 12:00-5:50 J. Silverthorne	FDD-1030-HP Drawing I 12:00-5:50 A. Wilson	
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Note: Honors Fine Arts, Graphic Design, Illustration and Cartooning Foundation 2 will not be made available until Honors Fine Arts, Graphic Design, Illustration and Cartooning Foundation 1 has reached capacity.

Honors Program Fine Arts, Graphic Design, Illustration and Cartooning Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 I. Taube			
10				HLD-1828-HP2 Why Modernism? Part II 10:00-11:25 R. Weinreich	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				
12					
1					
2		FPD-1025-HP Painting II 12:00-5:50 L. Behnke	SMD-1020-HP Foundations of Visual Comp. 12:00-5:50 M. Neumann	FDD-1035-HP Drawing II 12:00-5:50 A. Wilson	
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Note: Honors Fine Arts, Graphic Design, Illustration and Cartooning Foundation 2 will not be made available until Honors Fine Arts, Graphic Design, Illustration and Cartooning Foundation 1 has reached capacity.

# Honors Program

## Film and Video

### First-Year Requirements

First-year film and video majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

#### **AHD-1040**

##### **History and Theory of Modern Art I**

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the “modern,” modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

#### **AHD-1045**

##### **History and Theory of Modern Art II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description.

#### **HHD-1040**

##### **Political History of the Modern World I**

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

#### **HHD-1045**

##### **Political History of the Modern World II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

#### **HPD-1050**

##### **Modern Philosophy I**

Fall semester: 1.5 credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

#### **HPD-1055**

##### **Modern Philosophy II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HPD-1050 for course description.

#### **HLD-1827**

##### **Why Modernism? Part I**

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Hölderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828**

##### **Why Modernism? Part II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

#### **CFD-1020**

##### **Introduction to Production I**

One semester: 3 credits

Limited to 17 students per section

Designed as an introduction to 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. Working with 16mm and DV cameras, as well as written material from storytelling courses, students will break down projects and work on storyboards. We will discuss and practice directing and cinematography techniques and explore the director/actor relationship. Students will present a series of selected scenes—preproduction through postproduction—for critique.

#### **CFD-1025**

##### **Introduction to Production II**

One semester: 3 credits

Limited to 17 students per section

This is the second part of a two-semester course. Please see CFD-1020 for course description.

#### **CFD-1070**

##### **Acting for Film**

One semester: 3 credits

Limited to 17 students per section

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.

#### **CVD-1080**

##### **Introduction to Editing: Final Cut Pro**

One semester: 3 credits

Limited to 17 students per section

The grammar and aesthetics of editing in the visual storytelling process is the focus of this course. We will examine the theory and process of editing through lectures, applications and screenings. Students will work with Apple Final Cut Pro to edit assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pace. Scene study and how to maximize the actors' performances will also be emphasized.

#### **CVD-1090**

##### **Introduction to Editing: Avid**

One semester: 3 credits

Limited to 17 students per section

This will explore editing with Avid technology. Through lectures and exercises, applications and screenings. Students will work with Avid assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pace. Scene study and how to maximize the actors' performances will also be emphasized.

**CFD-1140  
Fundamentals of Narrative I**

Fall semester: 3 credits

The forms and aesthetics underlying all on-screen storytelling, including fiction and nonfiction film, television and Web-based media will be explored in this course. Students will investigate how meaning is constructed with the basic principles of dramatic writing—character, action, conflict, structure and dialogue. Honing critical writing skills and developing short scripts for production courses will be emphasized. *Note: Students must have access to a professional screen-writing software application for home assignments.*

**CFD-1145  
Fundamentals of Narrative II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see CFD-1140 for course description.

Honors Program Film and Video Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch				
10			CFD-1020-44 Introduction to Production I 9:00-12:50 E. Litwin		
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:55 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube		HLD-1827-HP1 Why Modernism? Part I 10:30-11:55 R. Hullot-Kentor	
12					CFD-1140-44 Fundamentals of Narrative I 12:00-2:50 G. Girion
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3			CVD-1080-44 Intro to Editing: Final Cut Pro 3:00-5:50 Instructor: TBA		
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Honors Program Film and Video Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch				
10			CFD-1025-44 Introduction to Production II 9:00-12:50 E. Litwin		
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:55 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube		HLD-1828-HP1 Why Modernism? Part II 10:30-11:55 R. Hullot-Kentor	
12					CFD-1145-44 Fundamentals of Narrative II 12:00-2:50 G. Girion
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3	CFD-1070-44 Acting for Film 3:00-5:50 G. Green		CVD-1090-44 Intro to Editing: Avid 3:00-5:50 Instructor: TBA		
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Honors Program Film and Video Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 I. Taube			
10				HLD-1827-HP2 Why Modernism? Part I 10:00-11:25 R. Weinreich	CFD-1020-47 Introduction to Production I 9:00-12:50 S. Petrosino
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				
12					
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3	CFD-1140-47 Fundamentals of Narrative I 3:00-5:50 G. Richards				CVD-1090-47 Intro to Editing: Avid 3:00-5:50 K. Dobrowolski
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Honors Program Film and Video Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 I. Taube	CFD-1145-47 Fundamentals of Narrative II 9:00-11:50 G. Richards		
10				HLD-1828-HP2 Why Modernism? Part II 10:00-11:25 R. Weinreich	CFD-1025-47 Introduction to Production II 9:00-12:50 S. Petrosino
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				
12					
1					
2					
3			CFD-1070-47 Acting for Film 3:00-5:50 Instructor: TBA		CVD-1080-47 Intro to Editing: Final Cut Pro 3:00-5:50 K. Dobrowolski
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*Note: Honors Film and Video Foundation 2 will not be made available until Honors Film and Video Foundation 1 has reached capacity.*

*Note: Honors Film and Video Foundation 2 will not be made available until Honors Film and Video Foundation 1 has reached capacity.*

# Honors Program

## Animation

### First-Year Requirements

First-year animation majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

#### **AHD-1040** **History and Theory of Modern Art I**

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the “modern,” modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

#### **AHD-1045** **History and Theory of Modern Art II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description.

#### **HHD-1040** **Political History of the Modern World I**

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

#### **HHD-1045** **Political History of the Modern World II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

#### **HPD-1050** **Modern Philosophy I**

Fall semester: 1.5 credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

#### **HPD-1055** **Modern Philosophy II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HPD-1050 for course description.

#### **HLD-1827** **Why Modernism? Part I**

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Höelderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828** **Why Modernism? Part II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

#### **AND-1020** **Introduction to Animation I**

Fall semester: 3 credits

Limited to 20 students per section

The basic concepts of storyboard, layout, exposure sheets, extremes, in-betweening, timing, 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 60-second pencil test from storyboard through shooting.

#### **AND-1025** **Introduction to Animation II**

Spring semester: 3 credits

Limited to 20 students per section

This is the second part of a two-semester course. Please see AND-1020 for course description.

#### **AND-1070** **Acting for Animators**

One semester: 3 credits

Limited to 18 students per section

Offering a unique perspective to sketch comedy and drama, this course engages students in creating characters based upon human behavior through the discovery process and acting sessions. Students will discover how to bring empathy to comedy through techniques used in pantomime, by clowns and by dancers. Sketching performances will be routine.

#### **AND-1140** **Storytelling, Storyboarding and the Art of the Pitch I**

Fall semester: 3 credits

Focusing on the art of narrative storytelling, this course will begin by exploring the basic principles of what makes a good story. Character, action, conflict, humor, irony, gags and dialogue—the key components in an animated film—will be emphasized. Aided by lectures and demonstrations, students will pitch their ideas and then illustrate them with storyboards. Lastly, students will take their stories through layout and design.

#### **AND-1145** **Storytelling, Storyboarding and the Art of the Pitch II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see AND-1140 for course description.



**FDD-1030  
Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

**FDD-1035  
Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

Honors Program Animation Foundation / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 I. Taube	AND-1140-53 Storytelling/ Storyboards I 9:00-11:50 R. Gorey		
10				HLD-1827-HP2 Why Modernism? Part I 10:00-11:25 R. Weinreich	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				
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4	AND-1020-53 Introduction to Animation I 3:00-7:50 D. Crane	FDD-1030-53 Drawing I 3:00-8:50 R. Marshall			
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Honors Program Animation Foundation / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 I. Taube	AND-1070-53 Acting for Animators 9:00-11:50 S. Evans		
10				HLD-1828-HP2 Why Modernism? Part II 10:00-11:25 R. Weinreich	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				
12					
1				AND-1145-53 Storytelling/ Storyboards II 12:00-2:50 Instructor: TBA	
2					
3					
4	AND-1025-53 Introduction to Animation II 3:00-7:50 D. Crane	FDD-1035-53 Drawing II 3:00-8:50 R. Marshall			
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9					

# Honors Program Photography First-Year Requirements

First-year photography majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

Students are 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-1040**

### **History and Theory of Modern Art I**

Fall semester: 1.5 credits

Intended to link the visual with the theoretical and the historical, this course will survey the relationship of art to its changing composition of ideas in a globalized context. Topics include: the contested concepts of the "modern," modernism and primitivism; the emergence of abstraction; the invention of photography, collage and the found object. We will trace the development of modern art in the 19th and 20th centuries. As a model for analyzing contemporary practice, the conceptual structure of the avant-garde will be studied historically in this course. *Note: Open only to students enrolled in the Honors Program.*

## **AHD-1045**

### **History and Theory of Modern Art II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see AHD-1040 for course description.

## **HHD-1040**

### **Political History of the Modern World I**

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

## **HHD-1045**

### **Political History of the Modern World II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

## **HPD-1050**

### **Modern Philosophy I**

Fall semester: 1.5 credits

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

## **HPD-1055**

### **Modern Philosophy II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HPD-1050 for course description.

## **HLD-1827**

### **Why Modernism? Part I**

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Höelderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

## **HLD-1828**

### **Why Modernism? Part II**

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

## **PHD-1030**

### **Photography Workshop I**

One semester: 3 credits

With an emphasis on extensive darkroom work and group critique, this course will cover printing, negative development, bleaching, color correcting, spotting and mounting. Assignments will be given and students will submit a portfolio at the end of the semester. *Note: Please bring your portfolio to the first session.*

## **PHD-1035**

### **Photography Workshop II**

One semester: 3 credits

This is the second part of a two-semester course. Please see PHD-1030 for course description.

## **PHD-1040**

### **Introduction to the Principles of Photography**

One semester: 3 credits

This series of lectures and demonstrations supplement the practical applications addressed in PHD-1030, Photography Workshop I. Sessions will investigate the principles of photographic materials and techniques and how to apply them effectively to achieve improved picture quality. Topics include exposure and exposure meters, developing, light and filters, printing materials and techniques, contrast control, cameras and lenses and practical testing.

## **PHD-1080**

### **Introduction to Digital Imaging**

One 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**

One semester: 3 credits

Foundation Symposium is designed to introduce the student to a variety of photographic practices and ideas. The symposium is composed of six (6) five-week courses that will explore several topics. Please see the Photography Department listing on page 260 for course specifics.

**PHD-1095  
Foundation Symposium**

One semester: 3 credits

This is the second part of a two-semester course. Please see PHD-1090 for course description.

Honors Program Photography Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch				
10					
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:55 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube	PHD-1030-63 Photography Workshop I 9:00-2:50 J. Astor	HLD-1827-HP1 Why Modernism? Part I 10:30-11:55 R. Hullot-Kentor	
12					
1					
2					
3					
4				PHD-1040-63 Principles of Photography 3:00-5:50 J. Sinnott	
5					
6					
7				PHD-1090-63 Foundation Symposium* 6:00-8:50	
8					
9					

\*PHD-1090-63T, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
PHD-1090-63P, Career; second 5 weeks; instructor: J. Moutenot  
PHD-1090-63C, Commerce; third 5 weeks; instructor: A. Frame

Honors Program Photography Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch				
10					
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:55 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube	PHD-1035-63 Photography Workshop II 9:00-2:50 J. Astor	HLD-1828-HP1 Why Modernism? Part II 10:30-11:55 R. Hullot-Kentor	
12					
1					PHD-1080-63 Digital Imaging 12:00-2:50 S. Boonchai
2					
3					
4					
5					
6					
7					PHD-1095-63 Foundation Symposium* 6:00-8:50
8					
9					

\*PHD-1095-63V, Video; first 5 weeks; instructor: L. Nakadate  
PHD-1095-63L, Language; second 5 weeks; instructor: S. Greenwald  
PHD-1095-63B, Object; third 5 weeks; instructor: M. Joseph

Honors Program Photography Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch				PHD-1040-69 Principles of Photography 9:00-11:50 J. Seador
10					
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:55 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube		HLD-1827-HP1 Why Modernism? Part I 10:30-11:55 R. Hullot-Kentor	
12					
1					
2					
3					
4					
5				PHD-1030-69 Photography Workshop I 3:00-8:50 M. Mercurio	
6	PHD-1090-69 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1090-69C, Commerce; first 5 weeks; instructor: A. Frame  
PHD-1090-69V, Video; second 5 weeks; instructor: L. Nakadate  
PHD-1090-69L, Language; third 5 weeks; instructor: S. Greenwald

Honors Program Photography Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch				PHD-1080-69 Digital Imaging 9:00-11:50 Instructor: TBA
10					
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:55 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube		HLD-1828-HP1 Why Modernism? Part II 10:30-11:55 R. Hullot-Kentor	
12					
1					
2					
3					
4					
5					PHD-1035-69 Photography Workshop II 3:00-8:50 M. Mercurio
6	PHD-1095-69 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1095-69B, Object; first 5 weeks; instructor: M. Joseph  
PHD-1095-69T, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota  
PHD-1095-69P, Career; third 5 weeks; instructor: J. Moutenot

# 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 6), 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.
- **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:
  - History – HHD prefix
  - Literature – HLD prefix
  - Social Sciences – HPD prefix
  - Science – HSD prefix
 Distribution requirements may only be fulfilled by courses from the specified core curriculum, listed with an affix of “**R**” in the course code.

• **Proficiency Examination** All students must take and pass the Proficiency Examination (PE) during their first semester at SVA. A degree requirement for the bachelor of fine arts, the PE tests reading comprehension and writing ability and may be used to place students in writing courses. The exam may be taken as many times as necessary; however, students who do not pass the PE in their first semester will be required to take HCD-0161 and/or HCD-0162, Writing Fundamentals I and II, and will not be allowed to take Humanities and Sciences elective courses.

## Exceptions

Students who receive a B- or better in HCD-1010, Literature and Writing I, and who have not passed the PE will be allowed to take HCD-1020, Literature and Writing II. In this instance, students must pass the PE in their second semester in order to continue with any other humanities and sciences courses.

## or

Transfer students who have been exempted from all humanities and sciences requirements and courses do not need to take the Proficiency Examination.

The Proficiency Examination is given approximately six times a year. Students will read a short article and respond with a 500-word essay that demonstrates an understanding of the topic and the mechanics of attribution, sentence and paragraph logic, as well as good grammar and spelling. For dates and sample tests, visit the SVA website at: [www.writingresourcecenter.com](http://www.writingresourcecenter.com). Questions should be directed to the student’s academic advisor or to Neil Friedland, coordinator of writing services, at the Writing Resource Center, 212.592.2575.

*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: Reading Strategies I	Tu	3:00	fall	S. Zachary
ESD-0050-B	English as a Second Language: Reading Strategies I	W	3:00	fall	D. Singer
ESD-0050-C	English as a Second Language: Reading Strategies I	W	3:00	fall	S. Zachary
ESD-0055-A	English as a Second Language: Reading Strategies II	Tu	3:00	spring	S. Zachary
ESD-0055-B	English as a Second Language: Reading Strategies II	W	3:00	spring	D. Singer
ESD-0055-C	English as a Second Language: Reading Strategies II	W	3:00	spring	S. Zachary
ESD-0060-A	English as a Second Language: Writing Strategies I	Tu	3:00	fall	J. Ostrega
ESD-0060-B	English as a Second Language: Writing Strategies I	Tu	12:00	fall	H. Rubinstein
ESD-0060-C	English as a Second Language: Writing Strategies I	W	12:00	fall	H. Rubinstein
ESD-0065-A	English as a Second Language: Writing Strategies II	Tu	3:00	spring	J. Ostrega
ESD-0065-B	English as a Second Language: Writing Strategies II	Tu	12:00	spring	H. Rubinstein
ESD-0065-C	English as a Second Language: Writing Strategies II	W	12:00	spring	H. Rubinstein
ESD-0066-A	Topics in Grammar	Tu	6:00	fall	E. Blacksberg
ESD-0068-A	Understanding Academic Lectures	M	6:00	spring	D. Maier
ESD-0070-A	The Language of Art I	M	6:00	fall	J. Goldberg
ESD-0070-B	The Language of Art I	M	6:00	fall	D. Maier
ESD-0071-A	The Language of Art II	M	6:00	spring	J. Goldberg
ESD-0073-A	TOEFL Strategies I	Tu	6:00	fall	C. Donnelly
ESD-0074-A	TOEFL Strategies II	Tu	6:00	spring	C. Donnelly
ESD-0078-A	Speak Fluently I	W	6:00	fall	C. Donnelly
ESD-0079-A	Speak Fluently II	W	6:00	spring	C. Donnelly
ESD-0226-A	IBT TOEFL Reading	Tu	9:00	fall	H. Rubinstein
ESD-0251-A	ESL Through Current Events and Journalism	Tu	9:00	spring	H. Rubinstein
ESD-0283-A	Building Vocabulary Skills I	W	9:00	fall	H. Rubinstein
ESD-0284-A	Building Vocabulary Skills II	W	9:00	spring	H. Rubinstein
ESG-0168-A	Speaking Visually	M	10:00	fall	G. Savannah
ESG-0168-B	Speaking Visually	F	11:00	fall	G. Savannah
ESG-0169-A	Questioning Contemporary Art	M	10:00	spring	G. Savannah
ESG-0169-B	Questioning Contemporary Art	Tu	3:00	spring	G. Savannah
ESG-0223-A	Visual to Verbal: Film, Art, Writing	Th	3:00	fall	G. Savannah
ESG-0233-A	Thesis Writing	W	3:00	spring	G. Savannah

## DEVELOPMENTAL

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HCD-0161-A	Writing Fundamentals I	Tu	3:00	fall	C. Donnelly
HCD-0161-B	Writing Fundamentals I	F	3:00	fall	TBA
HCD-0162-A	Writing Fundamentals II	Tu	3:00	spring	C. Donnelly
HCD-0162-B	Writing Fundamentals II	F	3:00	spring	TBA

## 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	fall	R. Weinreich
HCD-2467-A	Experimental Writing II	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-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

## CRITICAL WRITING

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HCD-3011-A	Writing About Art	Th	12:00	fall	J. Edwards
HCD-3041-A	Writing New York	Tu	12:00	spring	Y. Park

## 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	J. Wnek
HDD-2189-A	Music in Western Civilization II	Tu	12:00	spring	J. Wnek
HDD-2233-A	20th-Century Music I	Tu	3:00	fall	J. Wnek
HDD-2234-A	20th-Century Music II	Tu	3:00	spring	J. Wnek
HDD-2334-A	Music in Culture I	W	12:00	fall	B. Altman
HDD-2336-A	Music in Culture II	W	12:00	spring	B. Altman
HDD-2339-A	Songs of Conscience: Music and Social Change	Th	12:00	fall	B. Altman
HDD-2339-B	Songs of Conscience: Music and Social Change	Th	12:00	spring	B. Altman
HDD-2348-A	History of Jazz	W	3:00	fall	B. Altman
HDD-2348-B	History of Jazz	W	3:00	spring	B. Altman
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 Perspectives and Origins of the Renaissance	M	6:00	fall	P. Franz
HHD-2011-R1	Medieval Perspectives and Origins of the Renaissance	Th	9:00	spring	V. Eads
HHD-2051-R	21st-Century History I: Globalization and the New World Order	W	3:00	fall	A. Bastian
HHD-2052-R	21st-Century History II: The Power of Citizens and Nations	W	3:00	spring	A. Bastian
HHD-2112-R	World History: 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	Th	9:00	fall	H. Druks
HHD-2778-R	U.S. History II: 1865-Present	Th	9:00	spring	H. Druks
HHD-2785-R	A Social History of Modern Western Culture	Th	12:00	spring	G. Ouwendijk
HHD-2811-R	Constitutional Law	W	12:00	spring	M. Curley
HHD-2990-R	Western Civilization I	Tu	3:00	fall	C. Skutsch
HHD-2990-R1	Western Civilization I	W	3:00	fall	C. Skutsch
HHD-2990-R2	Western Civilization I	Th	12:00	fall	W. Rednour
HHD-2990-R3	Western Civilization I	Th	6:00	fall	W. Rednour
HHD-2990-R4	Western Civilization I	F	9:00	fall	G. Ouwendijk
HHD-2990-R5	Western Civilization I	F	12:00	fall	G. Ouwendijk
HHD-2990-R6	Western Civilization I	F	3:00	fall	H. Kirkland

**History** (continued)

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HHD-2995-R	Western Civilization II	Tu	3:00	spring	C. Skutsch
HHD-2995-R1	Western Civilization II	W	3:00	spring	C. Skutsch
HHD-2995-R2	Western Civilization II	Th	12:00	spring	W. Rednour
HHD-2995-R3	Western Civilization II	Th	6:00	spring	W. Rednour
HHD-2995-R4	Western Civilization II	F	9:00	spring	G. Ouwendijk
HHD-2995-R5	Western Civilization II	F	12:00	spring	G. Ouwendijk
HHD-2995-R6	Western Civilization II	F	3:00	spring	H. Kirkland
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-3011-R2	History of Ideas: The 20th Century I	Tu	3:00	spring	J. Barkan
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-3012-R2	History of Ideas: The 20th Century II	Tu	3:00	fall	J. Barkan
HHD-3017-R	Enlightenment, Reason, Modern Culture	M	3:00	spring	G. Ouwendijk
HHD-3022-R	Turning Points in History: From the French Revolution to the Present	F	9:00	spring	H. Kirkland
HHD-3144-R	Crisis and Conflict in Early Modern Europe	Tu	9:00	spring	W. Rednour
HHD-3226-R	A History of Science	W	3:00	fall	G. Ouwendijk
HHD-3288-R	Historical Introduction to Philosophy	W	3:00	fall	C. Bica
HHD-3328-R	The World Since 1945	Tu	12:00	spring	C. Skutsch
HHD-3334-R	Postcolonial Africa	Tu	3:00	fall	O. Sowore
HHD-3356-R	The Making of the American Mind: America in Search of Democracy I	Th	12:00	fall	H. Druks
HHD-3357-R	The Making of the American Mind: America in Search of Democracy II	Th	12:00	spring	H. Druks
HHD-3367-R	A People's History of the United States I	W	6:00	fall	H. Kirkland
HHD-3368-R	A People's History of the United States II	W	6:00	spring	H. Kirkland
HHD-3454-R	The Crusades: Fact, Fiction, Film	W	9:00	fall	V. Eads
HHD-3611-R	History of Religion	Tu	9:00	spring	V. Eads
HHD-3643-R	Religious Fundamentalism in the Modern World	Th	12:00	fall	G. Ouwendijk
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	H. Kirkland
HHD-3788-R	China: Past and Present	W	3:00	fall	W. Rednour
HHD-3883-R	From Books to Blogs: A Cultural History of Communication	Th	3:00	fall	G. Ouwendijk
HHD-3889-R	Modern Totalitarianism	Th	3:00	spring	G. Ouwendijk
HHD-4011-R	Eco-History: Oil and Water, the 21st Century in Crisis	W	6:00	spring	A. Bastian
HHD-4041-R	American Interventions from Vietnam to Iraq	Tu	12:00	fall	C. Skutsch
HHD-4122-R	History of Classical Greece and Rome	Th	9:00	fall	W. Rednour
HHD-4288-R	Society and Nature: A 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
HHD-4397-R	Genocides	M	12:00	spring	C. Skutsch

**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	12:00	fall	F. Litvack
HLD-2043-A	20th-Century Literature and Culture II	M	12:00	spring	F. Litvack
HLD-2058-A	Fantasy	W	12:00	fall	M. Hendricks
HLD-2088-R	American Literature: 19th Century	Tu	9:00	fall	R. DiPalma
HLD-2089-R	American Literature: 20th Century	Tu	9:00	spring	R. DiPalma
HLD-2154-R	Myths and the Cosmos	M	9:00	fall	L. Phillips
HLD-2161-A	The Beat Generation	Th	12:00	fall	R. Weinreich
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-2224-A	Short Fiction II	M	12:00	spring	G. Moore
HLD-2313-A	Erotic Literature	F	9:00	fall	F. Litvack
HLD-2565-R	American Theater	M	12:00	spring	N. Friedland
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	M	12:00	fall	J. Immerman
HLD-2977-R	Shakespeare I	Th	9:00	fall	R. DiPalma
HLD-2978-R	Shakespeare II	Th	9:00	spring	R. DiPalma
HLD-3007-A	The One-Act Play	Tu	12:00	spring	G. Moore
HLD-3011-A	The Anatomy of Hell	W	12:00	spring	L. Phillips

**Literature** (continued)

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
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-3341-R	20th-Century Italian Literature	W	6:00	spring	D. Riccuito
HLD-3477-A	Children's Literature for Illustrators	Tu	9:00	fall	M. Palmeri
HLD-3501-R	Tragedy	W	12:00	spring	N. Friedland
HLD-3514-R	Radical and Revolutionary American Literature	Tu	12:00	fall	J. Barkan
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	S. Van Booy
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	Th	3:00	fall	D. Riccuito
HLD-3951-R	Literature and Psychoanalysis I	W	12:00	fall	J. Immerman
HLD-3952-R	Literature and Psychoanalysis II	W	12:00	spring	J. Immerman
HLD-3998-R	James Joyce	M	3:00	spring	A. Armstrong
HLD-4022-R	Poetry and Art	Tu	12:00	spring	D. Riccuito
HLD-4044-A	Surrealist Literature	W	3:00	spring	D. Riccuito
HLD-4122-R	18th-Century Fiction I	W	9:00	fall	F. Litvack
HLD-4123-R	18th-Century Fiction II	W	9:00	spring	F. Litvack
HLD-4152-R	20th-Century Irish Literature	M	12:00	spring	J. Immerman
HLD-4177-R	French Existentialism	M	6:00	fall	G. Moore
HLD-4177-R1	French Existentialism	Tu	12:00	fall	G. Moore
HLD-4193-R	Literature of Love	F	12:00	fall	J. Robinson-Appels
HLD-4199-R	Antiheroes and Villains in Literature	M	12:00	fall	S. Van Booy
HLD-4288-R	Politics and Literature	Th	12:00	fall	N. Friedland
HLD-4312-R	Modern Literary Survey: India and Asia	Tu	12:00	spring	D. Riccuito
HLD-4322-R	20th-Century American Novel	Th	12:00	fall	M. Curley
HLD-4331-R	Portraits of the Self in Early Modern Narrative	M	12:00	spring	S. Van Booy
HLD-4342-R	The Myth of Self-Creation in American Literature	W	12:00	fall	M. Curley
HLD-4372-R	At the Crossroads: Utopia or Dystopia?	Tu	12:00	fall	V. Benedetto

**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	M	9:00	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	A. Candal
HPD-3013-R	Madness and Creativity	M	6:00	spring	G. Moore
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	A. Candal
HPD-3133-R	Nietzsche: Nihilism and Freedom	M	12:00	fall	G. Moore
HPD-3201-R	Noticing and Awe	Th	12:00	spring	G. Moore
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-3443-A	Semiotics II	F	12:00	spring	W. Beckley
HPD-3451-R	Introduction to Asian Thought	Tu	3:00	spring	C. Bica
HPD-3454-R	Aesthetics and the Modern Artist	Th	12:00	fall	G. Moore
HPD-3458-R	Ethics	F	3:00	spring	C. Bica
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: The Representation of Labor	W	3:00	fall	D. Riccuito

**Anthropology, Psychology, Sociology**

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor(s)</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 and the Bible	W	12:00	spring	S. Kim
HPD-3530-A	Interpersonal Behavior	Tu	3:00	fall	S. Horowitz
HPD-3530-B	Interpersonal Behavior	M	3:00	spring	D. Maat, R. Milgrom
HPD-3531-R	Life Span Development: Child	M	9:00	fall	L. Torres
HPD-3532-R	Life Span Development: Adult	M	9:00	spring	L. Torres
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-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	M	6:00	spring	J. Lange- Castronova
HPD-3636-A	Protect Your Creative Assets: Legal Concerns for Visual Artists in a Digital Age	W	3:00	spring	C. Steinberg
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	F	6:00	spring	D. Borg
HPD-3677-A	Surviving into the 21st Century: A Multicultural Perspective	Tu	12:00	spring	J. Barkan
HPD-3898-R	Theories of Personality I	M	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-4057-R	Modern Art and Psychology: The Secrets of the Soul	M	9:00	fall	L. Gamwell
HPD-4057-R1	Modern Art and Psychology: The Secrets of the Soul	M	9:00	spring	L. Gamwell
HPD-4282-A	The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage	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-2447-R	Cells and Molecules	Tu	3:00	spring	M. Levandowsky
HSD-2566-R	Biological Genetics	W	3:00	spring	T. Gorrell
HSD-2578-R	Germs and Gems	W	12:00	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-3003-R	Energy and the Modern World	Tu	6:00	fall	A. Gupta
HSD-3016-R	Science in the Modern World	Th	12:00	spring	T. Gorrell
HSD-3021-R	Technology, Identity, Crisis	M	3:00	fall	G. Ouwendijk
HSD-3044-R	History of the Human Body: Society, Culture and Medicine	M	12:00	fall	G. Ouwendijk
HSD-3111-R	Astronomy	W	12:00	fall	G. Ouwendijk
HSD-3114-R	Modern Art and Astronomy: The Expanding Universe	M	6:00	spring	L. Gamwell
HSD-3204-R	Science, Technology and War: A Historical Overview	M	12:00	spring	G. Ouwendijk
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-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-4026-R1	Art, Science and the Spiritual	Th	12:00	fall	L. Gamwell
HSD-4026-R2	Art, Science and the Spiritual	M	12:00	spring	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-4289- <b>R</b>	Art, Mathematics and the Mystical	M	12:00	fall	L. Gamwell
HSD-4289- <b>R1</b>	Art, Mathematics and the Mystical	M	3:00	spring	L. Gamwell
HSD-4289- <b>R2</b>	Art, Mathematics and the Mystical	Th	12:00	spring	L. Gamwell
HSD-4324-A	Food Explorations	F	12:00	fall	T. Gorrell
HSD-4333- <b>R</b>	Sex and Evolution	Tu	3:00	fall	M. Levandowsky

### 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, art history, or humanities and sciences credit.

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor(s)</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-2753-A	French for Artists (and Travelers)	F	12:00	spring	G. Moore
SPD-2877-A	Holography	W	3:00	fall	S. Morée
SPD-2911-A	Bridging Art Therapy: An Introduction to the Therapeutic Uses of Creative Arts	W	12:00	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

# Humanities and Sciences

## General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

*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 [hrubinstein@sva.edu](mailto:hrubinstein@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

##### English as a Second Language: Reading Strategies I

Fall semester: no credit

Students will develop vocabulary and their critical reading and thinking skills through discussion of essays, short stories and related media. Students will be required to keep a reading journal.

Course #	Day	Time	Instructor
ESD-0050-A	Tu	3:00-5:50	S. Zachary
ESD-0050-B	W	3:00-5:50	D. Singer
ESD-0050-C	W	3:00-5:50	S. Zachary

#### ESD-0055

##### English as a Second Language: Reading Strategies II

Spring semester: no credit

This is the second part of a two-semester course. Please see ESD-0050 for course description.

Course #	Day	Time	Instructor
ESD-0055-A	Tu	3:00-5:50	S. Zachary
ESD-0055-B	W	3:00-5:50	D. Singer
ESD-0055-C	W	3:00-5:50	S. Zachary

#### ESD-0060

##### English as a Second Language: Writing Strategies I

Fall semester: no credit

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.

Course #	Day	Time	Instructor
ESD-0060-A	Tu	3:00-5:50	J. Ostrega
ESD-0060-B	Tu	12:00-2:50	H. Rubinstein
ESD-0060-C	W	12:00-2:50	H. Rubinstein

#### ESD-0065

##### English as a Second Language: Writing Strategies II

Spring semester: no credit

This is the second part of a two-semester course. Please see ESD-0060 for course description.

Course #	Day	Time	Instructor
ESD-0065-A	Tu	3:00-5:50	J. Ostrega
ESD-0065-B	Tu	12:00-2:50	H. Rubinstein
ESD-0065-C	W	12:00-2:50	H. Rubinstein

#### ESD-0066-A

##### Topics in Grammar

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: E. Blacksberg

Students will improve their written grammar through an exploration of themes in American culture. The course will focus on grammar topics that will emerge from paragraph writing exercises and class discussion.

#### ESD-0068-A

##### Understanding Academic Lectures

Monday 6:00-8:50

Spring semester: no credit

Instructor: D. Maier

Students will improve their listening comprehension and ability to understand academic lectures. Note-taking strategies, as well as speaking, writing and vocabulary, will be included.

#### ESD-0070

##### The Language of Art I

Monday 6:00-8:50

Fall semester: no credit

Instructor: J. Goldberg

This course will focus on the vocabulary of art relevant to oral and written critiques and to art history.

Course #	Instructor
ESD-0070-A	J. Goldberg
ESD-0070-B	D. Maier

#### ESD-0071-A

##### The Language of Art II

Monday 6:00-8:50

Spring semester: no credit

Instructor: J. Goldberg

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

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: C. Donnelly

Using the Internet-based Test of English as a Foreign Language (TOEFL iBT), students will study test-taking strategies, listening comprehension, grammar, reading comprehension and vocabulary.

#### ESD-0074-A

##### TOEFL Strategies II

Tuesday 6:00-8:50

Spring semester: no credit

Instructor: C. Donnelly

This is the second part of a two-semester course. Please see ESD-0073 for course description.

#### ESD-0078-A

##### Speak Fluently I

Wednesday 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**

Wednesday 6:00-8:50

Spring semester: no credit

Instructor: C. Donnelly

This is the second part of a two-semester course. Please see ESD-0078 for course description.

**ESD-0226-A****IBT TOEFL Reading**

Tuesday 9:00-11:50

Fall semester: no credit

Instructor: H. Rubinstein

In this course, students will focus on the reading portion of the iBT TOEFL exam. Through practice in reading passages and exams, students will learn strategies and vocabulary to foster the comprehension skills necessary for the iBT exam and academic material. Speed reading techniques will also be discussed. Home assignments will be given.

**ESD-0251-A****ESL Through Current Events and Journalism**

Tuesday 9:00-11:50

Spring semester: no credit

Instructor: H. Rubinstein

Journalism, including newspaper, magazine articles and interviews, provides a rich source of discussion topics and new vocabulary. We will discuss national and world events with a focus on learning how to express opinions with clarity. A written journal will be required.

**ESD-0283-A****Building Vocabulary Skills I**

Wednesday 9:00-11:50

Fall semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through themed readings, dictionary use and class participation in engaging discussions and writing topics that elicit the natural use of words. You will study a wide variety of vocabulary words used in academic settings and standardized tests. You will also learn about basic word parts (prefix, root, suffix) and word forms (noun, verb, adjective, adverb), and how these can help you figure out the meaning of new words you encounter. A personal vocabulary journal will be required.

**ESD-0284-A****Building Vocabulary Skills II**

Wednesday 9:00-11:50

Spring semester: no credit

Instructor: H. Rubinstein

This is the second part of a two-semester course. Please see ESD-0283 for course description. *Note: Students may take the first semester only, or both semesters of this course.*

**ESG-0168****Speaking Visually**

Fall semester: no credit

Instructor: G. Savannah

This course focuses on visual media and how to talk about it. Through discussion of various art forms and mediums, students will practice using art terminology as well as expressive, abstract language. Several postmodernist theories will be introduced. Students will work on curatorial projects as well as presentations of their own work. The meetings are fast-paced, with exercises designed to build vocabulary and enhance fluency. Students will gain greater confidence in their English language abilities, enabling them to participate more fully in their other 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

Honing the skills to understand and communicate metaphors in art is the focus of this course. Through discussions on inventive contemporary artists, central topics that emerge will be turned into questions. In response, students will compose short essays addressing the topics in their own work. Journal entries in reaction to exhibitions, lectures, books, animations, or websites will help to develop the expression of a personal aesthetic. Artists to be discussed include: Robert Irwin, Daniela Rossell, Jessica Stockholder, Kimsooja, Jonathan Pypchuk, Bradley Wester, Jane South, Daniel Verbis, Manfred Mohr, Regine Schumann, Cliff Garten, Diana Cooper, the Paper Rad collective. *Note: Registration by placement or by permission.*

Course #	Day	Time
ESG-0169-A	M	10:00-12:50
ESG-0169-B	Tu	3:00-5:50

**ESG-0223-A****Visual to Verbal: Film, Art, Writing**

Thursday 3:00-5:50

Fall semester: no credit

Instructor: G. Savannah

This course will support the fashioning of inventive studio and thesis projects. Students will articulate their aesthetic in relation to cinematography, astute visual approaches and cultural understanding. Through written responses to film, contemporary art and critical theory, students will develop cogent artists' statements and thesis passages. Current idiomatic English and precise vocabulary will be emphasized with editing assistance provided. Film directors to be discussed include: Charlie Kaufman, Alain Resnais, John Carpenter, Tsai Ming Liang, Wes Anderson, Susanne Bier, Emir Kusturica, Chris Marker, Kim Ki-duk, Richard Linklater. The first four sessions of this course are group meetings. For the remainder of the course, individual conferences with the instructor will be scheduled. *Note: Registration by placement or by permission.*

**ESG-0233-A****Thesis Writing**

Wednesday 3:00-5:50

Spring semester: no credit

Instructor: G. Savannah

Through reading passages from literature and critical essays, students will examine how to craft writing with effervescent detail. We will concentrate on how to be rigorous in choosing language to effectively convey insight. The result will be writing in a personal style that communicates original thinking and engages the reader. The first four sessions of this course are group meetings. For the remainder of the course, individual conferences with the instructor will be scheduled. *Note: Registration by placement or by permission.*

## DEVELOPMENTAL

### HCD-0161

#### Writing Fundamentals I

Fall semester: no credit

Limited to 18 students per section

This is the first part of a two-semester workshop that focuses on writing fundamentals (grammar, sentence and paragraph logic, idea development, organization and 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 Computer Assisted Writing Lab (CAWL), where students will learn to revise their work using a computer.

*Note: Registration by placement or by permission.*

Course #	Day	Time	Instructor
HCD-0161-A	Tu	3:00-5:50	C. Donnelly
HCD-0161-B	F	3:00-5:50	TBA

### HCD-0162

#### Writing Fundamentals II

Spring semester: no credit

Limited to 18 students per section

This is the second part of a two-semester course. Please see HCD-0161 for course description. *Note: Registration by placement or by permission.*

Course #	Day	Time	Instructor
HCD-0162-A	Tu	3:00-5:50	C. Donnelly
HCD-0162-B	F	3:00-5:50	TBA

## FOUNDATION REQUIREMENT

### HCD-1010 / HCI-1010

#### Literature and Writing I

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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	F	9:00-11:50	spring	K. Miyabe
HCI-1010-E1*	M	3:00-5:50	fall	S. Van Booy
HCI-1010-E2*	M	3:00-5:50	fall	C. Donnelly
HCI-1010-E3*	Tu	6:00-8:50	fall	D. Puglisi
HCI-1010-E4*	W	3:00-5:50	fall	D. Puglisi
HCI-1010-E5*	W	6:00-8:50	fall	S. Zachary
HCI-1010-E6*	Th	3:00-5:50	fall	J. Immerman

*\* Note: HCI-1010, Literature and Writing I for International Students, is available only to international students whose first language is not English and who are in their first semester at SVA. Each section is limited to 12 students. Special writing and reading needs, including grammar, usage and cultural context, as well as conventions of writing and research will be addressed. Weekly tutoring at the Writing Resource Center is required. Registration is by placement only; please consult with your academic advisor. Course entry forms will not be accepted. Students enrolled in HCI-1010 are not required to pass the Proficiency Examination during their first semester at SVA, provided that they register for one section of HCI-1020.*

### HCD-1020 / HCI-1020

#### Literature and Writing II

One semester: 3 credits

This is the second part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester.

*Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). 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(s)
HCD-1020-A	M	3:00-5:50	spring	G. MacKenzie
HCD-1020-B	M	6:00-8:50	spring	E. Holswade
HCD-1020-C	Th	9:00-11:50	spring	TBA
HCD-1020-D	F	9:00-11:50	spring	H. Smith
HCD-1020-E	M	6:00-8:50	fall	TBA
HCD-1020-F	Tu	3:00-5:50	fall	TBA
HCD-1020-G	F	9:00-11:50	fall	K. Miyabe
HCI-1020-E1*	M	3:00-5:50	spring	S. Van Booy
HCI-1020-E2*	M	3:00-5:50	spring	C. Donnelly
HCI-1020-E3*	Tu	6:00-8:50	spring	D. Puglisi
HCI-1020-E4*	W	3:00-5:50	spring	D. Puglisi
HCI-1020-E5*	W	6:00-8:50	spring	S. Zachary
HCI-1020-E6*	Th	3:00-5:50	spring	J. Immerman

*\* Note: HCI-1020, Literature and Writing II for International Students, is available only to international students whose first language is not English. Special writing and reading needs, including grammar, usage and cultural context, as well as conventions of writing and research will be addressed. Weekly tutoring at the Writing Resource Center is required. Each section is limited to 12 students. Registration is by placement only; please consult with your academic advisor. Course entry forms will not be accepted. Students are required to take and pass the Proficiency Examination by the end of this course in order to continue with any other humanities and sciences courses.*

## HONORS PROGRAM HUMANITIES AND SCIENCES REQUIREMENTS

### FOUNDATION YEAR

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. *Note: These courses are open only to students enrolled in the Honors Program, unless otherwise indicated.*

#### HHD-1040

##### Political History of the Modern World I

Fall semester: 1.5 credits

This course 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: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HHD-1040-HP1	M	10:30-11:55	C. Skutsch
HHD-1040-HP2	M	9:00-10:25	C. Skutsch
HHD-1040-HP3	W	9:00-10:25	TBA

*Note: HHD-1040-HP3 will be made available after the other sections of this course have been filled.*

#### HHD-1045

##### Political History of the Modern World II

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HHD-1040 for course description.

Course #	Day	Time	Instructor
HHD-1045-HP1	M	10:30-11:55	C. Skutsch
HHD-1045-HP2	M	9:00-10:25	C. Skutsch
HHD-1045-HP3	W	9:00-10:25	TBA

*Note: HHD-1045-HP3 will be made available after the other sections of this course have been filled.*

#### HPD-1050

##### Modern Philosophy I

Fall semester: 1.5 credits

Instructor: T. Huhn

This course will introduce some of the key Western philosophical ideas, from the period of the European Enlightenment to the dawn of the 21st century. Through readings by Hume, Kant, Rousseau, Marx and Nietzsche we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. In the second semester (HPD-1055, Modern Philosophy II), readings will include: Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger. The goal is the engagement with modern intellectual life. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time
HPD-1050-HP1	M	9:00-10:25
HPD-1050-HP2	M	10:30-11:55
HPD-1050-HP3	W	10:30-11:55

*Note: HPD-1050-HP3 will be made available after the other sections of this course have been filled.*

#### HPD-1055

##### Modern Philosophy II

Spring semester: 1.5 credits

Instructor: T. Huhn

This is the second part of a two-semester course. Please see HPD-1050 for course description.

Course #	Day	Time
HPD-1055-HP1	M	9:00-10:25
HPD-1055-HP2	M	10:30-11:55
HPD-1055-HP3	W	10:30-11:55

*Note: HPD-1055-HP3 will be made available after the other sections of this course have been filled.*

#### HLD-1827

##### Why Modernism? Part I

Fall semester: 1.5 credits

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? This course will examine the parallel problems of expression and composition that literature shared with the other arts. We will begin with reading the works of some of the most important writers of the 20th century—Beckett, Woolf, Faulkner, Kafka, Mann, Proust, Thomas Bernard—and then venture back through the 19th and late-18th centuries, with writings by Flaubert, Rimbaud, Balzac, Hölderlin, Kleist and Rousseau. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HLD-1827-HP1	Th	10:30-11:55	R. Hullot-Kentor
HLD-1827-HP2	Th	10:00-11:25	R. Weinreich
HLD-1827-HP3	M	10:30-11:55	R. Hullot-Kentor

*Note: HLD-1827-HP3 will be made available after the other sections of this course have been filled.*

#### HLD-1828

##### Why Modernism? Part II

Spring semester: 1.5 credits

This is the second part of a two-semester course. Please see HLD-1827 for course description.

Course #	Day	Time	Instructor
HLD-1828-HP1	Th	10:30-11:55	R. Hullot-Kentor
HLD-1828-HP2	Th	10:00-11:25	R. Weinreich
HLD-1828-HP3	M	10:30-11:55	R. Hullot-Kentor

*Note: HLD-1828-HP3 will be made available after the other sections of this course have been filled.*

### SOPHOMORE YEAR

At the completion of the second-year Honors Program, students will receive nine (9) humanities and sciences credits, and will have fulfilled the Humanities Distribution Requirements (HDRs) in history and social science.

#### HHD-2050

##### History of the Premodern World

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 in the birth of globalization. *Note: Open only to sophomores enrolled in the Honors Program.*

Course #	Day	Time
HHD-2050-HP1	M	9:00-11:50
HHD-2050-HP2	Tu	3:00-5:50

**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: Open only to sophomores in the honors program. Students may choose to take this course, or register for HPD-2062, Scientific Subjectivity: Psychology, Sociology and Anthropology from 1800 to 1950.*

**HPD-2062-HP****Scientific Subjectivity: Psychology, Sociology and Anthropology From 1800 to 1950**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Stafford

The emergence of modern science in the 17th century constructed a new model for the working of the physical universe. This was a mathematical model derived from empirical investigation and conceptual abstraction. The psychology of the human being was no longer assumed to be knowable via theology. New ways of thinking about the nature of humanity began to emerge that were influenced by scientific rationality, but could not entirely utilize the experimental method of the physical sciences. In this course, we will address how the sciences of psychology, sociology and anthropology began to develop before and after the Enlightenment, and how the paradigm of the human sciences came to be questioned in the early 20th century as a consequence of the birth of new models and critiques of rationality and empiricism. *Note: Open only to sophomores in the honors program. Students may choose to take this course, or register for HPD-2060, From Ancient Myth to the Birth of Modern Science.*

**HLD-2123****Human and Divine**

Wednesday 9:00-11:50

Fall semester: 3 credits

What is the relationship between sacred text and cultural practice? This course will examine themes and symbols that recur in pivotal philosophic and devotional texts in order to determine what might be considered essentially human and/or essentially divine. Beginning with ancient Babylonian, Judeo-Christian, Buddhist and Hindu texts and stretching into the modern, the class will study works from diverse origins, both spiritual and secular, to explore how language operates as a medium between physical and metaphysical worlds. *Note: Open only to sophomores enrolled in the Honors Program.*

**Course #      Instructor**

HLD-2123-HP1    B. Ides

HLD-2123-HP2    M. Fleming-Ives

**JUNIOR YEAR****HSD-3507****Visual Science Workshop**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: T. Gorrell

Limited to 15 students per section

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 visual and critical studies majors and 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-A      fall

HSD-3507-B      spring

**ELECTIVE WRITING****HCD-2077-A****Writing Workshop**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Weinreich

A workshop course in fiction, poetry, drama and creative nonfiction with assignments that 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

Fall 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, we will focus on linguistic experimentation. Topics include the interrelationship of writing with other art forms, such as film, painting and music. “Free prose,” “cutups” and “spontaneous bop prosody” techniques will be used to help students to find their own forms of expression. Readings will be selected from Ernest Hemingway, Gertrude Stein, Tom Wolfe, James Baldwin, Jack Kerouac, Hunter S. Thompson and Paul Bowles, among others.

**HCD-2467-A****Experimental Writing II**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Weinreich

This course is a continuation of HCD-2466, Experimental Writing I. In addition to writing and reading assignments, students will submit examples of their own imaginative visual art (a brief film or graphic novel, for example) to illustrate final written texts. Assigned readings will be selected from Kathy Acker, Jane Bowles, Diane DiPrima, Gregory Corso, Allen Ginsberg, William S. Burroughs, Brion Gysin and Art Spiegelman, among others. *Note: There is no prerequisite for this course.*

**HCD-2501-A****Workshop in Creative Writing I**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: G. MacKenzie

This writing workshop in poetry, short fiction and creative nonfiction 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-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 assigned exercises.

**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.

**CRITICAL WRITING****HCD-3011-A****Writing About Art**

Thursday, 12:00-2:50

Fall semester: 3 credits

Instructor: J. Edwards

In this critical writing workshop, students will read and discuss essays by other artists and writers, and explore techniques to write eloquently and confidently about their own artistic practice. Students will keep journals, analyze their own writing and that of other people, and experiment with a few basic applications necessary to student-artists: writing an artist’s statement (portfolio statement) and the artists’ biography. The course’s focus is on writing in which ideas are conveyed with logic, critical reflection and factual support. By reading the writings of artists and essayists, students will locate their own inspiration and focus their attention on what it is that attracts them to visual art. This is a course for the artist who wants to explore writing as a way to understand the ideas that grow from art. Readings will range from the invention of the modern essay by Michel de Montaigne to more recent works by artists and writers such as Seth Price, James Baldwin, Dave Hickey and Nancy Princenthal.

**HCD-3041-A****Writing New York**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: Y. Park

Do you know who the Collyer Brothers were and how a generation of children were tormented by their legacy? Do you know the university science lab in Manhattan that was the site of one of the most horrific fires in American history? This critical writing workshop utilizes New York City and its rich and diverse history as source material for personal development and exploration as students and artists. By examining the history of this amazing city and tracing the global diasporas that helped shape its many diverse neighborhoods, such as Harlem, Astoria, Flushing and Crown Heights, students will better understand their own relationship to and place in this urban environment. This course will encourage students to strengthen their writing with logic, critical reflection and factual support. Students will keep journals and write about their own experiences in New York City, as well as fully explore the City as source material for art and writing. Readings, screenings and site visits will complement student writing.

## MUSIC

### HDD-2188-A

#### Music in Western Civilization I

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Wnek

This course presents a preliminary survey of masterpieces of Western music in their historical context, with an exploration into compositional techniques and concurrent developments in other art forms. Music will be selected from medieval, baroque, classical and Romantic periods, including works by Palestrina, Bach, Mozart, Beethoven, Schubert, Chopin, Tchaikovsky, Brahms, Liszt and Wagner, among others. Recordings; films; slides of painting, sculpture, architecture, photography, and live performances 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: J. Wnek

This course presents a secondary survey of masterpieces of Western music in their historical context, with an exploration into compositional techniques and concurrent developments in other art forms. Music will be selected from late Romantic through 20th century periods, including works by Mahler, Strauss, Ives, Stravinsky, Schoenberg, Henze, Cage, Stockhausen, Xenakis and Glass, among others. Recordings; films; slides of painting, sculpture, architecture, photography, and live performances will be coordinated with the class sessions. *Note: No technical music background is required.*

### HDD-2233-A

#### 20th-Century Music I

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Wnek

Masterpieces of Western music from the first half of the 20th century are explored in this course, with a discussion of compositional techniques and their relationship to concurrent art forms. Music will be selected from the works of Mahler, Ives, Stravinsky, Satie, Prokofieff, Rachmaninoff, Schoenberg, Berg, Webern and Varèse, among others. Recordings; films; slides of painting, sculpture, architecture, photography, and live performances 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: J. Wnek

Masterpieces of Western music from the second half of the 20th century are explored in this course, with a discussion of compositional techniques and their relationship to concurrent art forms. Music will be selected from the works of Henze, Boulez, Stockhausen, Berio, Ligeti, Xenakis, Penderecki, Cage, Reich and Glass, among others. Recordings; films; slides of painting, sculpture, architecture, photography, and live performances will be coordinated with the class sessions. *Note: No technical music background is required.*

### HDD-2334-A

#### Music in Culture I

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: B. Altman

This course will begin the exploration of the cultural history of popular music in 20th-century America (1920-1964), with particular emphasis on the beginnings of recorded blues and hillbilly music in the 1920s and 1930s, the evolution from rural-based genres to more urban forms such as rhythm and blues and country and Western during the 1940s, the bridging of various styles into the rock 'n roll revolution of the 1950s, the emergence of record producers, the origins of surf and soul music, and the folk revival of the 1960s. Along the way, we will closely examine the work of such seminal artists as Robert Johnson, Hank Williams, Muddy Waters, Elvis Presley, Chuck Berry, Buddy Holly, Ray Charles, Phil Spector and Brian Wilson.

### HDD-2336-A

#### Music in Culture II

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: B. Altman

This course will continue the exploration of the cultural history of popular music in the 20th century (1964 to the present), with particular emphasis on the British Invasion and the subsequent rise of folk rock, garage and psychedelia during the mid-to-late 1960s; country rock and disco to heavy metal, punk and new wave in the 1970s; MTV and the first video generation of the 1980s; rap, grunge and other 1990s alternatives, and the return of the teen idol in the new millennium. Along the way, we will closely examine the work of such seminal artists as the Beatles, the Rolling Stones, Bob Dylan, the Ramones, Prince, U2, Madonna, Nirvana and Eminem.

### HDD-2339

#### Songs of Conscience: Music and Social Change

Thursday 12:00-2:50

One semester: 3 credits

Instructor: B. Altman

Throughout history, music has shown itself to be a powerful force for social and political change. This course will examine the role of music in expressing the hopes, fears, attitudes and dreams of the common man and woman, and of the struggle to help the unempowered and underprivileged of society. We will listen to, read about and discuss the works of socially and politically committed artists from all walks of music, including folk (Woody Guthrie, Bob Dylan), rock (John Lennon, Bruce Springsteen), soul (Aretha Franklin, Marvin Gaye), rap (Public Enemy, Tupac Shakur), reggae (Bob Marley, Peter Tosh) and country (The Carter Family, Willie Nelson).

Course #	Semester
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HDD-2339-A	fall
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HDD-2339-B	spring
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### HDD-2348

#### History of Jazz

Wednesday 3:00-5:50

One semester: 3 credits

Instructor: B. Altman

This course will begin with an examination of the African roots of jazz and early African-American forms such as spirituals, work songs, and 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. Musical examples will be presented in a way that can be readily understood by nonmusicians.

Course #	Semester
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HDD-2348-A	fall
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HDD-2348-B	spring
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**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* and 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.

**HHD-2011-R****Medieval Perspectives and Origins of the Renaissance**

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 Perspectives and Origins of the Renaissance**

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-2051-R****21st-Century History I: Globalization and the New World Order**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Bastian

This course will address the major global trends defining the 21st century, looking back at historical roots and forward to potential paths. The interaction of corporate power, government power, people power and nature as they impact key issues will be examined, including the global economy, the role of nations, the end of the oil age, climate change and sustainability. We will use a specific lens—the political economy of food—to see how these forces play out in our lives, shaping how we answer the question: Will democracy make a difference? *Note: This course is paired with HHD-2052, 21st-Century History II: The Power of Citizens and Nations.*

**HHD-2052-R****21st-Century History II: The Power of Citizens and Nations**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Bastian

This course will review issues of economic globalization and America's declining superpower role to focus on two major trends: the shifting fate of nations and the rise of people power in defining the new world order. We will look at how national and corporate powers are emerging around technology, energy and the environment. We will also look at the growing role of people power and social

movements, in conflict with both established power systems and traditional hierarchies based on race, gender, class, religion and nationality. *Note: This course has no prerequisite, and is linked to HHD-2051, 21st-Century History I: Globalization and the New World Order.*

#### HHD-2112-R

##### World History: 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 social, 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

Thursday 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

Thursday 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-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-2811-R

##### Constitutional Law

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Curley

Is the Constitution under attack? Warrantless wiretaps, citizens detained without due process—are these unconstitutional attacks on our rights or the legitimate exercise of presidential power? Everyone talks about the Constitution, yet many people know little about it. What rights does it protect? What powers does it give to the Congress as opposed to the President? This course will examine what the Constitution has meant throughout the country's history and how it may (or may not) work in the 21st century.

#### HHD-2990-R through HHD-2990-R6

##### Western Civilization I

Fall semester: 3 credits

This course provides a 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 movements 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; Hobbes; Descartes; Locke; Voltaire; Kant; Mill; Marx; Nietzsche; Freud; Heisenberg; Einstein. *Note: Priority registration will be given to sophomore illustration and cartooning majors.*

Course #	Day	Time	Instructor
HHD-2990-R	Tu	3:00-5:50	C. Skutsch
HHD-2990-R1	W	3:00-5:50	C. Skutsch
HHD-2990-R2	Th	12:00-2:50	W. Rednour
HHD-2990-R3	Th	6:00-8:50	W. Rednour
HHD-2990-R4	F	9:00-11:50	G. Ouwendijk
HHD-2990-R5	F	12:00-2:50	G. Ouwendijk
HHD-2990-R6	F	3:00-5:50	H. Kirkland

#### HHD-2995-R through HHD-2995-R6

##### 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: Priority registration will be given to sophomore illustration and cartooning majors. Midyear entry with instructor's permission.*

Course #	Day	Time	Instructor
HHD-2995-R	Tu	3:00-5:50	C. Skutsch
HHD-2995-R1	W	3:00-5:50	C. Skutsch
HHD-2995-R2	Th	12:00-2:50	W. Rednour
HHD-2995-R3	Th	6:00-8:50	W. Rednour
HHD-2995-R4	F	9:00-11:50	G. Ouwendijk
HHD-2995-R5	F	12:00-2:50	G. Ouwendijk
HHD-2995-R6	F	3:00-5:50	H. Kirkland

#### HHD-3011-R through HHD-3011-R2

##### History of Ideas: The 20th Century I

One semester: 3 credits

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	Semester	Instructor
HHD-3011-R	Tu	12:00-2:50	fall	S. Horowitz
HHD-3011-R1	W	6:00-8:50	fall	S. Horowitz
HHD-3011-R2	Tu	3:00-5:50	spring	J. Barkan

**HHD-3012-R through HHD-3012-R2**  
**History of Ideas: The 20th Century II**

One semester: 3 credits

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, Irangate, 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	Semester	Instructor
HHD-3012-R	Tu	12:00-2:50	spring	S. Horowitz
HHD-3012-R1	W	6:00-8:50	spring	S. Horowitz
HHD-3012-R2	Tu	3:00-5:50	fall	J. Barkan

**HHD-3017-R**  
**Enlightenment, Reason, Modern Culture**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: G. Ouwendijk

Reason is under attack; in fact, it has been for some time. The Enlightenment of the 18th century brought together several remarkable achievements of the human mind. For example, the Enlightenment fostered and supported revolutionary ideals such as science, political equality, democracy, and anti-authoritarianism; and it did so primarily by emphasizing the power of human reason. So comprehensive was this development that many fundamental ideals and institutions of the modern world still base themselves upon Enlightenment principles. Modernity, however, has recently questioned many of these enlightenment values and achievements. This class will begin by looking at the contributions and accomplishments of the Enlightenment and then proceed to consider the ways in which this heritage has been challenged. For example, we will look at the powerful objections that aspects of modern science and art have mounted to Enlightenment rationalism. Moreover, we will consider political challenges to the Enlightenment, ranging from the ideological underpinnings of world wars and fascist ideology to the philosophical origins and ultimate failures of communism. Lastly, we will consider more recent challenges to Enlightenment principles such as postmodern philosophy and the various religious fundamentalisms. Our sources will include key works illuminating Enlightenment thought and the Modernist temperament.

**HHD-3022-R**  
**Turning Points in History: From the French Revolution to the Present**

Friday 9:00-11:50

Spring semester: 3 credits

Instructor: H. Kirkland

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**  
**A 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-3328-R**  
**The World Since 1945**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Skutsch

This course will examine the conflicts, crises, and trends that have built our modern world. We will cover the Cold War, nuclear proliferation, the Korean and Vietnam Wars, decolonization, the European Union, the creation of Israel and the Israeli-Arab Wars, the break-up of the Soviet Union and Yugoslavia, and current conflicts from Darfur to Baghdad to the "War on Terror."

**HHD-3334-R**  
**Postcolonial Africa**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: O. Sowore

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**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: H. Druks

In the changing society of America, an ever present component has been the American democratic revolution. Through a multitude of political, scientific and artistic expressions, Americans developed a democratic, open and free society. We will examine people who have contributed to this phenomenon as well as those who preferred its destruction. Six of the following individuals will be studied: 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**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: H. Druks

In the changing society of America, 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 people who have contributed to this phenomenon, as well as those who preferred its destruction. Six of the following individuals will be studied: 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-3367-R****A People's History of the United States I**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: H. Kirkland

The goal of this course is to introduce students to the social and labor history of the United States. Topics such as slavery, Indian resistance, reform movements and what it meant to be "American" will be explored. Readings include such works as slave petitions inspired by the American Revolution, Tecumseh on Indians and land; Orestes Brownson, "The Laboring Classes"; Elizabeth Cady Stanton, "Declaration of Sentiments"; Henry David Thoreau, *Civil Disobedience*.

**HHD-3368-R****A People's History of the United States II**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: H. Kirkland

American history since 1865 will be examined in this course. Such topics as reconstruction, the rise of labor unions, industrialization, political parties, civil rights, the peace movement and the emergence of identity politics will be discussed. Readings include works by Chief Joseph; Eugene V. Debs; Margaret Sanger; Marcus Garvey; Dr. Martin Luther King, Jr.; Allen Ginsberg and César Chavez. *Note: There is no prerequisite for this course.*

**HHD-3454-R****The Crusades: Fact, Fiction, Film**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: V. Eads

This course will provide an overview of the Crusading movement from 1095 to the 14th century, accompanied by readings from medieval European and Islamic sources. Students will also read excerpts from works of fiction set during the Crusades and view excerpts from films referencing the Crusades such as: Fiction: Tariq Ali, Chaucer, Amos Oz, Sir Walter Scott. Film: *Alexander Nevsky* (Eisenstein) *Seventh Seal* (Bergman) *The Crusades* (De Mille, Terry Jones), *Kingdom of Heaven* (Scott), *El Naser Salah el Dine* (Chahine). There will be some film viewing assignments to be done outside of class time. Among the topics considered will be the crusaders as they viewed themselves, just war theory, jihad, the Templars, and the use of the Crusades in later political contexts. Textbook: Thomas Madden, *New Concise History of the Crusades*.

**HHD-3611-R****History of Religion**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: V. Eads

This course will survey 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-3643-R****Religious Fundamentalism in the Modern World**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

Religious fundamentalism is a major force in modern history. Examples abound of militant fundamentalist groups invoking God in their determined struggles to reshape the world. Jihadist movements in Islam, Dominion Theology in Evangelical Christianity, anti-Muslim Hinduism, anti-scientific Creationism, millenarian religious sects, Jewish settler claims on Palestinian land—all these represent but a small sample of the modern varieties of religious fundamentalism. This course will provide a historical overview of modern fundamentalisms from the 18th century to the present day. We will explore the effects of key intellectual and cultural developments, such as the Enlightenment, modern science, and cultural pluralism on religious beliefs and institutions. We will also consider the ways in which Imperialism, global economic policies, and competing political and social ideologies have contributed to the development of fundamentalist movements. The goal is to better understand some of the most volatile and controversial forces now affecting modern societies. The readings for this course will include contemporary historical sources as well as recent analyses of modern fundamentalist movements.

**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 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: H. Kirkland

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-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-3883-R****From Books to Blogs: A Cultural History of Communication**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

One way to view the history of the world from the Renaissance to the present day is to see it as an ongoing revolution in the production and communication of information. From the invention of moveable type in Europe in the 15th century to the still-evolving technology of the Internet, societies around the globe have benefited from the spread of ideas, but often at the cost of experiencing the anxiety and pain typically associated with rapid and profound change. This course will explore the ways in which communication technologies have shaped and continue to shape global cultures. We will not only examine the ways in which printing and other forms of information exchange changed the pre-industrial world, but will also consider the ramifications of more recent communications technologies, such as the burgeoning effects of the Internet in the 21st century. Throughout, our concern will be focused on the larger cultural, social and political consequences of communications technologies in the modern world. Readings will include studies on the history and influence of communications technologies from the Renaissance to the present.

**HHD-3889-R****Modern Totalitarianism**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: G. Ouwendijk

This course will explore the many forms of totalitarianism that have convulsed global history during the last one hundred years. We will study the social, economic, and cultural circumstances that have led to the creation of totalitarian regimes as well as those forces that continue to sustain them. Various manifestations of 20th century Communism and Fascism will be considered along with the development and spread of modern theocratic forms of totalitarianism. We will also consider the responses to totalitarianism that have sought to change such regimes or, at the very least, have allowed individuals to maintain some level of normal material and cultural life within them. Readings will include modern studies on the nature and history of totalitarianism as well as primary sources, such as memoirs, which will allow us to gauge individual responses.

**HHD-4011-R****Eco-History: Oil and Water, the 21st Century in Crisis**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: A. Bastian

This course looks at two interrelated ecology issues that are central to how we will live during the 21st century: the oil-based economy and the world water supply. We will start with the history of the fossil fuels industry in the last century and its impact on past geo-political conflicts, current resource wars and the advent of global warming. How petrochemicals and climate change are impacting the world's clean water supply, spurring "water wars" between nations, corporations and people will then be examined. Lastly, the course will explore the environmental alternatives and political choices before us, on both a global and a personal scale, as we enter this era of conflict and crisis.

**HHD-4041-R****American Interventions from Vietnam to Iraq**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: C. Skutsch

After World War II the United States began a policy of engagement and intervention that continues to the present day. As a result, American soldiers have fought and died in controversial wars around the globe. We will examine American military interventions in Vietnam, Bosnia, Somalia, and Iraq as well as American involvement in regime changes in Iran and Chile. How did America become involved in each of these conflicts? Were they morally justifiable or in our national interests? What have been the long-term consequences of this tradition of interventionism?

**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: A 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 worldview 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 issues 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.

**HHD-4397-R****Genocides**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Skutsch

From the gas chambers of Auschwitz to the villages of Rwanda, the 20th century has been a century of genocides. This course will try to understand how mass extermination can ever be a goal, and why cries of "never again" have failed to stop it from reoccurring again and again. The course will cover the Nazi destruction of Europe's Jews in World War II, the Hutu slaughter of the Tutsi in Rwanda, Serbian militias killing Muslims in Bosnia, and other examples of ethnic mass murder. We will use first-person accounts of genocide, such as Primo Levi's *Survival in Auschwitz* and Philip Gourevitch's book on Rwanda, *We Wish To Inform You That Tomorrow We Will Be Killed With Our Families*, as well as secondary sources.

**LITERATURE****HLD-2042-A****20th-Century Literature and Culture I**

Monday 12:00-2:50

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 Dostoevsky, T. S. Eliot, Ernest Hemingway, Gertrude Stein, and John Steinbeck, among others.

**HLD-2043-A****20th-Century Literature and Culture II**

Monday 12:00-2:50

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-2058-A****Fantasy**

Wednesday 12:00-2:50

Fall 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 before reading examples of modern fantasy types, including dark fantasy, heroic, 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-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-2161-A****The Beat Generation**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: R. Weinreich

This course will explore the beat counterculture as a post-World War II American phenomenon, a literary correlative to abstract expressionist painting and to bebop music, auguring the "era" of sex, drugs and rock & roll to follow.

**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-2224-A****Short Fiction II**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Moore

Some of the finest literary work of the last 100 years has been in the form of short fiction. In this course, we will study the short stories and novellas of such writers as Raymond Carver, J.D. Salinger, Jorge Luis Borges, John Updike, Joyce Carol Oates and Tillie Olsen. *Note: There is no prerequisite for this course.*

**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-2565-R****American Theater**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: N. Friedland

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, Dostoevsky, 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 served 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**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Immerman

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**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: R. DiPalma

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**

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: R. DiPalma

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-3007-A****The One-Act Play**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Moore

Most plays are either read as literature or used as vehicles for actors to perform. This course offers both. We will first study plays from a literary point of view by analyzing and discussing plot, character, language, cultural and philosophical implications. Next, we will approach the text as actors using various techniques, including improvisation. We will explore selected scenes from plays studied and, through the power of performance, seek to uncover a deeper understanding of both their human and dramatic significance. The playwrights studied will include: Strindberg, O'Neill, Williams, Miller, Beckett, Pinter, Ionesco, Shepherd and Mamet. This course is for anyone interested in exploring the special environment where word and action become one.

**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-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**

Tuesday 9:00-11:50

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 12:00-2:50

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-3514-R****Radical and Revolutionary American Literature**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Barkan

This course will provide an overview of radical and revolutionary American literature from the American Revolution to the present day. We will read and discuss the works of such authors and artists as Thomas Paine, Allen Ginsberg, Abraham Lincoln, Malcolm X, Walt Whitman, Tillie Olsen, Jack London, Woody Guthrie and Bruce Springsteen. A major focus will be on working-class fiction and reality in light of the economic depression and cultural diversity of the 20th century.

**HLD-3521-R and HLD-3521-R1****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	S. Van Booy

**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's *Pollock*, Vincent Minnelli's *Lust for Life*, and Robert Altman's *Vincent and Theo* will be included.

**HLD-3566-R****Civilization and Its Discontents**

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-3951-R****Literature and Psychoanalysis I**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Immerman

This course will explore how an author's unconscious memories, wishes, fears and fantasies shape his/her fictional and philosophical world. Various psychoanalytic approaches will be evaluated and applied to an understanding of the writer and his/her characters. Readings will be illustrated by clinical case material. Topics will include: pathological types and defenses, dreams and the unconscious, the history of psychoanalysis, trauma and creativity, and the relationship of the writer/artist to the work. We will read theorists such as Freud, Jung, Alice Miller and Winnicott and writers such as Camus, Dostoevsky, Flaubert, Kafka, Ozick and D.H. Lawrence.

**HLD-3952-R****Literature and Psychoanalysis II**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Immerman

This course focuses on normal psychological processes such as separation and individuation, the development of a sense of identity and the individual's relationship to society. Readings include Mahler, Blos, Erikson and Laing, and such writers as Tennessee Williams, Woolf, Moravia, Ibsen and Strindberg. *Note: There is no prerequisite for this course.*

**HLD-3998-R****James Joyce**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Armstrong

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 chapters from *Ulysses*. How Joyce develops his writing style in response to the literary renaissance in Ireland as well as 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 help to 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**

Tuesday 12:00-2:50

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. 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**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: D. Riccuito

Surrealism, a 20th-century movement begun by poets, attempted to unite 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-R****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-R****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-4177-R and HLD-4177-R1****French Existentialism**

Fall semester: 3 credits

Instructor: G. Moore

The influence of French existentialism is global, but not everyone has read the novels, plays and philosophic essays that challenged the recurring myth (that we are mere victims of fate, environment or history). Existentialists maintain that we make our own lives through fundamental choices, trying to avoid self-deception and living with the anxiety (angst) of having nothing determining what we do. The stark simplicity of this philosophy, when translated into literature by Sartre, Malraux, Camus, de Beauvoir and Beckett, unites original philosophy with artistic freedom. While the Germans Husserl and Heidegger offer the first existentialist philosophic inquiry, the French gave our urban alienation a human face, enticing us back to the barricades, engaged with social justice, leading us to face the uncanniness of our struggle as individuals, despite the absurdity of our existence to create a meaning for our lives on earth.

Course #	Day	Time
HLD-4177-R	M	6:00-8:50
HLD-4177-R1	Tu	12:00-2:50

**HLD-4193-R****Literature of Love**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Robinson-Appels

The exploration of love relationships and values of various cultures and times is the focus of this course. Beginning with an examination of ancient attitudes toward love in the works of Aristophanes, Sappho, Plato, *Greek Anthology* and Ovid, we then consider the influence of courtly love and Christianity on attitudes of love with excerpts from Dante, Shakespeare and Donne. Lastly, we will address modern conceptions of love in Flaubert, D.H. Lawrence, Proust and Toni Morrison. The following works will be read in full: *Clouds*, *The Symposium*, *The Art of Love*, *Madame Bovary*, *Women in Love*, *Swann's Way*, *Love*.

**HLD-4199-R****Antiheroes and Villains in Literature**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Van Booy

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, Dostoevsky, Beckett and Hammett.

**HLD-4288-R****Politics and Literature**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: N. Friedland

This course will explore how great writers have dramatized and/or promoted various political philosophies in their work. Questions such as: What is the best form of government? What are the appropriate means to achieve political ends? and What is the relationship between elites and the masses? will be examined. Readings in the course will include works by: Plato, Machiavelli, Shaw, Brecht, Orwell, Camus and Malraux.

**HLD-4312-R****Modern Literary Survey: India and Asia**

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.

**HLD-4322-R****20th-Century American Novel**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Curley

Throughout the 20th century, American novelists provided some of the most insightful commentary on the political, social and cultural conditions of America and the world. This course will examine such authors as Faulkner, Hemingway and Fitzgerald who dominated the literary landscape of the first half of the century. It will also examine writers of the latter 20th century such as Bellow, Barth and Morrison.

**HLD-4331-R****Portraits of the Self in Early Modern Narrative**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: S. Van Booy

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 toward 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.

**HLD-4372-R****At the Crossroads: Utopia or Dystopia?**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: V. Benedetto

The term utopia is generally associated with Sir Thomas More whose famous work portrayed an idealized island kingdom representing what a perfect society might look like, although, ironically, utopia stems from the Greek *ou topos*, which suggests "no place." The tradition of reaching for exemplary values and the common good has been and continues to be the highest of human aspirations. Unfortunately, the ideal vision of utopia inevitably suggest the harsh contrast of the dystopia, a vision of totalitarian repression and severe limitations on the human spirit. Can there be a society of radical reform and dramatic progress? Or will this society, left unexamined and unchecked, become a dangerous and terrifying nightmare future? In this course we will explore this question with reference to literature and films such as Ursula K. Le Guin's *The Lathe of Heaven*, George Orwell's *Nineteen Eighty-Four*, Aldous Huxley's *Brave New World*, Robert Edwards's *Land of the Blind* and Stanley Kubrick's *A Clockwork Orange*.

**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 and HPD-2047-R1****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 of 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**

Monday 9:00-11:50

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, and 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 *how's*, but the *why's* 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: A. Candal

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-3013-R****Madness and Creativity**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: G. Moore

When is madness a cry for independence, a revelation of alienated creativity, or an invitation to the frontiers of human experience, and when is it a retreat into repetition, nihilism and silence? At what point do we confuse the authentic suffering of the mind with genius or originality? Can creation mean that one risks madness to become what Rimbaud called a "seer," or might this play into a dangerously conventional myth? Our project is to venture into the universe of the imagination to separate the myth of madness from the freedom of creativity. Selected psychological and philosophic works from Nietzsche, Freud, Foucault and Laing will be explored, as well as the literature of Rimbaud, Stevenson, Gogol, Gilman, Artaud and Plath. Required texts: *The Birth of Tragedy*, Nietzsche; *Madness and Civilization*, Foucault; "A Season in Hell," Rimbaud; *The Divided Self*, R.D. Laing; *Dr. Jekyll and Mr. Hyde*, Stevenson; "The Uncanny," Freud; "The Yellow Wallpaper," Gilman.

**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: A. Candal

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-3133-R****Nietzsche: Nihilism and Freedom**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Moore

Nietzsche has inspired much of what is essential to 20th-century thought. Existentialists, expressionists, Freudian and Jungian psychotherapists, deconstructionists—even positivists and futurists—have claimed him as their forerunner. Yet, while key to all this ferment, Nietzsche is more than a Rorschach test for novel ideas. The confusion is understandable—Nietzsche is not only an accurate and comprehensive philosopher, but also a poet and visionary. This course will seek to interpret the core of his thought and his contribution to modern aesthetic, ethical and psychological theory, through an exploration of his statements on art, truth and perception, as well as his metaphors, humor and epigrams. We will study such works as *The Birth of Tragedy*, *Beyond Good and Evil*, *Thus Spake Zarathustra*, *The Case Against Wagner* and *Twilight of the Idols*, to examine the interplay between metaphoric and conceptual language, and between poetry and philosophy. Our goal will be to recover Nietzsche's ideas from his legend, and to understand a thinker who defies categorization, schools and systems, for intellectual integrity and individual freedom.

**HPD-3201-R****Noticing and Awe**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: G. Moore

Our consciousness is itself a "miracle." Noticing our existence enables us to make art and be creative, but rarely are we in awe of it. This course will pose the most fundamental of questions—why are we here—to investigate this first enigma: how and why do we lose our fundamental gratitude for existence? And how does art reflect back to the origins of our perception to return us to wonder, to inspire us, to notice with awe? Beginning with Taoism, Buddhism and the philosophy of Heidegger, we will explore Plato's *Phaedrus*, Shakespeare's *The Tempest*, and the poetry of Rimbaud, Rilke and Dickinson, and discuss revealing extracts on the subject drawn from astronomy, music and the visual arts. Required texts: *Tao Té Ching*, Lao Tzu; *The Way of Zen*, Watts; *Phaedrus*, Plato; *Poetry, Language, Thought*, Heidegger; *Duino Elegies*, Rilke; *The Tempest*, Shakespeare.

**HPD-3342-A****Philosophy of the Sexes and Racism**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: B. Karp

We will study how various art works, performances, music, films, inquiries and textual forms, including fiction and memoir, mediate ways authors, artists, audiences and scholars think about sexism, racism and heterosexism, and other kinds of power relations. Topics, texts, authors, artists include: Louis Armstrong; "male" and "female" in Western thought; films by Marlon Riggs (*Black Is...Black Ain't* and *Ethnic Notions*); art, music and filmed performances by Ethel Waters, Nina Simone, Zora Neale Hurston, Adrian Piper; artist Pam Tom's independent fiction film *Two Lies*, and related anthropological and visual analyses by Eugenia Kaw and Kathleen Zane, regarding "Asian eye" operations; Ruth Frankenberg on "color evasion"; whiteness; Paula Giddings's *The Impact of Black Women on Race and Sex in America*; critical race theory; Judith Butler; the film *Who Killed Vincent Chin* (1988); feminist inquiries about rape; Women of Color anti-racist feminist thinkers Patricia Williams, bell hooks, Deborah King, Aida Hurtado, Barbara Omolade; civil rights movement films; a short story by Alice Walker; and Luce Irigaray. This is a foundational course for future study of any forms of oppression. A class project will be to study, create and develop strategies of "difference thinking." This project will be informed by our study of Women of Color feminist thought. This course is recommended for students interested in philosophy, critical thinking skills and the arts.

**HPD-3343-A****Sexuality, Race and Representation**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: B. Karp

Artists think through sexuality, race and representation issues embodied in art and we will study such artworks from various perspectives of anti-racist feminist thought. Framed by Fatimah Tobing Rony's "third eye" concept in her *The Third Eye: Race, Cinema, & Ethnographic Spectacle*, we study Toni Morrison's *The Bluest Eye* (1970) set in 1941, bell hooks's *Black Looks: Race & Representation*, Julie Dash's early film *Illusions* (1983) set in 1941, and related blues and swing (including Bessie Smith, Ethel Waters and Ella Fitzgerald); Helen Lee's 1990 fiction video *Sally's Beauty Spot*, the 1950s Hollywood film *The World of Susie Wong* and related American music in film ("As Time Goes By" in *Casablanca*); performances by David Mura; the Whitney Museum 1994 art exhibit "Black Male"; the 1970s feminist art movement and its legacies; women's art, minimalism and surrealism; feminist debates about prostitution embodied in Lizzie Borden's classic film *Working Girls* (1984), in feminist history, and in philosophy, engaged with Drucilla Cornell's "imaginary domain" concept. Some specific debates and ideas covered: the power of cinema, whiteness, looking and being looked at, passing, the social and aesthetic meanings of race, sex, beauty, music, performance, romantic love, good and evil, envy and hatred, stereotypes, split consciousness and resistance, fiction and truth.

**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 critically examine the values and assumptions underlying governments and political systems. Students will examine and discuss philosophically, concepts such as liberty, justice, patriotism, nationalism, civil disobedience, democracy, social contract, and political rights. In addition, social problems such as war, poverty, economic inequality, and racism will be considered. Among the authors to be studied are Plato, Aristotle, Machiavelli, More, Thoreau and King.

**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 critically examine the values and assumptions underlying governments and political systems. Students will examine and philosophically discuss concepts such as liberty, justice, patriotism, nationalism, civil disobedience, democracy, social contract and political rights. In addition, social problems such as war, poverty, economic inequality, racism, and speciesism will be considered. Among the authors to be studied are Hobbes, Locke, Marx, Singer, Rawls and Nozick. *Note: There is no prerequisite for this course.*

**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—esthetic, 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-3454-R****Aesthetics and the Modern Artist**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Moore

Why does art exist and what does it mean to human perception and our experience of the world? Why are we fascinated by beauty? What is the source of inspiration? What is the relationship of art to truth? This course is designed to explore the concepts of taste, beauty, expression, artistic judgment, genius and inspiration in the light of classical and contemporary aesthetic theory. Texts will include selections from philosophers such as Plato, Aristotle, Kant, Nietzsche, Heidegger and Sartre. We will also consider the contributions of poets, musicians and visual artists. Finally, this course will probe views of the political and social significance of creativity and assess their value in terms of history and the future.

**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 utilitarian 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-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; and 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 and Virginia Held.

**HPD-3494-R****Workers of the World: The Representation of Labor**

Wednesday 3:00-5:50

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

The past surrounds us in New York City. It's under our feet and our basements, and enshrined in our museums. This course is an introduction to archaeology as a social science, as well as an examination of New York's history using the artifacts found during archaeological excavations in the City. Museum visits and a walking tour of lower Manhattan are included.

**HPD-3520-A****Men and Women in the Modern Workplace**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: S. Horowitz

After a historical overview of work in pre-industrial 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 and the Bible**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: S. Kim

This course will explore the Old and New Testaments through a study of cultural anthropology. Attention will be paid to the historical and cultural framework of Biblical times, with discussions focusing on social customs as well as religious, political and economic institutions. We will also examine our perceptions of contemporary cultural diversity and the factors that shape our culture.

**HPD-3530****Interpersonal Behavior**

One semester: 3 credits

This course will analyze the structures and processes involved in face-to-face interpersonal relationships. A variety of social and psychological perspectives will form the basis for an analysis of love relationships, friendships, social and political interactions, workplace dynamics and family ties. Issues such as aggression, alienation, conformity and prejudice will also be addressed.

Course #	Day	Time	Semester	Instructor(s)
HPD-3530-A	Tu	3:00-5:50	fall	S. Horowitz
HPD-3530-B	M	3:00-5:50	spring	D. Maat, R. Milgrom

**HPD-3531-R****Life Span Development: Child**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: L. Torres

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. The primary text will be *Of Children: An Introduction to Child Development*.

**HPD-3532-R****Life Span Development: Adult**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: L. Torres

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 rearing 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-R and HPD-3541-R1****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-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**

Monday 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-3636-A****Protect Your Creative Assets: Legal Concerns for Visual Artists in a Digital Age**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Steinberg

You have a talent—a creative ability that others desire, need and covet. A foundation for a successful career is an understanding of your legal rights and responsibilities. This course will focus on the pressing concerns for artists today, including digital media, websites and blogs. It is critical to understand the bundle of rights you have so you can protect them. Learn how much content you can appropriate without being sued and losing your precious assets. During the course of your career, contracts will be presented to you as “standard” that can strip your rights away. Learn how to negotiate contracts and include provisions that are beneficial to you. In this course, you will become familiar with legal and business issues so that you can successfully navigate them throughout your career.

**HPD-3641-R and HPD-3641-R1****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-R and HPD-3642-R1****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-A****Deviant Behavior and Social Control**

Friday 6:00-8:50

Spring semester: 3 credits

Instructor: D. Borg

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 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.

**HPD-3677-A****Surviving into the 21st Century: A Multicultural Perspective**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Barkan

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**

Monday 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-R and HPD-3899-R1****Theories of Personality II**

Spring semester: 3 credits

Beginning with classical psychoanalytic writers, such as Freud, Klein, Winnicott and Mahler, this course will review different theories of personality development. Contemporary relational theorists will also be studied, with an emphasis on gender development, creativity and the impact of childhood trauma on adult functioning.

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-4057-R and HPD-4057-R1****Modern Art and Psychology: The Secrets of the Soul**

Monday 9:00-11:50

One semester: 3 credits

Instructor: L. Gamwell

What do dreams mean? What causes madness? How should society care for the insane? Is the mind a machine? With the rise of science in modern times, psychologists have become the new doctors of the soul who address these age-old questions. This course presents their fascinating answers, as well as examines the influence of psychology on culture and the visual arts. Topics include: 19th-century asylum medicine, 20th-century psychoanalysis and today's neuroscience, as well as metaphors for the psyche in the arts. Readings from: *Madness in America: Cultural and Medical Perspectives on Mental Illness until 1914* and *Dreams 1900-2000: Science, Art and the Unconscious Mind*.

Course #	Semester
HPD-4057-R	fall
HPD-4057-R1	spring

**HPD-4282-A****The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: S. Horowitz

This behavioral science course will focus on an examination of the basic functions of the family unit as well as its cross-cultural and historical forms. The course will focus on the profound changes occurring within the 21st century family unit and the reasons for these changes. Emphasis will be placed on the new American family: civil unions, gay marriage, domestic partnerships, single parent families, step-families and blended families as well as other familial units. Issues will include a discussion of the political and economic impact of the new family paradigm upon society, alternative lifestyles, family values agenda, the divorce culture and abortion. This course gives students an understanding of the history of the family unit and how these institutions have changed over the past 25 years. Students will also explore how media and cultural institutions shaped the notion of marriage and family during the past half century and the beginning of the 21st century.



**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 best assist your art-making? 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-2447-R****Cells and Molecules**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: M. Levandowsky

The last three decades have witnessed an enormous explosion of knowledge in cell biology. New techniques from molecular biology and new imaging techniques have revealed a complex web of interlocking processes, coordinated by a system or molecular signals. In this course, we will examine this system from a modern viewpoint, including the potential applications in cancer treatment and other clinical areas. Topics will include: Basic biochemistry and cell anatomy; enzymes and metabolic pathways, signals and receptors; signal transduction cascades; the cell as a complex system with many subsystems; the cell cycle—control of reproduction and mortality, apoptosis, developmental biology, cancer and the aging process.

**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-2578-R****Germs and Gems**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: T. Gorrell

This course will explore the pigments and minerals that emerge from microbial worlds. The origins of life, and production of pigments throughout the history of the earth will be viewed through the "lens" of microscopic life. Bacteria, protists and exceptional viruses will be among the creatures discussed: they provided the first green revolution. These creatures reside in and on all life as seen by the symbiotic theories. Cell theory, germ theory, the chemistry of metals and pigments, and the laws that explain their colors will be discussed.

**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-3003-R****Energy and the Modern World**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Gupta

This course will examine the basic nature, forms and concepts of energy. We will also explore the similarities and differences between various types of available energy as well as the techniques by which they can be converted into one another. Special attention will be paid to the importance of energy conservation and the pitfalls and global perils that attend the growing competition over, demand for, and production of, energy in today's world.

**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-3021-R****Technology, Identity, Crisis**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

Since the Scientific Revolution, technological innovation has driven fundamental cultural and socio-economic developments in all human societies. This course will examine technology as a major engine of change. Particular focus will be placed on specific examples of technological inventions and their impacts on human life. We will devote our attention to crucial periods and advances of technological innovation, such as the Industrial Revolution, modern electronics and computer technologies, military and space oriented technology, and many others. One major goal of the course will be to understand the material and scientific principles behind successful technological developments. Yet another goal will be to consider the impact of technological advances on culture and society, including the sometimes profoundly negative consequences of technological development. Readings will include an array of modern studies on various technologies and their impact.

**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**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: G. Ouwendijk

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: A 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-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 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-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 through HSD-4026-R2****Art, Science and the Spiritual**

One 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.

Course #	Day	Time	Semester
HSD-4026-R	M	3:00-5:50	fall
HSD-4026-R1	Th	12:00-2:50	fall
HSD-4026-R2	M	12:00-2:50	spring

**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-R and HSD-4232-R1****Light, Color and Vision I**

Fall semester: 3 credits

The basic physics and chemistry of light in a nonmathematical treatment of classical geometrical and physical optics will be examined in this course. 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.

Course #	Day	Time	Instructor
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-4289-R through HSD-4289-R2**  
**Art, Mathematics and the Mystical**

One 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.

Course #	Day	Time	Semester
HSD-4289-R	M	12:00-2:50	fall
HSD-4289-R1	M	3:00-5:50	spring
HSD-4289-R2	Th	12:00-2:50	spring

**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*.

**HSD-4333-R**  
**Sex and Evolution**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Levandowsky

In this course we examine the evolution of sexuality in humans and other animals, plants and even microbes. Sexuality, to a biologist, means the exchange of genetic information, and the evolutionary origins and functions of sexuality are incompletely understood. In humans and other mammals sexuality is tied up with the process of reproduction, but this is not true in all organisms. In many groups, sex is an act of desperation, occurring when conditions are extremely bad. Some organisms can change their gender in response to changing conditions. Sexual selection, which fascinated Charles Darwin, often produces features that seem poorly adapted to survival, such as the peacock's tail or the antlers of the extinct Irish elk. The origins of many human populations have been traced in the female and male lines by analyses of mitochondrial and Y chromosomal genes, which sometimes leads to surprising results. We will read recent works on these topics, and discuss the evolutionary implications of sexuality in humans and elsewhere.

## 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.K.S. Iyengar'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. By 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-2753-A**  
**French for Artists (and Travelers)**

Friday 12:00-2:50

Spring semester: 3 miscellaneous credits

Instructor: G. Moore

We are constantly surrounded by things French: painting, wine, perfume, cuisine, literature and film, and sometimes intimidated by the language itself. Many of us wish to learn it so that we could speak easily, visit a French-speaking country, perhaps even sell our artwork there, but we are daunted by pronunciation. This course is designed to help students speak and read French, with a sense of humor and patience, to get over that "foreign" barrier. Starting from the beginning, we will gradually learn the language, while exploring the inspirational peaks of French culture, literature, art and film.

**SPD-2877-A**  
**Holography**

Wednesday 3:00-5:50

Fall semester: 3 miscellaneous credits

Equipment and supplies fee: \$100

Instructor: S. Moré

This studio-oriented course will begin 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 12:00-2:50

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.

<i>Course #</i>	<i>Semester</i>
SPD-3733-A	fall
SPD-3733-B	spring

# Department of Illustration and Cartooning

## First-Year Requirements

First-year illustration and cartooning majors must take all the courses that follow. These courses are the foundation-year requirements and they must 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.*

Following are 16 course programs, each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please select alternative choices in the event that your first preference has been filled. *Note: General Foundation programs 15 and 16 will not be made available until all other foundation schedules have reached capacity.*

Freshmen who will begin their studies in the spring 2012 semester should refer to General Foundation programs 17 and 18.

First-year illustration and cartooning majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

### **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 course. Please see AHD-1010 for course description.

### **FDD-1030** **Drawing I** One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### **FDD-1035** **Drawing II** One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

### **FPD-1020** **Painting I**

One semester: 3 credits

Foundation-year painting will explore various means of representation through the application of pigments to canvas, panels and paper. Color and its organizational principles will be investigated—both as a practical and theoretical endeavor. An exploration of form and content will be undertaken with an emphasis on technical skills. Class critiques and museum visits will be employed as vehicles to develop critical terms concerning painting.

### **FPD-1025** **Painting II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FPD-1020 for course description.

### **FSD-1050** **Sculpture**

One semester: 3 credits

As an introduction to the material world, this course explores diverse media and their potentialities to create volume, line and mass. Ranging from the ethereal to the fabricated, materials such as clay, plaster, cardboard, wood, resin and wire will be investigated by exercises in casting, mold-making, installation and site-specific work. Discussion will include concepts of space, gravity and light, among others, as they pertain to three-dimensional form.

### **SMD-1020** **Foundations of Visual Computing**

One semester: 3 credits

Serving as an introduction to the tools, terms and techniques of visual computing for artists, this course will cover basic skills for operating and maintaining a computer, as well as the techniques to create collages and layered images and the tools required to display work on the World Wide Web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

### **HCD-1010** **Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-01 Painting I 9:00-2:50 L. Behnke		FDD-1030-01 Drawing I 9:00-2:50 J. Shane		
12					AHD-1010-01 Survey of World Art I 12:00-2:50 L. Gamwell
1			FSD-1050-01 Sculpture 12:00-5:50 J. Cohen		
2					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-1025-01 Painting II 9:00-2:50 L. Behnke	SMD-1020-01 Foundations of Visual Comp. 9:00-2:50 S. Barrett	FDD-1035-01 Drawing II 9:00-2:50 J. Shane				
12					AHD-1015-01 Survey of World Art II 12:00-2:50 L. Gamwell		
1							
2							
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				AHD-1010-02 Survey of World Art I 9:00-11:50 R. Mahoney		
10	FPD-1020-02 Painting I 9:00-2:50 D. Chow					
11				HCD-1010-02 Literature and Writing I 12:00-2:50 G. MacKenzie		
12				FDD-1030-02 Drawing I 12:00-5:50 S. Etkin		
1					SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 E. Guzman	
2						SMD-1020-02 Foundations of Visual Comp. 3:00-5:50 E. Guzman
3						
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	FPD-1025-02 Painting II 9:00-2:50 D. Chow				FSD-1050-02 Sculpture 9:00-2:50 P. Dudek	
11						
12					HCD-1020-02 Literature and Writing II 12:00-2:50 G. MacKenzie	
1				FDD-1035-02 Drawing II 12:00-5:50 S. Etkin		
2						
3						
4						
5						
6						

General Foundation 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9			HCD-1010-03 Literature and Writing I 9:00-11:50 D. Singer		AHD-1010-03 Survey of World Art I 9:00-11:50 T. O'Connor	
10		FPD-1020-03 Painting I 9:00-2:50 J. Jurayj		FSD-1050-03 Sculpture 9:00-2:50 M. Carlson		
11						
12						
1						FDD-1030-03 Drawing I 12:00-5:50 S. Dentz
2						
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 D. Singer		AHD-1015-03 Survey of World Art II 9:00-11:50 T. O'Connor	
10		FPD-1025-03 Painting II 9:00-2:50 J. Jurayj		SMD-1020-03 Foundations of Visual Comp. 9:00-2:50 D. Newcomb		
11						
12						
1						FDD-1035-03 Drawing II 12:00-5:50 S. Dentz
2						
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 L. Gamwell	
10			FPD-1020-04 Painting I 9:00-2:50 M. Mattelson			
11				HCD-1010-04 Literature and Writing I 12:00-2:50 R. DiPalma		
12					FDD-1030-04 Drawing I 12:00-5:50 B. Adams	
1						
2						
3						
4						
5				FSD-1050-04 Sculpture 3:00-8:50 D. Wapner		
6						
7						
8						
9						

General Foundation 4 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					AHD-1015-04 Survey of World Art II 9:00-11:50 L. Gamwell	
10			FPD-1025-04 Painting II 9:00-2:50 M. Mattelson			
11				HCD-1020-04 Literature and Writing II 12:00-2:50 R. DiPalma		FDD-1035-04 Drawing II 12:00-5:50 B. Adams
12						
1						
2						
3						
4						
5				SMD-1020-04 Foundations of Visual Comp. 3:00-8:50 Instructor: TBA		
6						
7						
8						
9						

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 I 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1020-05 Painting I 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 R. Sarkissian	
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-1035-05 Drawing II 9:00-2:50 A. Gerndt	
12					
1					
2		FPD-1025-05 Painting II 12:00-5:50 F. Brickhouse	FSD-1050-05 Sculpture 12:00-5:50 R. Baron		
3				AHD-1015-05 Survey of World Art II 3:00-5:50 R. Sarkissian	
4					
5					
6					

General Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1020-06 Painting I 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 E. Holswade			
1	FDD-1030-06 Drawing I 12:00-5:50 B. Larsen				
2					
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-1025-06 Painting II 9:00-2:50 T. Kahn		FSD-1050-06 Sculpture 9:00-2:50 D. Wapner
12		HCD-1020-06 Literature and Writing II 12:00-2:50 E. Holswade			
1	FDD-1035-06 Drawing II 12:00-5:50 B. Larsen				
2					
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 R. Josimovich
10					
11			FDD-1030-07 Drawing I 9:00-2:50 I. Richer	FPD-1020-07 Painting I 9:00-2:50 N. Chunn	
12					
1					
2		SMD-1020-07 Foundations of Visual Comp. 12:00-5:50 T. Fong			
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			FDD-1035-07 Drawing II 9:00-2:50 I. Richer	FPD-1025-07 Painting II 9:00-2:50 N. Chunn	
12					
1					
2		FSD-1050-07 Sculpture 12:00-5:50 J. Silverthorne			
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				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 E. DeMartino			FDD-1030-08 Drawing I 12:00-5:50 E. Izer	FPD-1020-08 Painting I 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-1035-08 Drawing II 12:00-5:50 E. Izer	FPD-1025-08 Painting II 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		HCD-1010-09 Literature and Writing I 9:00-11:50 E. Holswade			AHD-1010-09 Survey of World Art I 9:00-11:50 A. Wooster
10	FDD-1030-09 Drawing I 9:00-2:50 A. Belag		FPD-1020-09 Painting I 9:00-2:50 M. Sheehan	SMD-1020-09 Foundations of Visual Comp. 9:00-2:50 S. Barrett	
11					
12					
1					
2					
3					
4					
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-09 Literature and Writing II 9:00-11:50 E. Holswade			AHD-1015-09 Survey of World Art II 9:00-11:50 A. Wooster
10	FDD-1035-09 Drawing II 9:00-2:50 A. Belag		FPD-1025-09 Painting II 9:00-2:50 M. Sheehan	FSD-1050-09 Sculpture 9:00-2:50 J. Cohen	
11					
12					
1					
2					
3					
4					
5					
6					

General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10 Painting I 9:00-2:50 M. Lerner	FDD-1030-10 Drawing I 9:00-2:50 T. Roniger			FSD-1050-10 Sculpture 9:00-2:50 P. Dudek
12			HCD-1010-10 Literature and Writing I 12:00-2:50 R. DiPalma		
1					
2					
3	AHD-1010-10 Survey of World Art I 3:00-5:50 L. Lorraine				
4					
5					
6					

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1025-10 Painting II 9:00-2:50 M. Lerner	FDD-1035-10 Drawing II 9:00-2:50 T. Roniger			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. DiPalma		
1					
2					
3	AHD-1015-10 Survey of World Art II 3:00-5:50 L. Lorraine				
4					
5					
6					

General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12				AHD-1010-11 Survey of World Art I 12:00-2:50 T. Kostianovsky	FPD-1020-11 Painting I 12:00-5:50 J. Linhares
1			FSD-1050-11 Sculpture 12:00-5:50 S. DeFrank		
2				HCD-1010-11 Literature and Writing I 3:00-5:50 G. MacKenzie	
3					
4	FDD-1030-11 Drawing I 3:00-8:50 B. Larsen				
5					
6					
7					
8					
9					

General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		SMD-1020-11 Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		
10					
11					
12				AHD-1015-11 Survey of World Art II 12:00-2:50 T. Kostianovsky	FPD-1025-11 Painting II 12:00-5:50 J. Linhares
1					
2					
3				HCD-1020-11 Literature and Writing II 3:00-5:50 G. MacKenzie	
4	FDD-1035-11 Drawing II 3:00-8:50 B. Larsen				
5					
6					
7					
8					
9					

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12 Drawing I 9:00-2:50 A. Scarritt	FPD-1020-12 Painting I 9:00-2:50 D. Kardon	SMD-1020-12 Foundations of Visual Comp. 9:00-2:50 S. Hwang
12					
1					
2					
3			HCD-1010-12 Literature and Writing I 3:00-5:50 Instructor: TBA	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-1035-12 Drawing II 9:00-2:50 A. Scarritt	FPD-1025-12 Painting II 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 Instructor: TBA	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 G. MacKenzie			
10					FDD-1030-13 Drawing I 9:00-2:50 J. Shane
11					
12					
1					
2	FSD-1050-13 Sculpture 12:00-5:50 J. Perlman			FPD-1020-13 Painting I 12:00-5:50 B. Komoski	
3					AHD-1010-13 Survey of World Art I 3:00-5:50 R. McGarry
4					
5					
6					

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-13 Literature and Writing II 9:00-11:50 G. MacKenzie			
10					FDD-1035-13 Drawing II 9:00-2:50 J. Shane
11					
12					
1	SMD-1020-13 Foundations of Visual Comp. 12:00-5:50 T. Fong				
2				FPD-1025-13 Painting II 12:00-5:50 B. Komoski	
3					AHD-1015-13 Survey of World Art II 3:00-5:50 R. McGarry
4					
5					
6					

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1030-14 Drawing I 9:00-2:50 E. Izer		FSD-1050-14 Sculpture 9:00-2:50 A. Loeffke	FPD-1020-14 Painting I 9:00-2:50 E. Ausby
12					
1					
2					
3		AHD-1010-14 Survey of World Art I 3:00-5:50 S. Skurvida			HCD-1010-14 Literature and Writing I 3:00-5:50 E. Holswade
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1035-14 Drawing II 9:00-2:50 E. Izer			FPD-1025-14 Painting II 9:00-2:50 E. Ausby
12					
1					
2				SMD-1020-14 Foundations of Visual Comp. 12:00-5:50 T. Fong	
3		AHD-1015-14 Survey of World Art II 3:00-5:50 S. Skurvida			HCD-1020-14 Literature and Writing II 3:00-5:50 E. Holswade
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1					
2					
3		AHD-1010-15 Survey of World Art I 3:00-5:50 H. Werschkul	FPD-1020-15 Painting I 3:00-8:50 R. Hu	SMD-1020-15 Foundations of Visual Comp. 3:00-8:50 B. Blondes E. Shim	
4	FDD-1030-15 Drawing I 3:00-8:50 M. Jones				
5		HCD-1010-15 Literature and Writing I 6:00-8:50 H. Smith			
6					
7					
8					
9					

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1					
2					
3		AHD-1015-15 Survey of World Art II 3:00-5:50 H. Werschkul	FPD-1025-15 Painting II 3:00-8:50 R. Hu	FSD-1050-15 Sculpture 3:00-8:50 K. Lorenson	
4	FDD-1035-15 Drawing II 3:00-8:50 M. Jones				
5		HCD-1020-15 Literature and Writing II 6:00-8:50 H. Smith			
6					
7					
8					
9					

Note: General Foundation 15 will not be made available General Foundation programs 1 through 14 have reached capacity.

Note: General Foundation 15 will not be made available General Foundation programs 1 through 14 have reached capacity.

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1010-16 Literature and Writing I 9:00-11:50 Instructor: TBA		AHD-1010-16 Survey of World Art I 9:00-11:50 Instructor: TBA	
10			FSD-1050-16 Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FDD-1030-16 Drawing I 12:00-5:50 L. Scott				FPD-1020-16 Painting I 12:00-5:50 C. McGrady
3					
4					
5					
6					

Note: General Foundation 16 will not be made available until all other General Foundation programs have reached capacity.

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-16 Literature and Writing II 9:00-11:50 Instructor: TBA		AHD-1015-16 Survey of World Art II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1					
2	FDD-1035-16 Drawing II 12:00-5:50 L. Scott	SMD-1020-16 Foundations of Visual Comp. 12:00-5:50 Instructor: TBA			FPD-1025-16 Painting II 12:00-5:50 C. McGrady
3					
4					
5					
6					

Note: General Foundation 16 will not be made available until all other General Foundation programs have reached capacity.

## General Foundation Courses for Freshmen Beginning Spring 2012

Freshmen who will begin their studies in the spring semester must register for spring 2012 and summer 2012 General Foundation programs 17 or 18.

General Foundation 17 / SPRING 2012					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-17 Survey of World Art I 9:00-11:50 L. Lorance		FPD-1020-17 Painting I 9:00-2:50 Instructor: TBA	
10			SMD-1020-17 Foundations of Visual Comp. 9:00-2:50 E. Guzman		
11		HCD-1010-17 Literature and Writing I 12:00-2:50 N. Friedland			
12					
1					
2					
3					
4					
5	FDD-1030-17 Drawing I 3:00-8:50 Instructor: TBA				
6					
7					
8					
9					

General Foundation 17 / SUMMER 2012					
	5/3 – 5/23	5/16 – 6/6	5/31 – 6/20	6/13 – 7/1	7/5 – 7/25
9					
10					
11		FPD-1025-17 Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		FSD-1050-17 Sculpture 9:00-2:50 <b>M-F</b> Instructor: TBA	FDD-1035-17 Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-17 Survey of World Art II 3:00-5:50, <b>M-F</b> L. Lorance		HCD-1020-17 Literature and Writing II 3:00-5:50, <b>M-F</b> N. Friedland		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 18 / SPRING 2012					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-18 Survey of World Art I 9:00-11:50 M. Denton			FSD-1050-18 Sculpture 9:00-2:50 Instructor: TBA	
10		FPD-1020-18 Painting I 9:00-2:50 Instructor: TBA	FDD-1030-18 Drawing I 9:00-2:50 Instructor: TBA		
11					
12	HCD-1010-18 Literature and Writing I 12:00-2:50 R. Josimovitch				
1					
2					
3					
4					
5					
6					

Note: General Foundation 18 will not be made available until General Foundation 17 has reached capacity.

General Foundation 18 / SUMMER 2012					
	5/3 – 5/23	5/16 – 6/6	5/31 – 6/20	6/13 – 7/1	7/5 – 7/25
9					
10					
11		FPD-1025-18 Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		SMD-1020-18 Foundations of Visual Comp. 9:00-2:50 <b>M-F</b> S. Barrett	FDD-1035-18 Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-18 Survey of World Art II 3:00-5:50, <b>M-F</b> Instructor: TBA		HCD-1020-18 Literature and Writing II 3:00-5:50, <b>M-F</b> Instructor: TBA		
4					
5					
6					

Note: General Foundation 18 will not be made available until General Foundation 17 has reached capacity. Summer foundation schedules are subject to change.

# Illustration

## 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.

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

Second-year illustration majors must take:

### REQUIREMENT A

One semester of:

ILD-2000	Principles of Illustration I
ILD-2005	Principles of Illustration II
ILD-2010	Painting/Illustration I
or CID-2050	Storytelling I
ILD-2015	Painting/Illustration II
or CID-2055	Storytelling II
ILD-2020	Drawing I
ILD-2025	Drawing II
ILD-2040	History of Illustration
HHD-2990	Western Civilization I
HHD-2995	Western Civilization II

### REQUIREMENT B

Choose one of the following technique courses each semester:

ILD-2104	Hand Lettering
ILD-2108	Drawing with Ink for Illustrators
ILD-2122	Watercolor Techniques
ILD-2126	The Gouache Experience
ILD-2131	Pastel Techniques
ILD-2136	Figurative Sculpture
FGD-2137	Etching and Monoprint as Illustration
ILD-2143	Collage Illustration
CID-2148	Digital Coloring for Cartoonists
ILD-2148	Acrylic Painting

# Illustration

## 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.

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

Third-year illustration majors must take one semester each of:

ILD-3010	Pictorial Problems I
ILD-3015	Pictorial Problems II
HPD-3050	Culture Survey I
HPD-3055	Culture Survey II

*Note: Pictorial Problems I and II and Culture Survey I and II are courses that cover related theme-based material for third-year projects. Since the theme changes each year, none of these courses can be repeated the following year. Therefore, failure in any of these courses will require enrolling in summer courses and might require repeating all four courses in the following year.*

# Illustration

## 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. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit.

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

Fourth-year illustration majors must take:

### REQUIREMENT A

One semester of:

ILD-4010	Illustration Portfolio I
ILD-4015	Illustration Portfolio II
ILD-4080	Basic Digital Portfolio
or ILD-4090	Intermediate Digital Portfolio

### REQUIREMENT B

Two different sections each semester of:

ILD-4030	Senior Series I
ILD-4035	Senior Series II

## 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.

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

Second-year cartooning majors must take:

### REQUIREMENT A

One semester of:

CID-2000	Principles of Cartooning I
CID-2005	Principles of Cartooning II
CID-2050	Storytelling I
or ILD-2010	Painting/Illustration I
CID-2055	Storytelling II
or ILD-2015	Painting/Illustration II
CID-2040	History of Cartooning
CID-2070	Drawing I
CID-2075	Drawing II
HHD-2990	Western Civilization I
HHD-2995	Western Civilization II

### REQUIREMENT B

Choose one of the following technique courses each semester:

ILD-2104	Hand Lettering
CID-2108	Drawing with Ink for Cartoonists
ILD-2122	Watercolor Techniques
ILD-2126	The Gouache Experience
ILD-2131	Pastel Techniques
ILD-2136	Figurative Sculpture
FGD-2137	Etching and Monoprint as Illustration
ILD-2143	Collage Illustration
CID-2148	Digital Coloring for Cartoonists
ILD-2148	Acrylic Painting

## 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.

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

Third-year cartooning majors must take one semester of:

CID-3010	Pictorial Problems I
CID-3015	Pictorial Problems II
HPD-3050	Culture Survey I
HPD-3055	Culture Survey II

*Note: Pictorial Problems I and II and Culture Survey I and II are courses that cover related theme-based material for third-year projects. Since the theme changes each year, none of these courses can be repeated the following year. Therefore, failure in any of these courses will require enrolling in summer courses and might require repeating all four courses in the following year.*

## 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. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit.

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

Fourth-year cartooning majors must take:

### REQUIREMENT A

One semester of:

CID-4020	Cartooning Portfolio I
CID-4025	Cartooning Portfolio II
ILD-4080	Basic Digital Portfolio
or ILD-4090	Intermediate Digital Portfolio

### REQUIREMENT B

Two different sections each semester of:

ILD-4030	Senior Series I
ILD-4035	Senior Series II

# Illustration and Cartooning General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

To view illustration and cartooning faculty work, go to the website address listed after the instructor(s) name(s) in the course information.

## ILD-2000

### Principles of Illustration I

Fall semester: 3 credits

Limited to 16 students per section

Designed to introduce the illustration basics: editorial interpretation, compositional fundamentals, different media, color and stylization, this course will focus on thinking and establishing creative solutions to problems. The sketch and its function in the illustrative process will be explored. Appropriate professional work habits will be stressed. Each instructor has particular areas of focus as indicated in the following course descriptions. Choose the section that best aligns with your areas of interest.

Course #	Day	Time	Instructor
ILD-2000-A	M	9:00-11:50	S. Catalano
ILD-2000-B	M	12:00-2:50	T. Allen
ILD-2000-C	M	12:00-2:50	A. Kakeda
ILD-2000-D	M	6:00-8:50	R. Colon
ILD-2000-E	Tu	9:00-11:50	Y. Shimizu
ILD-2000-F	Tu	3:00-5:50	J. Cochran
ILD-2000-G	W	9:00-11:50	J. Chung
ILD-2000-H	W	6:00-8:50	J. Chung
ILD-2000-J	Th	12:00-2:50	T. Elwell

## ILD-2000-A

### Principles of Illustration I

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: S. Catalano ([www.lavatyart.com](http://www.lavatyart.com))

How to make pictures—using your hand, head and heart—will be the focus of this course. 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, including classical to modern and mainstream to obscure, which will serve to inform and inspire. Exploration of new media is encouraged. The goal is to develop solid skills and creative thinking that allow for personal expression.

## ILD-2000-B

### Principles of Illustration I

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Allen ([www.terryallen.com](http://www.terryallen.com))

The fundamentals of illustration will be introduced in this course. How to develop a personal style through sketching a variety of “directions” and experimenting with different media will be emphasized. Each week, students editorial and advertising assignments will strengthen the development of concepts that can successfully deliver core messages. The business side of the illustration field will also be addressed through discussions and interactions with art directors, as well as networking and self-promotion opportunities.

## ILD-2000-C

### Principles of Illustration I

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Kakeda ([www.ayakakeda.com](http://www.ayakakeda.com))

See ILD-2000-B for course description.

## ILD-2000-D

### Principles of Illustration I

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Colon ([www.raulcolon.com](http://www.raulcolon.com))

The goal of this course is to help students understand how illustration works today. They will learn about problem solving, the creative process, research, and employing all media to develop original ideas. Picture books, graphic novels and editorial art will all be explored. Art techniques using pen-and-ink, watercolor, colored pencils and other mediums will be covered. Assignments will focus on developing each student’s personal voice. Field trips will expand that vision.

## ILD-2000-E

### Principles of Illustration I

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: Y. Shimizu ([www.yukoart.com](http://www.yukoart.com))

Developing each student’s conceptual and compositional skills and solving illustration problems in original ways is the focus of this course. Various assignments will be given to help students find their strengths and personal voices, as well as improve on less proficient skills. Working in different mediums and surfaces, students will explore various fields (illustration, fine art, graphic design, comics) and guest lecturers will show their work. There will be some writing and research assignments as well.

## ILD-2000-F

### Principles of Illustration I

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Cochran ([www.joshcochran.net](http://www.joshcochran.net))

Contemporary illustrators need to have a variety of skills to satisfy the demands for the different types of projects that their clients require. It all comes down to problem solving and being able to create an image. This course will focus on illustration concepts. Drawing, painting, compositional skills and critical thinking will be emphasized. In-class work will include sketchbook collaborations and media experimentation.

## ILD-2000-G

### Principles of Illustration I

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: J. Chung

By breaking down the creative process of storytelling and picture-making, this course will focus on building strong work habits. Through an exploration of concepts, composition, drawing and finding a personal visual style, students will learn what it takes to make successful, finished illustration. We will look at various career avenues and find inspiration from guest lecturers; field trips and presentations are included.

## ILD-2000-H

### Principles of Illustration I

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Chung

See ILD-2000-F for course description.

## ILD-2000-J

### Principles of Illustration I

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Elwell ([www.tristanelwell.com](http://www.tristanelwell.com))

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-2005****Principles of Illustration II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-2000 for course description.

Course #	Day	Time	Instructor
ILD-2005-A	M	9:00-11:50	S. Catalano
ILD-2005-B	M	12:00-2:50	T. Allen
ILD-2005-C	M	12:00-2:50	A. Kakeda
ILD-2005-D	M	6:00-8:50	R. Colon
ILD-2005-E	Tu	9:00-11:50	Y. Shimizu
ILD-2005-F	Tu	3:00-5:50	J. Cochran
ILD-2005-G	W	9:00-11:50	J. Chung
ILD-2005-H	W	6:00-8:50	J. Chung
ILD-2005-J	Th	12:00-2:50	T. Elwell

**CID-2000****Principles of Cartooning I**

Fall semester: 3 credits

Limited to 16 students per section

This course is designed to introduce the formal building blocks of the medium, in contrast to CID-2050, *Storytelling I*, 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. Each instructor has particular areas of focus as indicated in the following course descriptions. Choose the section that best aligns with your areas of interest.

Course #	Day	Time	Instructor
CID-2000-A	M	12:00-2:50	K. Jansen
CID-2000-B	M	6:00-8:50	J. Little
CID-2000-C	W	3:00-5:50	K. Mayerson

**CID-2000-A****Principles of Cartooning I**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: K. Jansen

This course is designed to introduce students to the essential components of visual communication—the ability to tell a story through images. Emphasis will be on both storytelling problems and solutions that are appropriate for comics, storyboarding and film. We will examine 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.

**CID-2000-B****Principles of Cartooning I**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Little

This course 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-2000-C****Principles of Cartooning I: The Semiotics of Sequential Art**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: K. Mayerson ([www.keithmayerson.com](http://www.keithmayerson.com))

The past, present and future are all simultaneously “real” and visible in the landscape of the comics 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-2005****Principles of Cartooning II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of CID-2000 for course description.

Course #	Day	Time	Instructor
CID-2005-A	M	12:00-2:50	K. Jansen
CID-2005-B	W	12:00-2:50	TBA
CID-2005-C	W	3:00-5:50	K. Mayerson

**ILD-2010****Painting/Illustration I**

Fall semester: 2 credits

This workshop course will deal with the basic aspects of painting in relation 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 CID-2050, *Storytelling I*, to fulfill this requirement.*

Course #	Day	Time	Instructor
ILD-2010-A	M	3:00-5:50	M.J. Vath
ILD-2010-B	M	3:00-5:50	P. Edlund
ILD-2010-C	M	3:00-5:50	J. Moriarty
ILD-2010-D	M	6:00-8:50	P. Fiore
ILD-2010-E	Tu	3:00-5:50	G. Crane
ILD-2010-F	W	3:00-5:50	G. Crane
ILD-2010-G	Th	3:00-5:50	T. Elwell
ILD-2010-H	F	9:00-11:50	P. Williamson

**ILD-2010-A****Traditional Painting/Illustration I**

Monday 3:00-5:50

Fall semester: 2 credits

Instructor: M.J. Vath ([www.maryjovath.com](http://www.maryjovath.com))

This is a course designed specifically for the representational artist. Each session 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-B****Painting/Illustration I**

Monday 3:00-5:50

Fall semester: 2 credits

Instructor: P. Edlund ([www.peteredlundart.com](http://www.peteredlundart.com))

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-C****Painting/Illustration I**

Monday 3:00-5:50

Fall semester: 2 credits

Instructor: J. Moriarty

This course will address some of the most challenging aspects of storytelling and painting. Students will be encouraged to “see from the inside-out” to create atmospheric, full-color stories from places deep within their souls. Multiple canvases, ordered carefully, will blur the distinctions among fine art, illustration and comic art.

**ILD-2010-D****Painting/Illustration I**

Monday 6:00-8:50

Fall semester: 2 credits

Instructor: P. Fiore ([www.peterfiore.com](http://www.peterfiore.com))

Learning to paint requires knowledge and time. Students will discover how to take any subject and transform it into patterns of light and shadow. Learn how to use color as light. Understand the use of values to create solid, representational pictures. Using photography in creating reference for paintings will be addressed. Students will also learn how to create and use various surfaces and approaches to make a painting by incorporating a variety of painting mediums.

**ILD-2010-E****Painting/Illustration I**

Tuesday 3:00-5:50

Fall semester: 2 credits

Instructor: G. Crane ([www.gregorycrane.com](http://www.gregorycrane.com))

Based on figurative painting, this course will examine contemporary and classic approaches to painting. A firm foundation in the fundamentals of painting will be provided.

**ILD-2010-F****Painting/Illustration I**

Wednesday 3:00-5:50

Fall semester: 2 credits

Instructor: G. Crane ([www.gregorycrane.com](http://www.gregorycrane.com))

See ILD-2010-D for course description.

**ILD-2010-G****Painting/Illustration I: Painting from the Figure**

Thursday 3:00-3:50

Fall semester: 2 credits

Instructor: T. Elwell ([www.tristanelwell.com](http://www.tristanelwell.com))

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 with paint as a tonal medium, and 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-H****Painting/Illustration I: Personal/Public**

Friday 9:00-11:50

Fall semester: 2 credits

Instructor: P. Williamson ([www.junekellygallery.com](http://www.junekellygallery.com))

This course is an introduction to the language of painting and to the possible directions a painting can take. We will focus on the nature of art being a vehicle for storytelling. We all have stories that are part of our personal histories and stories that are part of our shared history—how they each influence who we are and what is important to us is the objective of this course. We will investigate the different genres of painting and how we can use each as a resource. Assignments will have two components related to the personal and public idea. Painting has always been a vehicle for artists to express their thoughts, feelings and dreams. Some do it in a private arena, others choose a more public forum. We will explore both. Students will work on a painting a week in class and a painting for homework every week. There will also be museum and gallery visits.

**ILD-2015****Painting/Illustration II**

Spring semester: 2 credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-2010 for course description. *Note: Students with more of an interest in storytelling and narrative may elect to take CID-2055, Storytelling II, to fulfill this requirement.*

Course #	Day	Time	Instructor
ILD-2015-A	M	3:00-5:50	M.J. Vath
ILD-2015-B	M	3:00-5:50	P. Edlund
ILD-2015-C	M	3:00-5:50	J. Moriarty
ILD-2015-D	M	6:00-8:50	P. Fiore
ILD-2015-E	Tu	3:00-5:50	G. Crane
ILD-2015-F	W	3:00-5:50	G. Crane
ILD-2015-G	Th	3:00-5:50	T. Elwell
ILD-2015-H	F	9:00-11:50	P. Williamson

**ILD-2020****Drawing I**

Fall semester: 2 credits

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	3:30-6:20	T. Woodruff
ILD-2020-B	Tu	6:00-8:50	TBA
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	J. Tamaki
ILD-2020-G	Th	3:00-5:50	J. Rosen
ILD-2020-H	Th	3:00-5:50	T. Louie

**ILD-2020-A****Drawing I**

Tuesday 3:30-6:20

Fall semester: 2 credits

Instructor: T. Woodruff ([www.thomaswoodruff.com](http://www.thomaswoodruff.com))

Limited to 15 students

This course 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 course 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-B****Drawing I**

Tuesday 6:00-8:50

Fall semester: 2 credits

Instructor: TBA

This course will cover the fundamentals of drawing for illustration. Topics will include: figure drawing, perspective, tone and composition, with a emphasis on experimentation and media.

**ILD-2020-C****Drawing I**

Wednesday 9:00-11:50

Fall semester: 2 credits

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 course for serious students who are interested in improving their approach to the figure.



**ILD-2020-D****Drawing I**

Wednesday 9:00-11:50

Fall semester: 2 credits

Instructor: R. Vecchio ([www.riccardovecchio.com](http://www.riccardovecchio.com))

This drawing course 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 I**

Wednesday 12:00-2:50

Fall semester: 2 credits

Instructor: N. Ascencios ([www.ascencios.com](http://www.ascencios.com))

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 I**

Thursday 12:00-2:50

Fall semester: 2 credits

Instructor: J. Tamaki ([www.jilliantamaki.com](http://www.jilliantamaki.com))

See ILD-2020-F for course description.

**ILD-2020-G****Drawing I**

Thursday 3:00-5:50

Fall semester: 2 credits

Instructor: J. Rosen ([www.jrosen.org](http://www.jrosen.org))

Using nude and clothed models, this course will introduce the encyclopedic vocabulary of the figure to help students build a foundation of visual fluency. Composition, lighting, anatomical structure, texture, memory and personal style will all come into play. Examples of historical and contemporary figure drawings will be shown. Props (and sometimes costumes) will be part of the mix. This course will be demanding and, ultimately, rewarding.

**ILD-2020-H****Drawing I**

Thursday 3:00-5:50

Fall semester: 2 credits

Instructor: T. Louie ([www.travislouie.com](http://www.travislouie.com))

Geared toward building drawing skills—for commercial illustration or more personal artworks—this course will begin with an emphasis on contour drawing of the human figure with short poses. From there, tonal value will be explored and students will progress to longer poses from the model. Breaking bad drawing habits and how to successfully draw common anatomical trouble spots for artists, such as hands and feet, will be addressed. A final drawing project will be worked and reworked over the last five weeks. The goal of the course is to achieve a better understanding of how to see and measure spatial relationships while drawing from the model.

**ILD-2025****Drawing II**

Spring semester: 2 credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-2020 for course description.

Course #	Day	Time	Instructor
ILD-2025-A	Tu	3:30-6:20	T. Woodruff
ILD-2025-B	Tu	6:00-8:50	TBA
ILD-2025-C	W	9:00-11:50	J. Ruggeri
ILD-2025-D	W	9:00-11:50	R. Vecchio
ILD-2025-E	W	12:00-2:50	N. Ascencios
ILD-2025-F	Th	12:00-2:50	J. Tamaki
ILD-2025-G	Th	3:00-5:50	J. Rosen
ILD-2025-H	Th	3:00-5:50	T. Louie

**ILD-2040****History of Illustration**

One semester: 3 credits

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 affect 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	Instructor(s)	Semester
ILD-2040-A	M	12:00-2:50	T. Fasolino, M.J. Vath	fall
ILD-2040-B	M	6:00-8:50	J. Chung, T. Fasolino	fall
ILD-2040-C	W	3:00-5:50	J. Chung, T. Fasolino	fall
ILD-2040-D	M	12:00-2:50	T. Fasolino, M.J. Vath	spring
ILD-2040-E	M	6:00-8:50	J. Chung, T. Fasolino	spring
ILD-2040-F	W	3:00-5:50	J. Chung, T. Fasolino	spring

**CID-2040****History of Cartooning**

Wednesday 6:00-8:50

One semester: 3 credits

Instructor: J. Cavalieri ([www.blogalieri.blogspot.com](http://www.blogalieri.blogspot.com))

The focus of this course will be a 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.

Course #	Semester
CID-2040-A	fall
CID-2040-B	spring

**CID-2050****Storytelling I**

Fall semester: 2 credits

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-C, Painting/Illustration I.*

Course #	Day	Time	Instructor(s)
ILD-2010-C	M	3:00-5:50	J. Moriarty
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-E	Th	3:00-5:50	S. Tobocman

**ILD-2010-C****Painting/Illustration I**

Monday 3:00-5:50

Fall semester: 2 credits

Instructor: J. Moriarty

This course will address some of the most challenging aspects of storytelling and painting. Students will be encouraged to “see from the inside-out” to create atmospheric, full-color stories from places deep within their souls. Multiple canvases, ordered carefully, will blur the distinctions among fine art, illustration and comic art.

**CID-2050-A****Storytelling I: Foundations of Comics Narrative**

Tuesday 12:00-2:50

Fall semester: 2 credits

Instructors: J. Abel, M. Madden ([www.jessicaabel.com](http://www.jessicaabel.com)) ([www.mattmadden.com](http://www.mattmadden.com))

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. *Note: No midway entry.*

**CID-2050-B****Storytelling I: Artist's Books**

Tuesday 3:00-5:50

Fall semester: 2 credits

Instructor: F. Jetter ([www.fj.net](http://www.fj.net))

In this course, stories will be told in pictures, with or without words. One project 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 I: Comics Narrative**

Tuesday 3:00-5:50

Fall semester: 2 credits

Instructor: G. Panter ([www.garypanter.com](http://www.garypanter.com))

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 knowledge and comfort with traditional tools and techniques for getting ideas onto paper will be emphasized.

**CID-2050-D****Storytelling I**

Thursday 6:00-8:50

Fall semester: 2 credits

Instructor: J. Cavalieri ([www.blogalieri.blogspot.com](http://www.blogalieri.blogspot.com))

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-2050-E****Storytelling I: Comics from Real Life**

Thursday 3:00-5:50

Fall semester: 2 credits

Instructor: S. Tobocman

The most significant development in comics over the last 30 years has been the emergence of graphic novels based on real life. This trend is exemplified by the works of Art Spiegelman, Harvey Pekar, Joe Sacco, Eric Drooker, Julie Doucet, Will Eisner and Alison Bechdel. In this course we will examine the complex relationship between realism and cartooning. How does an artist research an existing situation and transform it into an exciting story? What is the role of exaggeration and metaphor? Plot and character development? Students will do a number of short pieces, progressing toward a longer piece, which will be put out as a self-published comic book.

**CID-2055****Storytelling II**

Spring semester: 2 credits

This is the second part of a two-semester course. Please see the corresponding section of CID-2050 for course description. *Note: Students with more of an interest in coloristic, compositional and stylistic development and less emphasis on storytelling may take ILD-2015-C, Painting/Illustration II.*

Course #	Day	Time	Instructor(s)
ILD-2015-C	M	3:00-5:50	J. Moriarty
CID-2055-A	Tu	12:00-2:50	J. Abel, M. Madden
CID-2055-B	Tu	3:00-5:50	F. Jetter
CID-2055-C	Tu	3:00-5:50	G. Panter
CID-2055-D	Th	6:00-8:50	J. Cavalieri
CID-2055-E	Th	3:00-5:50	S. Tobocman

**CID-2070****Drawing for Cartoonists I**

Fall semester: 2 credits

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	M	3:00-5:50	P. Jimenez
CID-2070-B	Tu	12:00-2:50	N. DeCastro
CID-2070-C	Tu	6:00-8:50	J. Little

**CID-2070-A****Drawing for Cartoonists I**

Monday 3:00-5:50

Fall semester: 2 credits

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 course 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.

**CID-2070-B****Drawing for Cartoonists I: Practical Perspective**

Tuesday 12:00-2:50

Fall semester: 2 credits

Instructor: N. DeCastro ([www.spiderwebart.com](http://www.spiderwebart.com))

Designed to teach formulas that offer an understanding of various common forms drawn by the working cartoonist, this course will begin by introducing students to basic drawing conventions for depicting people and objects such as the male and female figure, heads, hands, feet, and clothing and drapery without any reference. Students can incorporate this system into their personal styles and, more importantly, use this system to self-diagnose any errors in their work. Placing figures and objects into complex and realistic three-dimensional scenarios will be covered. Formula models will gradually evolve into more complex formulas that demonstrate many nuances of the human form and how it moves. The second semester will address page layout, lighting the figure, inking techniques and adapting formulas to different styles and cartooning formats.

**CID-2070-C****Drawing for Cartoonists I**

Tuesday 6:00-8:50

Fall semester: 2 credits

Instructor: J. Little ([www.beecomix.com](http://www.beecomix.com))

The three basic modes of drawing—observed, remembered and imagined—will be explored in this course by drawing from the live model, by building memory and using it to construct characters, and by using our imaginations to brainstorm raw ideas. Group critique will help students develop a critical eye and discursive vocabulary. Weekly lectures will impart technical information, which will be complemented by reading assignments. Our primary focus will be on drawing people, but we'll learn how to draw what's in the background as well. Traditional cartooning tools and materials will be used. Students will leave the course with some seriously beefed-up penciling chops.

**CID-2075****Drawing for Cartoonists II**

Spring semester: 2 credits

This is the second part of a two-semester course. Please see the corresponding section of CID-2070 for course description.

Course #	Day	Time	Instructor
CID-2075-A	M	3:00-5:50	P. Jimenez
CID-2075-B	Tu	12:00-2:50	N. DeCastro
CID-2075-C	Tu	6:00-8:50	J. Little

**ILD-2104****Hand Lettering**

Friday 3:00-5:50

One semester: 2 credits

Instructor: A. Bloch ([www.anthonymbloch.com](http://www.anthonymbloch.com))

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 3:00-5:50

One semester: 2 credits

Instructor: M. Madden ([www.mattmadden.com](http://www.mattmadden.com))

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” course. 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 12:00-2:50

One semester: 2 credits

Instructor: S. Weber ([www.sampaints.com](http://www.sampaints.com))

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

**ILD-2122****Watercolor Techniques**

Thursday 9:00-11:50

One semester: 2 credits

Instructor: D. Soman

Watercolor is a beautiful, versatile and demanding medium. This course 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 #	Semester
ILD-2122-A	fall
ILD-2122-C	spring

**ILD-2122****Watercolor Techniques**

Thursday 9:00-11:50

One semester: 2 credits

Instructor: R. Marten ([www.ruthmarten.com](http://www.ruthmarten.com))

Using water-based media, this course will help each student think outside of his or her comfort level, and explore ambitions and exciting projects beyond the safe “watercolor picture.” Invention, manipulation and placing our artworks in the world will be stressed in this course, and stretching your imagination will be the key.

Course #	Semester
ILD-2122-B	fall
ILD-2122-D	spring

**ILD-2126****The Gouache Experience**

Tuesday 3:00-5:50

One semester: 2 credits

Instructor: J. Parks ([www.johnaparks.com](http://www.johnaparks.com))

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-2131****Pastel Techniques**

Friday 9:00-11:50

One semester: 2 credits

Instructor: M. Zalopany ([www.michelezalopany.com](http://www.michelezalopany.com))

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-2136****Figurative Sculpture**

Friday 12:00-2:50

One semester: 2 credits

Instructor: M. Combs ([www.combssculpture.com](http://www.combssculpture.com))

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: \$225

Instructor: B. Waldman ([www.brucewaldman.com](http://www.brucewaldman.com))

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: J. Wilde ([www.judithwilde.com](http://www.judithwilde.com))

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**

Thursday 12:00-2:50

One semester: 2 credits

Lab fee: \$250

Instructor: A. Pearlman ([www.andypearlman.info](http://www.andypearlman.info))

With the changeover to digital prepress, most cartoon publications are now colored on the computer. This course 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

**ILD-2151****Acrylic Painting**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: T. Hebert ([www.toddhebert.com](http://www.toddhebert.com))

Often considered the bastard sibling of oil and watercolor, acrylic painting is both a challenging and a frequently misunderstood medium. This course will cover what this unique medium does best and what it does not want to do. The characteristics of different pigments, different finishes, mediums and application techniques will be demonstrated and explored.

Course #	Semester
ILD-2151-A	fall
ILD-2151-B	spring

**HHD-2990-R through HHD-2990-R6****Western Civilization I**

Fall semester: 3 credits

This course provides a 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 movements 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; Hobbes; Descartes; Locke; Voltaire; Kant; Mill; Marx; Nietzsche; Freud; Heisenberg; Einstein. *Note: Priority registration will be given to sophomore illustration and cartooning majors.*

Course #	Day	Time	Instructor
HHD-2990-R	Tu	3:00-5:50	C. Skutsch
HHD-2990-R1	W	3:00-5:50	C. Skutsch
HHD-2990-R2	Th	12:00-2:50	W. Rednour
HHD-2990-R3	Th	6:00-8:50	W. Rednour
HHD-2990-R4	F	9:00-11:50	G. Ouwendijk
HHD-2990-R5	F	12:00-2:50	G. Ouwendijk
HHD-2990-R6	F	3:00-5:50	H. Kirkland

**HHD-2995-R through HHD-2995-R6****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: Priority registration will be given to sophomore illustration and cartooning majors. Midyear entry with instructor's permission.*

Course #	Day	Time	Instructor
HHD-2995-R	Tu	3:00-5:50	C. Skutsch
HHD-2995-R1	W	3:00-5:50	C. Skutsch
HHD-2995-R2	Th	12:00-2:50	W. Rednour
HHD-2995-R3	Th	6:00-8:50	W. Rednour
HHD-2995-R4	F	9:00-11:50	G. Ouwendijk
HHD-2995-R5	F	12:00-2:50	G. Ouwendijk
HHD-2995-R6	F	3:00-5:50	H. Kirkland

**ILD-3010****Pictorial Problems I: Illustration**

Fall semester: 3 credits

Students will 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 will be produced by 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. *Note: Pictorial Problems I and II and Culture Survey I and II are courses that cover related theme-based material for third-year projects. Since the theme changes each year, none of these courses can be repeated the following year. Therefore, failure in any of these courses will require enrolling in summer courses and might require repeating all four courses in the following year. Open to junior illustration majors only.*

Course #	Day	Time	Instructor(s)
ILD-3010-A	M	9:00-11:50	S. Savage
ILD-3010-B	Tu	9:00-11:50	P. Fiore
ILD-3010-C	Tu	12:00-2:50	T. Woodruff
ILD-3010-D	W	12:00-2:50	T. Fasolino
ILD-3010-E	W	3:00-5:50	F. Jetter
ILD-3010-F	Th	12:00-2:50	C. Griesbach, S. Martucci
ILD-3010-G	Th	3:00-5:50	D. Soman
ILD-3010-H	Th	3:00-5:50	J. Chung

**ILD-3010-A****Pictorial Problems I: Illustration**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: S. Savage ([www.stephensavage.net](http://www.stephensavage.net))

What makes pictures function successfully in a verbal context? This course will help to 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. Storytelling and diverse media will be covered. *Note: Open to illustration majors only.*

**ILD-3010-B****Pictorial Problems I: Illustration**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: P. Fiore ([www.peterfiore.com](http://www.peterfiore.com))

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 majors only.*

**ILD-3010-C****Pictorial Problems I: Illustration**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Woodruff ([www.thomaswoodruff.com](http://www.thomaswoodruff.com))

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 course, 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 majors only.*

**ILD-3010-D****Pictorial Problems I: Illustration**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: T. Fasolino ([www.newborngroup.com](http://www.newborngroup.com))

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 majors only.*

**ILD-3010-E****Pictorial Problems I: Illustration**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: F. Jetter ([www.fj.net](http://www.fj.net))

Students will work to make images that are intriguing and forceful, and 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 majors only.*

**ILD-3010-F****Pictorial Problems I: Illustration**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructors: C. Griesbach, S. Martucci ([www.cherylgriesbach.com](http://www.cherylgriesbach.com))

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 majors only.*

**ILD-3010-G****Pictorial Problems I: Illustration**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Soman

Success in illustration today is not solely based upon technical and conceptual mastery, but also upon what you, uniquely, do with it. The aim of this course is to help bring out who you are as an artist. Thus, the focus will be to develop a portfolio that showcases each student's artistic sensibility. Work will be done both in and out of class, beginning with shorter assignments, and then focusing on the junior-year thesis, with the goal of using it as a vehicle toward intelligent, artistic self-expression. Students may work in any medium; emphasis is on using classical, figurative techniques to create contemporary illustrations. *Note: Open to junior illustration majors only.*

**ILD-3010-H****Pictorial Problems I: Illustration**

Thursday 3:00-5:50

Fall semester: 3 credits

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 create successful, finished illustration. We will look at many career avenues for your work and find inspiration from guest lectures, field trips and show-and-tell.

**ILD-3015****Pictorial Problems II: Illustration**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-3010 for course description.

Course #	Day	Time	Instructor(s)
ILD-3015-A	M	9:00-11:50	S. Savage
ILD-3015-B	Tu	9:00-11:50	P. Fiore
ILD-3015-C	Tu	12:00-2:50	T. Woodruff
ILD-3015-D	W	12:00-2:50	T. Fasolino
ILD-3015-E	W	3:00-5:50	F. Jetter
ILD-3015-F	Th	12:00-2:50	C. Griesbach, S. Martucci
ILD-3015-G	Th	3:00-5:50	D. Soman
ILD-3015-H	Th	3:00-5:50	J. Chung

**CID-3010****Pictorial Problems I: Cartooning**

Fall semester: 3 credits

Students will 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 graphic novella will be produced by 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: Pictorial Problems I and II and Culture Survey I and II are courses that cover related theme-based material for third-year projects. Since the theme changes each year, none of these courses can be repeated the following year. Therefore, failure in any of these courses will require enrolling in summer courses and might require repeating all four courses in the following year. Open to junior cartooning students only.*

Course #	Day	Time	Instructor
CID-3010-A	M	12:00-2:50	J. Abel
CID-3010-B	M	12:00-2:50	P. Kuper
CID-3010-B	M	3:00-5:50	TBA
CID-3010-C	Tu	9:00-11:50	K. Mayerson
CID-3010-D	W	12:00-2:50	N. Bertozzi
CID-3010-E	Th	6:00-8:50	S. Tobocman

**CID-3010-A****Pictorial Problems I: Cartooning**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Abel ([www.jessicaabel.com](http://www.jessicaabel.com))

This course will begin with a series of explorations designed to highlight various aspects of creating comics, 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 each student's individual verbal and pictorial "voice." Professional practices will be taught and followed. *Note: Open to junior cartooning majors only.*

**CID-3010-B****Pictorial Problems I: Cartooning—Mental Pictures**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: P. Kuper ([www.peterkuper.com](http://www.peterkuper.com))

How do you develop great visual ideas? This course will help you build a solid foundation and arm you with the mental tools for successful picture-making. Students will expand their visual literacy and dissect the language of symbols and clichés. Through focused assignments, you will hone your conceptual skills and pictorial problem-solving abilities as they apply to actual jobs from illustrations to sequential art. Through weekly presentations, we will explore the history of conceptual illustration and visual storytelling in all media and their unique ability to capture both the eye and the mind. *Note: Open to junior cartooning majors only.*

**CID-3010-C****Pictorial Problems I: Cartooning**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: TBA

Emphasizing the thinking and problem solving that is inherent in creating a work of sequential art, as well as the crafting of storytelling technique and the discipline, intelligence, rigor and passion it takes to complete a serious and dedicated project, this course examines the possibilities of creating work from given parameters. We'll begin by expanding our toolbox of ideas and strategies. We'll explore the poles of drama and poetry, encouraging the practice of both toward the gradual development of a long piece of work based upon the third-year illustration and cartooning theme. The course will examine the mechanics and tools of all types of storytelling from theater to film to radio to opera. Exercises will focus on organic generation of narrative and imagery and will integrate nontraditional systems of story development as well as traditional cartooning techniques with the goal of honing the narrative, imaginative and visual reflexes. 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 cartooning majors only.*

**CID-3010-D****Pictorial Problems I: Cartooning**

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: K. Mayerson ([www.keithmayerson.com](http://www.keithmayerson.com))

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 cartooning majors only.*

**CID-3010-E****Pictorial Problems I: Cartooning**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: N. Bertozzi ([www.nickbertozzi.com](http://www.nickbertozzi.com))

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 who 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. Open to junior cartooning majors only.*

**CID-3010-F****Pictorial Problems I: Cartooning**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: S. Tobocman ([www.sethtobocman.com](http://www.sethtobocman.com))

We will examine comic-book artists, illustrators, cartoonists, printmakers, painters, filmmakers, playwrights, journalists and science-fiction writers throughout history who have used their craft to comment on the issues of their day. Then methods in which to apply these tactics to our own times will be explored. What is the relationship between real life and the two-dimensional universe of the comic-book page? How can we use historical research, interviews, autobiography, life studies and photographic reference to bring realism to our drawing and writing? How can we use fantasy and symbolism to comment on the world around us? How can we use collage to expose the lies of our culture? While developing your own style and voice, we will uncover the answers to these questions. *Note: Open to junior cartooning majors only.*

**CID-3015****Pictorial Problems II: Cartooning**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of CID-3010 for course description.

Course #	Day	Time	Instructor
CID-3015-A	M	12:00-2:50	J. Abel
CID-3015-B	M	12:00-2:50	P. Kuper
CID-3015-C	M	3:00-5:50	TBA
CID-3015-D	Tu	9:00-11:50	K. Mayerson
CID-3015-E	W	12:00-2:50	N. Bertozzi
CID-3015-F	Th	6:00-8:50	S. Tobocman

**HPD-3050****Culture Survey I**

Fall semester: 3 humanities and sciences credits

Taught in conjunction with ILD-3010, Pictorial Problems I: Illustration, and CID-3010, Pictorial Problems I: Cartooning, this 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 requirement. *Note: Pictorial Problems I and II and Culture Survey I and II are courses that cover related theme-based material for third-year projects. Since the theme changes each year, none of these courses can be repeated the following year. Therefore, failure in any of these courses will require enrolling in summer courses and might require repeating all four courses in the following year. Open to third-year illustration and cartooning majors only.*

Course #	Day	Time	Instructor
HPD-3050-A	Tu	12:00-2:50	M. Palmeri
HPD-3050-B	Tu	3:00-5:50	M. Denton
HPD-3050-C	Th	3:00-5:50	V. Benedetto
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-3015, Pictorial Problems II: Illustration, and CID-3015, Pictorial Problems II: Cartooning, this course will showcase reading lists, film screenings and slide lectures exploring a given exhibition theme. This course must be taken simultaneously with ILD-3015 or CID-3015 to fulfill the third-year requirement. *Note: Pictorial Problems I and II and Culture Survey I and II are courses that cover related theme-based material for third-year projects. Since the theme changes each year, none of these courses can be repeated the following year. Therefore, failure in any of these courses will require enrolling in summer courses and might require repeating all four courses in the following year. Open to third-year illustration and cartooning majors only.*

Course #	Day	Time	Instructor
HPD-3055-A	Tu	12:00-2:50	M. Palmeri
HPD-3055-B	Tu	3:00-5:50	M. Denton
HPD-3055-C	Th	3:00-5:50	V. Benedetto
HPD-3055-D	F	9:00-11:50	D. King
HPD-3055-E	F	12:00-2:50	A. Cooks

**ILD-4010****Illustration Portfolio I**

Fall semester: 3 credits

In the senior year, students will 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. At least 12 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 and *Cartooning* magazine. Please refer to the individual course descriptions that follow. *Note: CID-4020-B and CID-4025-B, Cartooning Portfolio I and II, are open to illustration majors.*

Course #	Day	Time	Instructor(s)
ILD-4010-A	M	12:00-2:50	C. Buzelli
ILD-4010-B	M	3:00-5:50	S. Brodner
ILD-4010-C	M	6:00-8:50	Y. Shimizu, T. Woodruff
ILD-4010-D	W	12:00-2:50	F. Jetter
ILD-4010-E	W	3:00-5:50	T. Hanuka
ILD-4010-F	Th	12:00-2:50	J. Rosen
ILD-4010-G	F	9:00-11:50	M. Mattelson

**ILD-4010-A****Illustration Portfolio I**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: C. Buzelli ([www.chrisbuzelli.com](http://www.chrisbuzelli.com))

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, and explore methods of marketing and self-promotion.

**ILD-4010-B****Illustration Portfolio I: Extreme Visual Language—Troubleshooting the Big and Small Stuff All the Way to the Finish**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: S. Brodner ([www.stevebrodner.com](http://www.stevebrodner.com))

Picture-making is always dangerous. The elements of your image conspire against your composition...even as you sleep! Steve Brodner demystifies the process. After three decades in narrative art he says he “laughs at trouble,” teaches you how to stop letting the demons of your picture push you around and puts you back in control. The course also features lectures on extreme examples of artists most effectively using narrative visual language.

**ILD-4010-C****Illustration Portfolio I**

Monday 6:00-8:50

Fall semester: 3 credits

Instructors: Y. Shimizu, T. Woodruff ([www.yukoart.com](http://www.yukoart.com)) ([www.thomaswoodruff.com](http://www.thomaswoodruff.com))

Many illustrators in their last year of study begin to think that they must be able to do every job that may come their way. This concept can create a scattered looking portfolio, which lacks a point of view. This course will help the artist to define himself or herself at this particular moment—what drives and interests each of them artistically, and how to develop a body of work predicated on intense interests and strengths. Career opportunities in illustration and fine art areas will also be discussed.

**ILD-4010-D****Illustration Portfolio I: The Memorable Idea-Oriented Portfolio**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: F. Jetter ([www.fj.net](http://www.fj.net))

Trendy, superficial work that takes no chances will be frowned upon in this course. 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-E****Illustration Portfolio I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Hanuka ([www.thanuka.com](http://www.thanuka.com))

With emphasis on the mechanics behind visual narratives and how to make them matter, students will work through a variety of text-based projects. Single frame storytelling through the use of color and composition will be discussed. Aiming for the right balance between personal interpretation and the need to communicate, each student will develop an industry standard portfolio creating the type of work he or she hopes to attract.

**ILD-4010-F****Illustration Portfolio I**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Rosen ([www.jrosen.org](http://www.jrosen.org))

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.

**ILD-4010-G****Illustration Portfolio I**

Friday 9:00-11:50

Fall semester: 3 credits

Instructor: M. Mattelson ([www.fineartportrait.com](http://www.fineartportrait.com))

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.

**ILD-4015****Illustration Portfolio II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of ILD-4010 for course description.

Course #	Day	Time	Instructor(s)
ILD-4015-A	M	12:00-2:50	C. Buzelli
ILD-4015-B	M	3:00-5:50	S. Brodner
ILD-4015-C	M	6:00-8:50	Y. Shimizu, T. Woodruff
ILD-4015-D	W	12:00-2:50	F. Jetter
ILD-4015-E	W	3:00-5:50	T. Hanuka
ILD-4015-F	Th	12:00-2:50	J. Rosen
ILD-4015-G	F	9:00-11:50	M. Mattelson

**CID-4020****Cartooning Portfolio I**

Fall semester: 3 credits

In the senior year, students will 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. At least 12 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 and *Cartooning* magazine. Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor(s)
CID-4020-A	M	3:00-5:50	G. Panter
CID-4020-B	Tu	3:00-5:50	K. Mayerson
CID-4020-C	W	3:00-5:50	D. Mazzucchelli
CID-4020-D	Th	12:00-2:50	K. Jansen, C. Potts

**CID-4020-A****Cartooning Portfolio I**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: G. Panter ([www.garypanter.com](http://www.garypanter.com))

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 I**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: K. Mayerson ([www.keithmayerson.com](http://www.keithmayerson.com))

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 course, 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.

**CID-4020-C****Cartooning Portfolio I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: D. Mazzucchelli

Why do you want to make comics? What kind of comics do you want to make? The comic-book form can be a highly expressive medium for storytelling. This course will help you explore and understand the inherent strengths of the medium, as well as allow you to test its limits. The first semester will consist of assignments and challenges designed to hone your particular interests and direction. During the second semester, you will develop a single project of your own that can also serve as a portfolio. The focus of this course is on storytelling: how to use the language of comics to find your unique narrative voice.

**CID-4020-D****Cartooning Portfolio I**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructors: K. Jansen, C. Potts ([www.carlpotts.com](http://www.carlpotts.com))

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, advertising or animation industry, will be thoroughly discussed, and with hard work and focus, personal aspirations can be met.

**CID-4025****Cartooning Portfolio II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of CID-4020 for course description.

Course #	Day	Time	Instructor(s)
CID-4025-A	M	3:00-5:50	G. Panter
CID-4025-B	Tu	3:00-5:50	K. Mayerson
CID-4025-C	W	3:00-5:50	D. Mazzucchelli
CID-4025-D	Th	12:00-2:50	K. Jansen, C. Potts

**ILD-4030 / ILD-4035****Senior Series**

Two semesters: 1.5 credits each section

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 different seven-week sections each semester. Please refer to the individual course descriptions that follow. *Note: These courses cannot be repeated.*

**ILD-4030 / ILD-4035****Senior Series: Advanced Digital Coloring and Rendering**

Tuesday 3:00-5:50

One semester: 1.5 credits

Lab fee: \$250

Instructor: M. Javins

This is the final step in having your comic truly come to life. This course will explore advanced computer techniques that will give your artwork a more refined look, enhanced atmosphere and visual power. *Note: Though offered in both the fall and spring semesters, this course can only be taken once. This course cannot be repeated.*

Course #	Semester
ILD-4030-A1	fall, first 7 weeks (begins 9/6)
ILD-4030-A2	fall, second 7 weeks (begins 10/25)
ILD-4035-A3	spring, first 7 weeks (begins 1/10)
ILD-4035-A4	spring, second 7 weeks (begins 2/28)



**ILD-4030****Senior Series: Culture and Cartooning**

Tuesday 6:00-8:50

Fall semester: 1.5 credits

Instructor: J. Cavalieri (www.blogalieri.blogspot.com)

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 course 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.

*Note: This course cannot be repeated.*

**Course # Semester**

ILD-4030-B1 fall, first 7 weeks (begins 9/6)

ILD-4030-B2 fall, second 7 weeks (begins 10/25)

**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, such as Maurice Sendak, Edward Gorey, David Hockney, Red Grooms; as well as the Soviet artists of the 1910s and 1920s; and surrealists such as Giorgio di Chirico, Jean Cocteau, among 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.

*Note: This course cannot be repeated.*

**Course # Semester**

ILD-4030-C1 fall, first 7 weeks (begins 9/7)

ILD-4030-C2 fall, second 7 weeks (begins 10/26)

**ILD-4030 / ILD-4035****Senior Series: Big Bad World Cartooning**

Wednesday 6:00-8:50

One semester: 1.5 credits

Instructor: D. Nadal

This course is designed for seniors in cartooning to get ready for the professional world of cartooning. The goal is to help students clarify career objectives. We will address how to package and promote your work, contracts, copyright laws, freelance taxation and client invoicing, agents, and more. Guest lecturers will offer their professional advice. *Note: Though offered in both the fall and spring semesters, this course can only be taken once. In addition, students enrolled in this course cannot take ILD-4030-E1, ILD-4030-E2, ILD-4035-E3 or ILD-4035-E4, Senior Series: Big Bad World Illustration, as one of the other required senior series courses. This course cannot be repeated.*

**Course # Semester**

ILD-4030-D1 fall, first 7 weeks (begins 9/7)

ILD-4030-D2 fall, second 7 weeks (begins 10/26)

ILD-4035-D3 spring, first 7 weeks (begins 1/11)

ILD-4035-D4 spring, second 7 weeks (begins 2/29)

**ILD-4030 / ILD-4035****Senior Series: Cold, Hard, Reality Illustration**

Wednesday 6:00-8:50

One semester: 1.5 credits

Instructor: M. Duzyj (www.mduzyj.com)

For illustration and cartooning students, the challenges that await them after graduation are numerous. From promotion to networking and the delivery of artwork, many facets of the professional workplace have changed dramatically in the last few years, leaving even established artists to wonder how they got pushed out of their industry or to complain that, "Things aren't what they used to be." Despite their moans (which you've probably heard), many artists are still out there making a living, and using the latest methods to target clients and dream jobs. It's not necessary to have great difficulty getting work after graduating, but commitment to quality work and the continuous improvement of your business will make a huge difference. This course will explore what you need to know to get started, and will also focus on effective strategies that will remain even when the industry (inevitably) changes again. *Note: Though offered in both the fall and*

*spring semesters, this course can only be taken once. In addition, students enrolled in this course cannot take ILD-4030-D1, ILD-4030-D2, ILD-4035-D3 or ILD-4035-D4, Senior Series: Big Bad World Cartooning, as one of the other required senior series courses. This course cannot be repeated.*

**Course # Semester**

ILD-4030-E1 fall, first 7 weeks (begins 9/7)

ILD-4030-E2 fall, second 7 weeks (begins 10/26)

ILD-4035-E3 spring, first 7 weeks (begins 1/11)

ILD-4035-E4 spring, second 7 weeks (begins 2/29)

**ILD-4030****Senior Series: Not for the Squeamish**

Wednesday 6:00-8:50

Fall semester: 1.5 credits

Instructor: J. Rosen (www.jrosen.org)

The fabric of the body: artists and anatomists. Your body: temple of the soul or soft machine? Serving as 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 lenses of history and aesthetics. Students are required to complete a project by the end of the course. *Note: This course cannot be repeated.*

**Course # Semester**

ILD-4030-F1 fall, first 7 weeks (begins 9/7)

ILD-4030-F2 fall, second 7 weeks (begins 10/26)

**ILD-4030****Senior Series: Influences of Newspaper Comic Strips**

Thursday 12:00-2:50

Fall semester: 1.5 credits

Instructor: J. Harris

American newspaper comic strips (and the comic books they eventually spawn) are simultaneously influenced by, and influential to, the events of the day. As the comic strip evolved, its format met the physical demands of the developing publishing industry, the technical advancements of black-and-white drawing techniques, and the public's never-ending need for daily entertainment and diversion. The goal of this course is for students to create a professional, unique and original comic-strip presentation, which will take into consideration the contributions of the most influential comic strips, the legal precedents set by their often avant-garde creators, and the distinctive featured characters, who reflected the attitudes of the very audiences they entertained. We will explore drawing approaches that are unique to the black-and-white, pen-and-ink medium demanded by the comic-strip format, as well as creative considerations reflected by today's society. *Note: This course cannot be repeated.*

**Course # Semester**

ILD-4030-G1 fall, first 7 weeks (begins 9/8)

ILD-4030-G2 fall, second 7 weeks (begins 10/27)

**ILD-4030 / ILD-4035****Senior Series: How to Storyboard a Movie**

Thursday 3:00-5:50

One semester: 1.5 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 dollying. 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. *Note: This course cannot be repeated.*

**Course # Semester**

ILD-4030-H1 fall, first 7 weeks (begins 9/8)

ILD-4030-H2 fall, second 7 weeks (begins 10/27)

ILD-4035-H3 spring, first 7 weeks (begins 1/12)

ILD-4035-H4 spring, second 7 weeks (begins 3/1)

**ILD-4030****Senior Series: Animé Wonderland**

Thursday 3:00-5:50

Fall semester: 1.5 credits

Instructor: K. Mayerson ([www.keithmayerson.com](http://www.keithmayerson.com))

In this course, 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. *Note: This course cannot be repeated.*

Course #	Semester
ILD-4030-J1	fall, first 7 weeks (begins 9/8)
ILD-4030-J2	fall, second 7 weeks (begins 10/27)

**ILD-4030 / ILD-4035****Senior Series: Type and Image**

Friday 12:00-2:50

One semester: 1.5 credits

Lab fee: \$250

Instructor: B. Smith ([www.brianesmith.net](http://www.brianesmith.net))

If the illustrator understands basic type design, he or she can create impressive visuals: posters, covers, promotional materials, websites. Often the pictorial and the typographic design are at aesthetic odds. This course will cover some design basics to help illustrators and cartoonists understand the relationship between type and image. *Note: This course cannot be repeated.*

Course #	Semester
ILD-4030-K1	fall, first 7 weeks (begins 9/9)
ILD-4030-K2	fall, second 7 weeks (begins 10/28)
ILD-4035-K3	spring, first 7 weeks (begins 1/13)
ILD-4035-K4	spring, second 7 weeks (begins 3/2)

**ILD-4030****Senior Series: Contemporary Figuration**

Friday 12:00-2:50

Fall semester: 1.5 credits

Instructor: M. Zalopany ([www.michelezalopany.com](http://www.michelezalopany.com))

This course 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. *Note: This course cannot be repeated.*

Course #	Semester
ILD-4030-L1	fall, first 7 weeks (begins 9/9)
ILD-4030-L2	fall, second 7 weeks (begins 10/28)

**ILD-4030****Senior Series: Experiments in Narrative**

Friday 3:00-5:50

Fall semester: 1.5 credits

Instructor: F. Jetter ([www.fj.net](http://www.fj.net))

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. *Note: This course cannot be repeated.*

Course #	Semester
ILD-4030-M1	fall, first 7 weeks (begins 9/9)
ILD-4030-M2	fall, second 7 weeks (begins 10/28)

**ILD-4035****Senior Series: Life Underground/Self-Publishing**

Tuesday 6:00-8:50

Spring semester: 1.5 credits

Instructor: J. Cavalieri ([www.blogalieri.blogspot.com](http://www.blogalieri.blogspot.com))

This course will delve into the constantly evolving, exciting developments in 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. Practical issues for the cartoonist such as basic contracts will be addressed. *Note: This course cannot be repeated.*

Course #	Semester
ILD-4035-N1	spring, first 7 weeks (begins 1/10)
ILD-4035-N2	spring, second 7 weeks (begins 2/28)

**ILD-4035****Senior Series: Laboratory for Moving Pictures—Adventures in Limited Animation**

Wednesday 6:00-8:50

Spring semester: 1.5 credits

Instructor: J. Rosen ([www.jrosen.org](http://www.jrosen.org))

This studio course will cover storyboard graphics, character development, experimental animation and animatics. We will perpetrate quick and dirty animation, using digital still cameras, Adobe Photoshop, paint, paper dolls, puppets, toy theater, collage and chalkboards—you name it. We will try to cram as much as we can into seven weeks. Work will be done in group and individual projects. Be ready to work for your fun. Familiarity with digital cameras, Photoshop and iMovie is suggested. *Note: Students must have a laptop and a digital camera. This course cannot be repeated.*

Course #	Semester
ILD-4035-P1	spring, first 7 weeks (begins 1/11)
ILD-4035-P2	spring, second 7 weeks (begins 2/29)

**ILD-4035****Senior Series: Art and Engagement**

Wednesday 6:00-8:50

Spring semester: 1.5 credits

Instructor: M. Manhattan ([www.mariamanhattan.com](http://www.mariamanhattan.com))

When an artist's work is influenced by the times and social situations in which one lives, powerful and memorable masterpieces may result—think Picasso's *Guernica*. This course will explore the work of artists who have created meaningful work by addressing the world around them with an emphasis on how this trend has gained momentum in recent years. Contemporary artists like Keith Haring, Kara Walker, Jean-Michel Basquiat, Vic Muniz, Barbara Kruger and the Guerrilla Girls will be part of the conversation. We will look at how this trend has been mirrored in music and film. This is an opportunity to create work rooted in personally engaging ideas.

Course #	Semester
ILD-4035-R1	spring, first 7 weeks (begins 1/11)
ILD-4035-R2	spring, second 7 weeks (begins 2/29)

**ILD-4035****Senior Series: SPOTS Before Your Eyes**

Thursday 3:00-5:50

Spring semester: 1.5 credits

Instructor: S. Savage ([www.stephensavage.net](http://www.stephensavage.net))

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 how 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. *Note: This course cannot be repeated.*

Course #	Semester
ILD-4035-S1	spring, first 7 weeks (begins 1/12)
ILD-4035-S2	spring, second 7 weeks (begins 3/1)

**ILD-4035****Senior Series: Alternatives to the Cinematic in Comics Narrative**

Thursday 6:00-8:50

Spring semester: 1.5 credits

Instructor: J. Little ([www.beecomix.com](http://www.beecomix.com))

Comics and cinema are arts that grew up together. In the process of doing so they have grown very much alike. While most comics drawn today are overwhelmingly cinematic, there is a separate lineage of comics that draw inspiration from theater, graphic design, diagrams, symbols, modern painting and video games. In this course, we will read these comics, discuss them, and make some of our own.

*Note: Open only to illustration and cartooning majors. This course cannot be repeated.*

Course #	Semester
ILD-4035-T1	spring, first 7 weeks (begins 1/12)
ILD-4035-T2	spring, second 7 weeks (begins 3/1)

**ILD-4035****Senior Series: The New Gallery World**

Friday 3:00-5:50

Spring semester: 1.5 credits

Instructor: T. Mensching ([www.tmdavy.com](http://www.tmdavy.com))

As the lines of high and low art begin to blur, many artists work both in the illustration and gallery market places. This course is designed to help you navigate the thorny maze of the "fine art" world. Gallery procedures, alternative exhibition spaces, studio grant programs, and other experimental exhibition venues will be discussed. Visits to galleries that are supportive of "illustrative" work will take place, as well as the basics of pricing and selling your original artwork. *Note: This course cannot be repeated.*

Course #	Semester
ILD-4035-V1	spring, first 7 weeks (begins 1/13)
ILD-4035-V2	spring, second 7 weeks (begins 3/2)

**ILD-4080****Basic Digital Portfolio**

Fall semester: no credit, 7 weeks

This course will help students to create a Web presence and digital portfolio.

How to properly scan and adjust images and files for publication will be examined.

The rudimentary aspects of blogging, design and digital programs necessary for all illustrators and cartoonists to compete in the 21st century will be covered. *Note: Students with advanced computer knowledge are exempt from this requirement.*

Course #	Day	Time	Instructor	Start Date
ILD-4080-A	M	9:00-11:50	S. Fleischmann	begins 9/12
ILD-4080-B	M	9:00-11:50	S. Fleischmann	begins 10/31
ILD-4080-A1	F	9:00-11:50	B. Bobkoff	begins 9/9
ILD-4080-B1	F	9:00-11:50	B. Bobkoff	begins 10/28

**ILD-4090****Intermediate Digital Portfolio**

Spring semester: no credit, 7 weeks

Instructor: B. Bobkoff

Design of a website is as important as the content and we will explore how to create a website and digital portfolio for creative and self-promotional purposes. Preparing files for site design using programs such as Adobe Photoshop and Illustrator will be covered. Blogging and the digital programs necessary for all illustrators and cartoonists to compete in the 21st century will be addressed. Prerequisite: A basic working knowledge of Adobe Photoshop and Illustrator and experience with navigating the Internet. *Note: Students with advanced computer knowledge are exempt from this requirement.*

Course #	Day	Time	Start Date
ILD-4090-A	M	9:00-11:50	begins 1/9
ILD-4090-B	M	9:00-11:50	begins 3/12
ILD-4090-A1	F	9:00-11:50	begins 1/13
ILD-4090-B1	F	9:00-11:50	begins 3/2

**ADVANCED ILLUSTRATION AND CARTOONING ELECTIVES FOR NO CREDIT****ILD-3328****Advanced Painting**

Monday 3:00-5:50

One semester: no credit

Instructor: G. Crane ([www.gregorycrane.com](http://www.gregorycrane.com))

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.

Course #	Semester
ILD-3328-A	fall
ILD-3328-B	spring

**ILD-3224****Advanced Drawing for Illustrators and Cartoonists**

Friday 3:00-5:50

One semester: no credit

Instructor: K. Mayerson ([www.keithmayerson.com](http://www.keithmayerson.com))

This course 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-4036****Cold, Hard, Reality Illustration II**

Wednesday 3:00-5:50

One semester: no credit

Instructor: M. Duzyj ([www.mduzyj.com](http://www.mduzyj.com))

This course will expand upon materials covered in ILD-4030/ILD-4035, Senior Series: Cold, Hard, Reality Illustration, and will ensure that you have a firm grasp of what it takes to be a successful illustrator or cartooning. The lessons will slant heavily toward refining your portfolio presentations, and will discuss all the small but vital habits that successful artists share. At least three guests artists or art directors will be brought in to critique your work and offer advice.

Course #	Semester
ILD-4036-A	fall
ILD-4036-B	spring

## ADVANCED ILLUSTRATION ELECTIVES

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

*Note: Courses are listed in numerical order.*

### 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 ([www.stephengaffney.net](http://www.stephengaffney.net))

This course is an advanced exploration of the surface of the human figure based on anatomical knowledge. We will explore 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-3316

#### Life Painting Workshop

Monday 9:00-2:50

One semester: 3 credits

Instructor: S. Assael ([www.stevenassael.com](http://www.stevenassael.com))

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
ILD-3316-A	fall
ILD-3316-B	spring

### ILD-3331

#### Illustrative Painting Workshop

Tuesday 12:00-2:50

One semester: 3 credits

Instructors: S. Ellis, E. White ([www.stevellis.com](http://www.stevellis.com)) ([www.ewhite.com](http://www.ewhite.com))

Today, many contemporary artists straddle the line between the commercial and fine art worlds, and galleries and collectors have become more accepting of figurative work that blurs these distinctions. The instructors are two artists who have had experience in both realms, and together they will share their expertise and breadth of knowledge. This course will strive to help students push their imagination to find a unique vision, with bi-weekly and semester-long assignments that

focus on an exploration of ideas and emotions using a personal vocabulary. Class time will consist of critique, open and/or structured drawing and painting, and technical instruction and demonstration. We will keep current with the New York art scene by visiting galleries, inviting guest speakers and discussing pertinent local events.

Course #	Semester
ILD-3331-A	fall
ILD-3331-B	spring

### ILD-3336

#### Classical Realist Life Painting Techniques

Thursday 9:00-2:50

One semester: 3 credits

Instructor: M. Mattelson ([www.fineartportrait.com](http://www.fineartportrait.com))

This curriculum is derived from the mindset and methodologies utilized by the great classical-realist painters. Working from the live model, you will learn how to portray the illusion of three-dimensional reality on a flat surface. You will discover how objective analysis of your subject will inform your decision-making and allow you to depict solid, structurally sound figures with startlingly lifelike color, bathed in light and surrounded by air.

Course #	Semester
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 ([www.peterfiore.com](http://www.peterfiore.com))

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. We will explore 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.

Course #	Semester
ILD-3341-A	fall
ILD-3341-B	spring

### ILD-3361

#### From Fantasy to Reality: Production/Concept Design

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: S. Migliotti

When one imagines a sumptuous story in a fabulous place, often the details are a bit fuzzy. This course will explore how to create concrete designs and plans of interior and exterior spaces that convey narrative content. Basic drafting and perspective techniques utilizing multiple angles, elevations, and prop details. Research skills will be developed by looking into the design of different historical periods. Projects will also include character and costume designs, and cover how to professionally present your ideas and plans to prospective clients and collaborators. The techniques learned can be applied to areas of stage, screen, animation and gaming.

Course #	Semester
ILD-3361-A	fall
ILD-3361-B	spring

**ILD-3409****The Fine Art of Illustration**

Tuesday 3:00-5:50

One semester: 3 credits

Instructors: J. Chung, C. Park

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 course 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 ([www.cherylgriesbach.com](http://www.cherylgriesbach.com))

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 and gouache to acrylic and oil—to best develop intriguing and suggestive images. Fantasy imagery can be a bold addition to your portfolio.

**ILD-3422****Designing Tattoos and Other Emblems**

Wednesday 6:00-8:50

One semester: 3 credits

Instructor: R. Gonzales ([www.regnyc.com](http://www.regnyc.com))

Designing images worn on the body is a complex process with rules different from ordinary two-dimensional design. This course will explore the historical traditions of tattoo imagery and deal with design principles necessary to create impressive "flash" work. These concepts could also be applied to other forms of fashion and industry. Visiting artists and field trips will be included.

<i>Course #</i>	<i>Semester</i>
ILD-3422-A	fall
ILD-3422-B	spring

**ILD-3432****Fashion Illustration and Beyond**

Thursday 12:00-2:50

One semester: 3 credits

Instructor: M. Chin ([www.marcoschin.com](http://www.marcoschin.com))

For students with an interest in fashion illustration and for illustrators with a fashionable flair, this course 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. Group 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: 3 credits

Instructor: J. Godwin

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**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: S. Camhy ([www.sherrycamhy.com](http://www.sherrycamhy.com))

This course will examine fundamental anatomical structures as they apply to drawing and painting the human 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-3446****Advanced Workshop: Collage Improv**

Monday 3:00-5:50

One semester: 3 credits

Instructor: S. Byram ([www.screwgunrecords.com/byram.php](http://www.screwgunrecords.com/byram.php))

This course will explore the relationship between visual and music, chaos and structure, creativity and time lines using collage and design. We will be creating imagery and designing the content for: a complete limited edition music package, posters and billboards, stage sets and installations, books of illustrated lyrics and elements for use in music videos. Prerequisite: A working knowledge of Adobe Photoshop and Illustrator.

<i>Course #</i>	<i>Semester</i>
ILD-3446-A	fall
ILD-3446-B	spring

**ILD-3448-A****Animals and Creatures in Illustration**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructors: C. Griesbach, S. Martucci ([www.cherylgriesbach.com](http://www.cherylgriesbach.com))

Are you bored with rendering the human figure? If you find yourself relating more to frogs, insects, jaguars, snakes and other beasts, 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. Projects will be worked on in class with supervision on concepts, use of different mediums and choosing reference sources supplemented with occasional field 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

One semester: 3 credits

Instructor: D. Giancola ([www.donatoarts.com](http://www.donatoarts.com))

This course will provide an in-depth exploration of the contemporary science fiction and fantasy marketplaces, from book cover illustration to film/animation concept design. Emphasis will be placed on figurative narration, draftsmanship and aesthetics of abstraction as generated through the traditional media of drawing and painting. Assignments will be based upon actual commercial commissions and constraints, leading the student through the sketch, reference, preliminary and finishing stages of a project. Imaginative development within these parameters will be stressed. Professionals from the top of the science fiction and fantasy genres will visit as guest lecturers.

<i>Course #</i>	<i>Semester</i>
ILD-3551-A	fall
ILD-3551-B	spring

**ILD-3563****Children's Book Illustration**

Thursday 12:00-2:50

One semester: 3 credits

Instructor: P. McCarty ([www.petermccarty.net](http://www.petermccarty.net))

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.

<i>Course #</i>	<i>Semester</i>
ILD-3563-A	fall
ILD-3563-B	spring

**ILD-3566-A****Children's Book Illustration I: For the Real World**

Thursday 12:00-2:50

Fall semester: 3 credits

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 course will focus primarily on one story (their own or someone else's), taking it from typewritten text to fully realized illustrations.

We 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 spring semester 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-3567-A****Children's Book Illustration II: For the Real World**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: D. Soman

This is the second part of a two-semester course. Please see ILD-3566 for course description.

**ILD-3631****Two Eyes, a Nose and a Mouth**

Monday 12:00-2:50

One semester: 3 credits

Instructor: S. Savage ([www.stephensavage.net](http://www.stephensavage.net))

Learning to capture a person's likeness is a skill to which many artists aspire. 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 influence the content of an image. We will 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.

<i>Course #</i>	<i>Semester</i>
ILD-3631-A	fall
ILD-3631-B	spring

**ILD-3648****Pop-Up: 3D Paper Engineering**

Monday 12:00-2:50

One semester: 3 credits

Instructor: T. Liu ([www.teenliu.com](http://www.teenliu.com))

Bring your illustrated ideas to life. Learn how to design and engineer a three-dimensional form of your work using paper as your surface and your tool. In this course, students will learn techniques and mechanisms to realize ideas from 2D to 3D. We will explore 3D paper engineering across all media—from the classic format of children's pop-up books to unique greeting cards and enlarged 3D sculptural art installations.

<i>Course #</i>	<i>Semester</i>
ILD-3648-A	fall
ILD-3648-B	spring

**FGD-3698****Printmaking: Silkscreen and the Artists' Book**

Thursday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: D. Sandlin ([www.davidsandlin.com](http://www.davidsandlin.com))

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 will be demonstrated, including Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available in the printshop.

<i>Course #</i>	<i>Semester</i>
FGD-3698-A	fall
FGD-3698-B	spring

**FGD-3798****Advanced Etching and Monoprint as Illustration**

Monday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: B. Waldman ([www.brucewaldman.com](http://www.brucewaldman.com))

This course is for students who already have a basic foundation in etching and monoprint techniques and want to take their skills to the next level. Advanced techniques such as three-plate color registration prints, transparent color roll-ups, viscosity printing, hand applied and blended surface color techniques, spit-biting, and a refinement of black-and-white techniques for line work, including hard ground, aquatint and soft ground will be covered. Prerequisite: FGD-2137, Etching and Monoprint as Illustration, or equivalent.

<i>Course #</i>	<i>Semester</i>
FGD-3798-A	fall
FGD-3798-B	spring

**FGD-3852****Printmaking: Silkscreen and the Graphic Image**

Thursday 2:00-6:50

One semester: 3 credits

Materials fee: \$225

Instructor: D. Sandlin ([www.davidsandlin.com](http://www.davidsandlin.com))

Silkscreen is ideal for making bold, iconic images. This course will cover all aspects of the silkscreen process, including making separations by hand and by computer and printing on various media. Students will learn how to use silkscreen as a tool for strengthening their image-making abilities and color sense.

<i>Course #</i>	<i>Semester</i>
FGD-3852-A	fall
FGD-3852-B	spring

**ILD-4201****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.*

<i>Course #</i>	<i>Semester</i>
ILD-4201-A	fall
ILD-4201-B	spring

**ILD-4206****Memory Drawing**

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 drawing from their head while someone else who can't copy as well may have no problems 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, you will learn how to be objective about the results.

<i>Course #</i>	<i>Semester</i>
ILD-4206-A	fall
ILD-4206-B	spring

**ILD-4301****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-4301-A	fall
ILD-4301-B	spring

**ILD-4322****Advanced Watercolor**

Thursday 12:00-2:50

One semester: 3 credits

Instructor: R. Marten ([www.ruthmarten.com](http://www.ruthmarten.com))

Using water-based media, this course will help each student think outside of his or her comfort level, and explore ambitions and exciting projects beyond the safe "watercolor picture." Invention, manipulation and placing our artworks in the world will be stressed in this course, and stretching your imagination will be the key.

<i>Course #</i>	<i>Semester</i>
ILD-4322-A	fall
ILD-4322-B	spring

**ILD-4311****Modern Illumination**

Tuesday 6:00-8:50

One semester: 3 credits

Instructor: D. Imperiale-Warner

During the Middle Ages, books were produced that drew widely from the use of symbolism and illustration to convey and support the meaning of the text, much like modern illustration. This course will focus on learning to use the materials and techniques of medieval illuminated manuscripts in a modern context. Students will learn to mix and use egg tempera, apply gold leaf and work on goatskin parchment. Some time will be devoted to looking at examples of manuscripts from Europe, Russia and Persia that were created in the Middle Ages, as well as contemporary examples of egg tempera. Individual research is a must. Initial course sessions are devoted to gilding and understanding the difficulties, limitations and beauty of egg tempera. The second part of the course is geared toward completion of a final project, which can range from re-creating elements of an illuminated manuscript to illustrations, cartoons or personal work. The course is recommended for students who have an attention to detail, excellent time management and patience with an extremely difficult medium. Knowledge of medieval illuminated manuscripts is not necessary. *Note: Materials used in this course are generally more expensive than common painting materials.*

<i>Course #</i>	<i>Semester</i>
ILD-4311-A	fall
ILD-4311-B	spring

**ILD-4342****Advanced Workshop: Digital**

Monday 12:00-2:50

One semester: 3 credits

Instructor: S. Ewalt ([www.ewaltimaging.com](http://www.ewaltimaging.com))

This 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 Adobe Photoshop and Illustrator. Prerequisite: A working knowledge of the Macintosh computer.

Course #	Semester
ILD-4342-A	fall
ILD-4342-B	spring

**ILD-4422****Advanced Workshop: Illustration**

Monday 9:00-11:50

One semester: 3 credits

Instructor: M. Odom ([www.melodom.com](http://www.melodom.com))

Artists have different aspects of their personality and private interests that serve as bits of color on their creative palette. Sometimes something that has been a quirk or even a fetish functions as the reason for an artist's choice of subject matter and/or technique, and sometimes a person's worst trait can end up being one of the best things that ever happened. This course will explore the technical and personal approaches to art and commerce and will attempt to direct students' creative energies toward careers that would make them the happiest.

Course #	Semester
ILD-4422-A	fall
ILD-4422-B	spring

**ILD-4999-A****Illustration Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

**ADVANCED CARTOONING ELECTIVES****SMD-2244-B****Flashtooning Animation with Flash**

Monday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: A. Pearlman ([www.andypearlman.info](http://www.andypearlman.info))

How to use Adobe 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-3361****From Fantasy to Reality: Production/Concept Design**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: S. Migliotti

When one imagines a sumptuous story in a fabulous place, often the details are a bit fuzzy. This course will explore how to create concrete designs and plans of interior and exterior spaces that convey narrative content. Basic drafting and perspective techniques utilizing multiple angles, elevations, and prop details. Research skills will be developed by looking into the design of different historical periods. Projects will also include character and costume designs, and cover how to professionally present your ideas and plans to prospective clients and collaborators. The techniques learned can be applied to areas of stage, screen, animation and gaming.

Course #	Semester
ILD-3361-A	fall
ILD-3361-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.

Course #	Semester
CID-3623-A	fall
CID-3623-B	spring

**FGD-3698****Printmaking: Silkscreen and the Artists' Book**

Thursday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: D. Sandlin ([www.davidsandlin.com](http://www.davidsandlin.com))

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 will be demonstrated, including Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available in the printshop.

Course #	Semester
FGD-3698-A	fall
FGD-3698-B	spring



**FGD-3798****Advanced Etching and Monoprint as Illustration**

Monday 9:00-1:50

One semester: 3 credits

Materials fee: \$225

Instructor: B. Waldman ([www.brucewaldman.com](http://www.brucewaldman.com))

This course is for students who already have a basic foundation in etching and monoprint techniques and want to take their skills to the next level. Advanced techniques such as three-plate color registration prints, transparent color roll-ups, viscosity printing, hand applied and blended surface color techniques, spit-bitting, and a refinement of black-and-white techniques for line work, including hard ground, aquatint and soft ground will be covered. Prerequisite: FGD-2137, Etching and Monoprint as Illustration, or equivalent.

**Course # Semester**

FGD-3798-A fall

FGD-3798-B spring

**FGD-3852-A****Printmaking: Silkscreen and the Graphic Image**

Thursday 2:00-6:50

Spring semester: 3 credits

Materials fee: \$225

Instructor: D. Sandlin ([www.davidsandlin.com](http://www.davidsandlin.com))

Silkscreen is ideal for making bold, iconic images. This course will cover all aspects of the silkscreen process, including making separations by hand, using a computer and printing on various media. Students will learn how to use silkscreen as a tool for strengthening their image-making abilities and color sense.

**CID-4103****Comic-Book Storytelling Workshop**

Wednesday 6:00-8:50

One semester: 3 credits

Instructor: N. Bertozzi ([www.nickbertozzi.com](http://www.nickbertozzi.com))

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.

**Course # Semester**

CID-4103-A fall

CID-4103-B spring

**CID-4201****Short-Form Comics**

Monday 3:00-5:50

One semester: 3 credits

Instructor: T. Motley ([www.tmotley.com](http://www.tmotley.com))

Any story, however sprawling it may seem, can be told in six or fewer comic panels. In this course, students will employ a full bag of tricks—expressive figure drawing, dynamic composition, stagecraft, verbal concision and narrative condensation—to create comic short stories of maximum impact. Challenges will include: adaptations and deformations of poetry and literature, developing visual metaphors, writing from logic and structure, and other techniques for coaxing personal truth from the back of your head onto the paper. Projects will be useful for comic strips, minicomics and anthologies.

**Course # Semester**

CID-4201-A fall

CID-4201-B spring

**CID-4251-A****Star Wars to Shrek: The Art of Writing Comics Based on Licensed Properties From Other Media**

Wednesday 9:00-11:50

Fall semester: 3 credits

Instructor: A. Kaplan ([www.ariekaplan.com](http://www.ariekaplan.com))

While comics and graphic novels are frequently used as the basis for blockbuster and independent films, there is also a thriving branch of comics that deals with translating movie, TV and video-game characters and universes into a comics format. Adapting characters from other media to comics, while preserving those characters' voices, is not an easily mastered art. In this course, we will explore the nuts and bolts of character and story development, using examples of various properties that have made the leap from film, TV, prose fiction and gaming to comics (*Buffy the Vampire Slayer*, *Star Wars*, *Bart Simpson* and *Gears of War*, among others). We will discuss what makes these characters tick, no matter what medium they appear in. The tricky process of adapting these characters to the printed page will be covered, with the goal of writing a six-page story, a 22-page story, and the outline for longer work (such as a mini-series or graphic novel), all based on an existing non-comics property. It's a challenge to have a mere six pages to tell a story featuring a character developed for a feature film. Students will discover how freeing and creatively rewarding it is to tell poignant, jewel-like short stories starring these characters. Finally, we will address every aspect of the writing process, from pitching the initial loglines, outlining and thumbnail sketches to scripting and revisions.

**CID-4252-A****Writers of the Arc: How to Craft Multi-Episode Stories**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Kaplan ([www.ariekaplan.com](http://www.ariekaplan.com))

To write a short story or a "done-in-one" 22-page comics story is entirely different from writing a mini-series or multi-episode story arc. Planning, outlining and studying of story structure are all part of the process. There are many narrative choices that a writer of a multi-episode arc can make, and it's easy to lose the story or the characters in the mix. Whatever the story's length, every chapter has to conform to the rules of structure. In this course, students will create their own characters and stories, and build multi-part story arcs around those stories. In the current climate, when story arcs are collected in trade paperback form after they are published as single issues, writers must ask themselves if they should write for the trade paperback, with each issue being part of a greater whole? Do they have the obligation to include potentially redundant exposition for the new readers? What if, midway through your work, an editor tells you to abandon the print version and transition into an online model (i.e., digital comics)? Writers have to be ready to reach whatever platform is used to access their comics. In addition to helping students navigate through the twists and turns of long-form stories, this course will address electronic storytelling: a brave new world of the comics industry today.

**CID-4271****Creating Comics for Kids**

Monday 6:00-8:50

One semester: 3 credits

Instructor: M. Newgarden ([www.laffpix.com](http://www.laffpix.com))

Comics (disguised as picture books, chapter books and graphic novels) is one of the hottest and fastest growing formats in the children's book industry today; crafting these kinds of comics is far from child's play. This course will explore basic techniques, creative strategies, history, subject matter and the practical requirements of making comics that kids (as well as parents, agents and editors) cannot resist. Guest lecturers such as children's book creators, cartoonists, editors, librarians and agents will complement studio work.

**Course # Semester**

CID-4271-A fall

CID-4271-B spring

**CID-4301****Graphic Storytelling**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: W. Simonson

Various approaches and techniques used to tell stories with words and pictures will be examined in this course. We will concentrate on delivery of information, page structure/composition and graphic unity across the story. Students will be expected to produce one page per week of their own story along with other specific assignments designed to foster greater familiarity with the graphic storytelling process.

<i>Course #</i>	<i>Semester</i>
CID-4301-A	fall
CID-4301-B	spring

**CID-4316****Design and Build Comics**

Monday 9:00-11:50

One semester: 3 credits

Instructor: L. Weinstein ([www.laurenweinstein.com](http://www.laurenweinstein.com))

This course takes an innovative approach to creating the ultimate piece of self-expression and promotion: the mini-comic. We'll challenge the boundaries of comic, commercial and fine art. Taking a historical approach, we'll look at design in a variety of media, including film, advertising and book arts for inspiration. From collage to digital arts, students will be encouraged to break out of traditional comics media. The finished project could be anything from a map, to a deck of cards, to a fake travel brochure. The end result will showcase your unique artistic vision.

<i>Course #</i>	<i>Semester</i>
CID-4316-A	fall
CID-4316-B	spring

**CID-4621****Artists One-Stop Humor Clinic**

Monday 3-5:50

One semester: 3 credits

Instructor: M. Newgarden ([www.laffpix.com](http://www.laffpix.com))

Funny or not funny? This deadly serious workshop will focus on the development, application and refinement of humor (and anti-humor) techniques in personal work. Humor analysis, lectures, brainstorming sessions, class trips and guest artists from various disciplines will be included. Media covered will include all forms of picture- and object-making, comics, storyboards and product design.

<i>Course #</i>	<i>Semester</i>
CID-4621-A	fall
CID-4621-B	spring

**CID-4632****Obstacle Course: Make Great Comics Using Rules, Constraints and Games**

Monday 12:00-2:50

One semester: 3 credits

Instructor: M. Madden ([www.mattmadden.com](http://www.mattmadden.com))

Can you make a comic where each panel only shows an extreme close-up of a hand? Or where the panel zooms in closer to a single object, or a comic that can be read from multiple directions? Many great works of art begin from these kinds of rules or constraints—including often willfully perverse ones. In this course, you will be challenged by a series of such oddball rules and, in wrestling with them, you will find that they will take your work—and ideas about creativity—in new directions. We'll do a bunch of short assignments and then choose a constraint as the basis of a final comic. Along the way, examples of creative constraint in film, literature, fine art and music will be discussed.

<i>Course #</i>	<i>Semester</i>
CID-4632-A	fall
CID-4632-B	spring

**CID-4641****Outside the Box**

Monday 9:00-11:50

One semester: 3 credits

Instructor: P. Kuper ([www.peterkuper.com](http://www.peterkuper.com))

Discovering new narrative possibilities within illustration and comics. With an emphasis on sketchbook drawing, this course will explore a spectrum of visual approaches towards developing and publishing self-generated comics and illustration projects. Regular guest lecturers and class presentations will expand your familiarity with the history and vast possibilities of sequential art and provide a framework for you to uncover your own potential. This course will help you develop the skills to transform personal projects into published works *within* and beyond traditional outlets.

<i>Course #</i>	<i>Semester</i>
CID-4641-A	fall
CID-4641-B	spring

**CID-4999-A****Cartooning Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

## ADVANCED ILLUSTRATION AND CARTOONING ELECTIVES FOR NO CREDIT

### ILD-3328

#### Advanced Painting

Monday 3:00-5:50

One semester: no credit

Instructor: G. Crane (www.gregorycrane.com)

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.

Course #	Semester
ILD-3328-A	fall
ILD-3328-B	spring

### ILD-3224

#### Advanced Drawing for Illustrators and Cartoonists

Friday 3:00-5:50

One semester: no credit

Instructor: K. Mayerson (www.keithmayerson.com)

This course 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-4036

#### Cold, Hard, Reality Illustration II

Wednesday 3:00-5:50

One semester: no credit

Instructor: M. Duzyj (www.mduzyj.com)

This course will expand upon materials covered in ILD-4030/ILD-4035, Senior Series: Cold, Hard, Reality Illustration, and will ensure that you have a firm grasp of what it takes to be a successful illustrator or cartooning. The lessons will slant heavily toward refining your portfolio presentations, and will discuss all the small but vital habits that successful artists share. At least three guest artists or art directors will be brought in to critique your work and offer advice.

Course #	Semester
ILD-4036-A	fall
ILD-4036-B	spring

## COMPUTER LAB ACCESS

### GDD-Access

#### Digital Imaging Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

For undergraduate 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 courses.*

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

## BFA FINE ARTS FACILITIES ACCESS FOR ILLUSTRATION AND CARTOONING MAJORS

Some of the facilities in the BFA Fine Arts Department are available to undergraduate students, who are interested in using the Printmaking Workshop, the Sculpture Center or the Fine Arts Digital Lab. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Undergraduate students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FID-Access-A	fall	9/12 through 10/28
FID-Access-B	fall	10/31 through 12/16
FID-Access-C	spring	1/9 through 2/24
FID-Access-D	spring	2/27 through 4/20

### FSD-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and 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 courses.*

Course #	Semester	Dates
FSD-Access-A	fall	9/12 through 10/28
FSD-Access-B	fall	10/31 through 12/16
FSD-Access-C	spring	1/9 through 2/24
FSD-Access-D	spring	2/27 through 4/20

### FGD-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$275

Undergraduate 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 courses.*

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

# Department of Interior Design

## Degree requirements:

Successful completion of all course requirements, including:

78 credits in studio courses

30 credits in humanities and sciences courses, including the Humanities

Distribution Requirements

12 credits in interior design art history courses

## Interior Design First-Year Requirements

First-year interior design majors must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *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.*

Following are two course programs, each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats.

### IDD-1010

#### Drafting: Basic Building Systems

One semester: 3 credits

The materials and methods of interior drafting and basic building systems will be examined in this course. Students will complete a variety of projects employing drawing types that are used to design interior spaces. Topics include: surveying a space and converting survey information into a plan, elevations, axonometric drawings, detail drawings.

### IDD-1020

#### Drawing: Perspective

One semester: 3 credits

This course will focus on architectural sketching and graphic skills necessary to complete interior sketches and to develop and present interior ideas and concepts quickly and graphically.

### IDD-1030

#### Drawing: Environment and Composition

One semester: 3 credits

The majority of class sessions will be spent at various New York City locations, learning to draw the particular details of different environments. Composition will be stressed, along with line drawing and the use of tone. Capturing the mood of a building and its locale will be emphasized.

### IDD-1050

#### Principles of Interior Design

One semester: 3 credits

This course is designed to help each student develop a personal vision within the context of the design process. Basic design principles for interiors will be introduced through two- and three-dimensional projects. Line, mass, texture, volume, form, shape, configuration, symmetry, vista, light, color, proportion and scale will all be covered.

### IDD-1060

#### Introduction to 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, requiring the application of basic skills and visual design studies from other foundation-year courses.

### IDD-1130

#### Current Issues in Interior Design by Visiting Professionals I

Fall semester: no credit

Two required lectures on current issues in interior design will be held by visiting professionals. Scheduling of the lectures will be announced during the semester.

### IDD-1135

#### Current Issues in Interior Design by Visiting Professionals II

Spring semester: no credit

This is the second part of a two-semester course. Please see IDD-1130 for course description.

### IDD-1160

#### Computer-Aided Drafting and Design

One semester: 3 credits

Serving as an introduction to computer-aided design and drafting (CAD), this course will explore ideas for layout, line weights, dimensions and annotation using AutoCAD. We will approach drawings as a visual communication tool that is both artistic and informative. Study will revolve around a semester-long project that contains various types of plans, elevations and sections of an interior space. Three hours per week of lab time is required.

### IDD-1170

#### Introduction to Computer Design

One semester: 3 credits

The development of creative techniques using Adobe Photoshop, Illustrator and InDesign will be examined in this course. How to scan images at the proper resolution and develop an archive of work are included. 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-1240

#### Furniture and Finishings

One semester: 3 credits

This course will examine styles, functions, material and construction techniques, and the ergonomics of furniture and furnishings. Through space planning exercises, scale and clearances will be addressed. Guest lectures by design professionals and industry sales representatives, and field trips to showrooms will supplement course material.

**HCD-1010  
Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). 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		
10	IDD-1050-71 Principles of Interior Design 9:30-12:20 S. Mager				
11					
12		IDD-1170-71 Computer Design 12:00-2:50 S. Aronoff			
1	IDD-1010-71 Drafting: Basic Building Systems 12:30-4:20 V. Kung				IDD-1030-71 Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
2					
3				IDD-1050-71 Principles of Interior Design 3:00-5:50 S. Mager	
4					
5					
6					

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-1240-71 Furniture and Finishings 9:30-12:20 S. Mager
10	IDD-1060-71 Intro/Designing Interiors 9:30-12:20 S. Mager				
11					
12					IDD-1020-71 Drawing: Perspective 9:00-1:20 R. Spokowski
1					
2					
3					IDD-1060-71 Intro/Designing Interiors 3:00-5:50 S. Mager
4					
5					
6		IDD-1160-71 CAD/Design 6:00-8:50 C. Weiss			
7					
8					
9					

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					
1					IDD-1030-72 Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
2					
3	IDD-1170-72 Computer Design 3:00-5:50 B. Bobkoff	IDD-1050-72 Principles of Interior Design 3:00-5:50 E. Martin		IDD-1050-72 Principles of Interior Design 3:00-5:50 E. Martin	
4					
5					
6	IDD-1010-72 Drafting: Basic Building Systems 6:00-9:50 M. Gordon				
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		IDD-1240-72 Furniture and Finishings 9:30-12:20 S. Mager
10					
11					
12					
1					
2					IDD-1020-72 Drawing: Basic Building Systems 1:30-5:50 R. Spokowski
3		IDD-1060-72 Intro/Designing Interiors 3:00-5:50 E. Martin		IDD-1060-72 Intro/Designing Interiors 3:00-5:50 E. Martin	
4					
5					
6					
7					IDD-1160-72 CAD/Design 6:00-8:50 C. Weiss
8					
9					

## Interior Design Second-Year Requirements

All second-year interior design students must take the following courses. *Note: Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*

Course #	Title	Semester
HPD-2030	Environmental Studies I	fall
HPD-2035	Environmental Studies II	spring
IDD-2010	Design Studio I	fall
IDD-2015	Design Studio II	spring
IDD-2020	Color Theory and Rendering	fall
IDD-2030	Building and Interior Systems I	fall
IDD-2035	Building and Interior Systems II	spring
IDD-2060	Presentation Techniques	spring
IDD-2100	World Architecture: Art and Interior Design	fall
IDD-2110	Western Architecture: Art and Interior Design	spring
IDD-2130	Current Issues in Interior Design by Visiting Professionals I	fall
IDD-2135	Current Issues in Interior Design by Visiting Professionals II	spring
IDD-2140	Interior Materials and Finishes	fall
IDD-2150	Interior Detailing	spring

## Interior 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.

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

All third-year interior design students must take the following courses:

Course #	Title	Semester
IDD-3020	Design Studio III	fall
IDD-3025	Design Studio IV	spring
IDD-3030	Lighting and Specialty Design	spring
IDD-3100	Modern and Contemporary Interiors	fall
IDD-3110	Influences in Contemporary Interiors	spring
IDD-3130	Current Issues in Interior Design by Visiting Professionals I	fall
IDD-3135	Current Issues in Interior Design by Visiting Professionals II	spring
IDD-3150	Sustainable Design	fall

## Interior Design Fourth-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. 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.

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

All fourth-year interior design students must take the following courses:

Course #	Title	Semester
IDD-4010	Design Studio V: Thesis	fall
IDD-4015	Design Studio VI: Thesis/Portfolio	spring
IDD-4030	Interior Design: Professional Practice	fall
IDD-4040	Practical Applications for the Interior Design Professional	spring
IDD-4130	Current Issues in Interior Design by Visiting Professionals I	fall
IDD-4135	Current Issues in Interior Design by Visiting Professionals II	spring

# Interior Design General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

*Note: Courses are listed in numerical order.*

## IDD-2010

### Design Studio I

Monday 3:00-8:50

Fall semester: 3 credits

Limited to 15 students per section

This course will introduce many design issues and principles. Skills will be developed through three-dimensional sketch problems varying in levels of complexity and duration, culminating in a final project for juried presentation. Third-semester interior design course materials, including perspective and rendering as well as behavioral science material from HPD-2030, Environmental Studies I, will be incorporated into our explorations.

*Course #            Instructor*

IDD-2010-A        R. Ekstrom

IDD-2010-B        L. Berger

## IDD-2015

### Design Studio II

Monday 3:00-8:50

Spring semester: 3 credits

Limited to 15 students per section

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-2035, Environmental Studies II. Barrier-free design for the handicapped will be considered.

*Course #            Instructor*

IDD-2015-A        R. Ekstrom

IDD-2015-B        L. Berger

## IDD-2020-A

### Color Theory and Rendering

Friday 12:30-4:50

Fall semester: 2 credits

Instructor: R. Spokowski

This course will focus on interior rendering, with an emphasis on drawing perspective and color. Sketching and resource courses, as well as HPD-2030, Environmental Studies I, will be incorporated. Constructing perspectives from plans and elevations and rendering perspectives with a variety of media will be covered.

## HPD-2030-A

### Environmental Studies I

Tuesday 9:00-11:50

Fall semester: 3 credits

Instructor: K. Kettler

The human and social impact of the built environment—physically, emotionally and psychologically—upon the inhabitants of various environments will be investigated in this course. Social organization and government, as they relate to environmental utilization and design, and economics and resource allocation related to social movements will also be examined. Readings and research assignments will address the process of discovery, research methods and how to organize and present ideas. The development of research techniques is an integral component of the course.

## HPD-2035-A

### Environmental Studies II

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: K. Kettler

This is the second part of a two-semester course. Please see HPD-2030, Environmental Studies I, for course description.

## IDD-2030-A

### Building and Interior Systems I

Tuesday 6:00-8:50

Fall semester: 2 credits

Instructor: R. Ottaiano

The principles and practice of building and interior construction systems will be examined throughout the semester. The goal is for 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. Visits to interiors under construction will be included when possible; the details of interior design elements will be studied through direct observation and drafting. There will be an emphasis on developing drafting skills and lettering to complement AutoCAD skills.

## IDD-2035-A

### Building and Interior Systems II

Tuesday 6:00-8:50

Spring semester: 2 credits

Instructor: R. Ottaiano

A continuation of IDD-2030, Building and Interior Systems I, the goal of this course is the development of an overall understanding of the building process and the technical aspects of interior design. Emphasis will be placed on developing of architectural drafting and lettering skills to complement computer-aided drawing. Areas will include: professional ethics; fees; building laws and codes; project and team management; health, safety and welfare regulations. Professional business practices will be discussed as they relate to the process of design.

## IDD-2060-A

### Presentation Techniques

Friday 12:00-4:20

Spring semester: 2 credits

Instructor: R. Spokowski

The development of multimedia rendering and presentation techniques using pen-and-ink, line drawing with color, marker with pencil, watercolor/tempera and computer drawing will be explored in this course. Projects from design studios will be studied. Traditional and computer-generated rendering techniques will be developed.

## IDD-2100-A

### World Architecture: Art and Interior Design

Thursday 9:00-11:50

Fall semester: 3 interior design art history credits

Instructor: M. Crilly

The different cultures and design theories of Asia, Africa, Central and South America and their influences on the West are presented in this course. Emphasis is placed on the totality of space, materials, ornament and furnishings.

## IDD-2110-A

### Western Architecture: Art and Interior Design

Thursday 9:00-11:50

Spring semester: 3 interior design art history credits

Instructor: M. Crilly

Significant contributions to Western design—European and American—will be examined in this course. The relationships among social, technological and economic factors will be emphasized, as well as the interdependencies of space, materials, ornament and furnishings.

**IDD-2130-A****Current Issues in Interior Design by Visiting Professionals I**

Fall semester: no credit

Two required lectures on current issues in interior design will be held by visiting professionals. Scheduling of the lectures will be announced during the semester.

**IDD-2135-A****Current Issues in Interior Design by Visiting Professionals II**

Spring semester: no credit

This is the second part of a two-semester course. Please see IDD-2130, Current Issues in Interior Design by Visiting Professionals I, for course description.

**IDD-2140-A****Interior Materials and Finishes**

Friday 9:00-11:50

Fall semester: 2 credits

Instructor: C. Renegar

Various materials that define our interior environment will be studied in depth. We will examine a 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 final project will culminate in a fully designed architectural and furniture finish scheme for a large-scale corporate interior project. Guest lectures by design professionals and industry sales representatives, and field trips to showrooms will supplement course material.

**IDD-2150-A****Interior Detailing**

Thursday 3:00-5:50

Spring semester: 2 credits

Instructor: S. Smith

This course will refine drafting skills while emphasizing the complex detailing of interior design elements. Methods for dissecting ideas into viable design components for construction will be explored. In addition, how to compile construction documentation and read construction details prepared by others will be addressed.

**IDD-2347-A****Expressing Your Design Ideas**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: N. Lewis

With so much emphasis on computer skills, the drawing aspects of conceptual design are sometimes neglected. It is still important that conceptual design thinking retain eye-hand skills necessary to convey ideas. This course will focus on the techniques required to express design ideas and concepts to designers and their clients. Basic drawing skills and working in various mediums will be explored, from original sketches to finished renderings. The primary objective is to become more comfortable in expressing ideas visually. Various methods and modes of presentation will be introduced.

**IDD-2468-A****Design/Build Project I**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: I. Azaroff

This course will introduce design/build practice and digital fabrication through hands-on methodology. Specifically, students will design and build models, mock-up small-scale prototypes and construct a series of individual projects using a variety of materials and machines to achieve their vision. Lectures, demonstrations and site visits are geared to reinforce fabrication methodologies and how design/build has been integrated into the modern offices of the design industry. *Note: This course is recommended for students intending to enroll in IDD-3512, Design/Build Project II.*

**IDD-3020****Design Studio III**

Fall semester: 3 credits

Limited to 15 students per section

This course will present projects that one is likely to encounter in a diverse design practice, including those for special populations. Students will explore space and uses of geometry and 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 employ a variety of drawing techniques to represent their ideas and designs, including hand sketches, hand-drafted plans, AutoCAD and other 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>Day</i>	<i>Time</i>	<i>Instructor</i>
IDD-3020-A	M	9:00-3:50	M. Radu
IDD-3020-B	M	3:00-8:50	K. San Felippo

**IDD-3025****Design Studio IV**

Spring semester: 3 credits

Limited to 15 students per section

A continuation of IDD-3020, Design Studio III, this course will further develop drawing and drafting techniques for a variety of interior projects. Interior design and behavioral science course materials will be integrated. Barrier-free design for the handicapped will be considered.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
IDD-3025-A	M	9:00-3:50	M. Radu
IDD-3025-B	M	3:00-8:50	K. San Felippo

**IDD-3030-A****Lighting and Specialty Design**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: E. Savvidou

This course will explore techniques and concepts in lighting design—lamps; luminaries; light and color theory, as well as the accompanying psychological, emotional and aesthetic effects of light and color. Students will complete a lighting design project that includes the use of architectural drafting to prepare a reflected-ceiling plan and lighting fixtures, as well as project scheduling and costs. Other specialty areas of design, including audiovisual, telecommunications and acoustics, will be discussed.

**IDD-3100-A****Modern and Contemporary Interiors**

Friday 3:00-5:50

Fall semester: 3 interior design art history credits

Instructor: R. Leonardis

The richness and diversity of design in interiors, furniture and the decorative arts from the 20th century to present will be explored in this course. Topics will include: the Bauhaus, International Style, Art Deco, modern and postmodern (1950s and 1960s).

**IDD-3110-A****Influences in Contemporary Interiors**

Friday 3:00-5:50

Spring semester: 3 interior design art history credits

Instructor: R. Leonardis

This course will address past and present design ideas and seek to project future tendencies. A case study approach will be followed where various program types are used to explore and contrast theoretical reasoning and historical design solutions. For example, museum and exhibition spaces will be examined to develop an understanding of critical issues in the public presentation of art: pedagogical vs. aesthetic imperatives; object vs. context; the myth of the neutral setting; temporality, as well as related technical issues in lighting and conservation.



**IDD-3130-A****Current Issues in Interior Design by Visiting Professionals I**

Fall semester: no credit

Two required lectures on current issues in interior design will be held by visiting professionals. Scheduling of the lectures will be announced during the semester.

**IDD-3135-A****Current Issues in Interior Design by Visiting Professionals II**

Spring semester: no credit

This is the second part of a two-semester course. Please see IDD-3130, Current Issues in Interior Design by Visiting Professionals I, for course description.

**IDD-3150-A****Sustainable Design**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: R. Ottaiano

Sustainable design is an important strategy in today's design of the built environment, and clients are embracing it as part of their business models and mission statements. This course is geared toward the study of sustainable design strategy as good practice and as related to LEED (Leadership in Energy and Environmental Design). Through case studies (in both the public and private sectors) and class projects, students will explore sustainable environmental design.

**IDD-3212****Design Visualization**

Fall semester: 3 credits

Instructor: S. MacNinch

Limited to 14 students

Autodesk 3ds Max will be employed to create a virtual three-dimensional walk-through of an interior space. Emphasis will be on modeling, lighting, textures and the importance of problem solving within an architectural space. Students will complete a video output of their project.

Course #	Day	Time
IDD-3212-A	W	9:00-11:50
IDD-3212-B	Th	3:00-5:50

**IDD-3213-A****Advanced Design Visualization**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: I. Ip

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. Students will document, measure and photograph an existing interior and then use this information to develop a set of drawings with AutoCAD. These drawings will be imported into Autodesk 3ds Max as an underlay to construct a three-dimensional computer model. We will explore how to light the computer model and develop textures for the interior surfaces. Multiple renderings will be achieved using Adobe Photoshop, and multiple new "readings" of the space will be developed. Students will design a narrative for the stills; these images will be suitable for portfolio inclusion. Prerequisite: IDD-3212, Design Visualization, or equivalent.

**IDD-3512-A****Design/Build Project II**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: I. Azaroff

This course is designed to reinforce the principles and expand upon skills and concepts learned in IDD-2468, Design/Build Project I. Working in teams, students will design, mock-up and execute a full-scale installation or project. Lectures, demonstrations and site visits will cover fabrication methodology and how design/build integrates into the modern offices of the design industry. *Note: This course requires an increased time commitment during project construction.*

**IDD-4010-A****Design Studio V: Thesis**

Tuesday 9:00-5:50

Fall semester: 3 credits

Instructors: A. Lee, N. Lewis

In this course, students will choose a significant design project for their final thesis project. Student work will culminate in a jury presentation to visiting design professionals.

**IDD-4015-A****Design Studio VI: Thesis/Portfolio**

Tuesday 9:00-5:50

Spring semester: 3 credits

Instructors: A. Lee, N. Lewis

A continuation of IDD-4010, Design Studio V: Thesis, this semester will include revisions to projects in order to complete the thesis portfolio. This course will culminate in a jury presentation to visiting industry professionals.

**IDD-4030-A****Interior Design: Professional Practice**

Thursday 9:00-12:50

Fall semester: 3 credits

Instructor: R. Riley

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, compelling graphics and oral presentation.

**IDD-4040-A****Practical Applications for the Interior Design Professional**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: M. Duddy

Opportunities are almost unlimited for interior design graduates who differentiate themselves in today's world of innovation and competitive advantage. In this course, students will be exposed to what it takes to be competitive within the interior design and building industries. What does it mean to be a professional? Guest speakers will assist in discussion of available job and career options in interior design and related fields. Students will prepare both short- and long-term strategies for achieving a personal career plan.

**IDD-4130-A****Current Issues in Interior Design by Visiting Professionals I**

Fall semester: no credit

Two required lectures on current issues in interior design will be held by visiting professionals. Scheduling of the lectures will be announced during the semester.

**IDD-4135-A****Current Issues in Interior Design by Visiting Professionals II**

Spring semester: no credit

This is the second part of a two-semester course. Please see IDD-4130, Current Issues in Interior Design by Visiting Professionals I, for course description.

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

Thursday 6:00-8:50

Fall 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 popular rendering programs.

## IDD-4999-A

### Interior Design Internship

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

## RELATED COURSES OF INTEREST

### CFD-2080-A

#### Production Design

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Auerbach

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 to 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.

### GDD-3336-A

#### Three-Dimensional Design and Illustration I

Tuesday 12:00-2:50

Fall 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/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.

## ARTS ABROAD PROGRAM IN INTERIOR DESIGN

### IPD-3576-A

#### Inspiration From the Past—Interior Design Solutions for the Future: Florence and Venice

May 16 – May 31

Summer semester: 3 studio credits

\$3,800

Instructors: S. Mager, E. Martin

Limited enrollment

Study Gothic, Renaissance and baroque architecture and design in Florence and Venice, and gain an in-depth understanding of their concepts and sensibilities while exploring how these concepts can be reinterpreted and applied to contemporary design. This workshop will encourage students to use their study of history as an inspiration for their own design strategies today and to reinterpret it in their creative work. We will visit historic sites and modern structures to sketch

and analyze them, and begin to evaluate how design principles from the past have inspired modern design in those cities. Italian history is varied and alive, and becomes a generator for modern forms.

Students will witness how prominent historic sites have been preserved—and sometimes transformed—with modern uses and interventions, and remain vital and integral elements of these two contemporary Italian cities. We will evaluate the approach of today's modern architects and designers, how their work has been influenced by the past and is positioned firmly in the present. Prerequisite: Students must have completed at least one year of college-level study.

*Note: Applicants must submit a portfolio that includes drawing samples and, if possible, prior design projects, and a description (approximately 250 words) of what they seek to gain from the course. An interview (in-person or by telephone) is also required for acceptance to this program.*

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

## BFA FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to undergraduate students, who are interested in using the Printmaking Workshop, the Sculpture Center or the Fine Arts Digital Lab. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Undergraduate students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FID-Access-A	fall	9/12 through 10/28
FID-Access-B	fall	10/31 through 12/16
FID-Access-C	spring	1/9 through 2/24
FID-Access-D	spring	2/27 through 4/20

### FSD-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and 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 courses.*

Course #	Semester	Dates
FSD-Access-A	fall	9/12 through 10/28
FSD-Access-B	fall	10/31 through 12/16
FSD-Access-C	spring	1/9 through 2/24
FSD-Access-D	spring	2/27 through 4/20

### FGD-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$275

Undergraduate 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 courses.*

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

# International Exchange Programs

The International Exchange Program provides students with an opportunity to live and study in another country for one semester. Studio credit completed in the participating exchange school will be awarded pending a portfolio review by the department chair at SVA upon completion of the semester abroad.

SVA has exchange agreements with the following schools:

## ENGLAND

Middlesex University, London

## FINLAND

University of Art and Design Helsinki (Aalto University)

## FRANCE

Ecole Nationale Supérieure des Beaux-Arts (ENSB-A), Paris  
Ecole Nationale Supérieure des Arts Décoratifs (ENSAD), Paris  
Ecole Supérieure d'Audiovisuel (ESAV), Toulouse  
ESAG Penninghen (ESAG), Paris

## GERMANY

Universität der Künste Berlin, Berlin

## ISRAEL

Bezalel Academy of Arts & Design, Jerusalem

## ITALY

Istituto Europeo di Design (IED), Milan  
Istituto Europeo di Design (IED), Rome  
Istituto Europeo di Design (IED), Turin

## MEXICO

Academia des Artes Visuales

## THE NETHERLANDS

Gerrit Rietveld Academy of Art and Design, Amsterdam  
Willem de Kooning Academy, Rotterdam

## NORWAY

Kunsthøgskolen i Oslo (KHiO), Oslo

## PORTUGAL

Centro de Arte & Comunicação (AR.CO), Lisbon

## SPAIN

Istituto Europeo di Design (IED), Barcelona  
Istituto Europeo di Design (IED), Madrid

## SWEDEN

School of Design and Crafts, Göteborg

## SWITZERLAND

Ecole Cantonale d'Art de Lausanne  
Haute école d'art et de design, Geneva  
Hochschule für Gestaltung und Kunst Zürich (HGKZ), Zurich

The exchange program is currently available to the following majors: animation, film and video, fine arts, graphic design, illustration, interior design and photography. To be eligible, you must be a full-time matriculated student working toward your BFA degree, and have junior standing by the fall 2011 semester. Applications are due September 15, 2011.

Applicants must submit a completed application form, an unofficial SVA transcript, a statement of intent, two letters of recommendation, and jpeg images of their work.

Students who are accepted at a partner institution and enroll in the exchange program will study abroad in the spring 2012 semester. Students enrolled in the exchange program will receive an exchange stipend that will be applied to their spring 2012 tuition. *Note: SVA students are not required to pay the visiting school's tuition; however, they are required to pay for any course and registration fees that apply, as well as for transportation, housing and meals.*

For further information and an application form, contact the Admissions Office at 212.592.2100 or e-mail [exchange@sva.edu](mailto:exchange@sva.edu).

# Department of Photography

## First-Year Requirements

First-year photography majors must take all the courses that follow. These courses are the foundation-year requirements and they must 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.*

Following are ten course programs, each composed of foundation-year required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please choose alternative choices in the event that your first preference has been filled. *Note: Photography Foundation program 10 will not be made available until all other foundation schedules have reached capacity.*

Freshmen who will begin their studies in the spring 2012 semester should refer to Photography Foundation program 11.

First-year photography majors enrolled in the Honors Program should refer to the Honors Program section of this book for their foundation-year requirements.

Students are 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 course. Please see AHD-1060 for course description.

### **PHD-1030** **Photography Workshop I**

One semester: 3 credits

With an emphasis on extensive darkroom work and group critique, this course will cover printing, negative development, bleaching, spotting and mounting. Assignments will be given and students will submit a portfolio at the end of the semester. *Note: Please bring your portfolio to the first session.*

### **PHD-1035** **Photography Workshop II**

One semester: 3 credits

With an emphasis on extensive darkroom work and group critique, this course will focus on making C-prints from color negatives, color correcting and establishing a strong technical foundation in color, as well as developing a personal, aesthetic direction. Assignments will be given and students will submit a portfolio at the end of the semester.

### **PHD-1040** **Introduction to the Principles of Photography**

One semester: 3 credits

This series of lectures and demonstrations supplement the practical applications addressed in PHD-1030, Photography Workshop I. Sessions will investigate the principles of photographic materials and techniques and how to apply them effectively to achieve improved picture quality. Topics include exposure and exposure meters, developing, light and filters, printing materials and techniques, contrast control, cameras and lenses and practical testing.

### **PHD-1080** **Introduction to Digital Imaging**

One 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, paper, printer profiles and calibration, 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**

One semester: 3 credits

Foundation Symposium is designed to introduce the student to a variety of 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 in print and on the Web; 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, and 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).

### **PHD-1095** **Foundation Symposium**

One semester: 3 credits

This is the second part of a two-semester course. Please see PHD-1090 for course description.

**HCD-1010  
Literature and Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking. Students will read and write about a selection of Western works, and will include the following authors: Voltaire, Mary Shelley, Franz Kafka, James Joyce, Zora Neale Hurston, Samuel Beckett and Albert Camus, as well as English and American 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 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 (except for students enrolled in HCI-1010, Literature and Writing I for International Students). 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 that emphasizes writing and critical thinking. Students will read and write about a selection of premodern Western works, and will include the following authors: Homer, Dante, Geoffrey Chaucer, William Shakespeare and Miguel de Cervantes, as well as Greek and Roman poetry and plays and the anonymous work, *Sir Gawain and the Green Knight*. Grammar, essay coherence and essay development will continue to be the focus of writing instruction. Assignments will include a research paper and essays that are more complex than those undertaken in the first semester. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Literature and Writing II for International Students). Please refer to the general humanities and sciences degree requirements as outlined at the beginning of the humanities and sciences section of this book.*

Photography Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHD-1040-60 Principles of Photography 9:00-11:50 J. Seador	HCD-1010-60 Literature and Writing I 9:00-11:50 Instructor: TBA	AHD-1060-60 History of Photography I 9:00-11:50 M.J. Marks		
10					
11					
12					
1		PHD-1030-60 Photography Workshop I 12:00-5:50 E. Matzak			
2					
3					
4					
5					
6	PHD-1090-60 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1090-60V, Video; first 5 weeks; instructor: L. Nakadate  
PHD-1090-60L, Language; second 5 weeks; instructor: S. Greenwald  
PHD-1090-60B, Object; third 5 weeks; instructor: M. Joseph

Photography Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	PHD-1080-60 Digital Imaging 9:00-11:50 K. Wright	HCD-1020-60 Literature and Writing II 9:00-11:50 A. Armstrong	AHD-1065-60 History of Photography II 9:00-11:50 M.J. Marks		
10					
11					
12		PHD-1035-60 Photography Workshop II 12:00-5:50 E. Matzak			
1					
2					
3					
4					
5					
6	PHD-1095-60 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1095-60T, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
PHD-1095-60P, Career; second 5 weeks; instructor: J. Moutenot  
PHD-1095-60C, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9						
10						
11						
12	PHD-1030-61 Photography Workshop I 12:00-5:50 B. Brooks	AHD-1060-61 History of Photography I 12:00-2:50 P. Kloehn				
1						
2			PHD-1040-61 Principles of Photography 3:00-5:50 S. Boonchai	HCD-1010-61 Literature and Writing I 3:00-5:50 R. Grayson		
3						
4						
5						
6				PHD-1090-61 Foundation Symposium* 6:00-8:50		
7						
8						
9						

\*PHD-1090-61L, Language; first 5 weeks; instructor: S. Greenwald  
PHD-1090-61B, Object; second 5 weeks; instructor: M. Joseph  
PHD-1090-61T, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Photography Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10						
11						
12	PHD-1035-61 Photography Workshop II 12:00-5:50 B. Brooks	AHD-1065-61 History of Photography II 12:00-2:50 P. Kloehn			PHD-1080-61 Digital Imaging 12:00-2:50 R. Venables	
1						
2						
3				HCD-1020-61 Literature and Writing II 3:00-5:50 R. Grayson		
4						
5						
6				PHD-1095-61 Foundation Symposium* 6:00-8:50		
7						
8						
9						

\*PHD-1095-61P, Career; first 5 weeks; instructor: J. Moutenot  
PHD-1095-61C, Commerce; second 5 weeks; instructor: A. Frame  
PHD-1095-61V, Video; third 5 weeks; instructor: L. Nakadate

Photography Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			AHD-1060-62 History of Photography I 9:00-11:50 P. Kloehn		
10		PHD-1030-62 Photography Workshop I 9:00-2:50 E. McKenna			
11					
12			HCD-1010-62 Literature and Writing I 12:00-2:50 Instructor: TBA		
1					
2					
3			PHD-1040-62 Principles of Photography 3:00-5:50 Instructor: TBA		
4					
5					
6				PHD-1090-62 Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1090-62B, Object; first 5 weeks; instructor: M. Joseph  
 PHD-1090-62T, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota  
 PHD-1090-62P, Career; third 5 weeks; instructor: J. Moutenot

Photography Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			AHD-1065-62 History of Photography II 9:00-11:50 P. Kloehn		
10		PHD-1035-62 Photography Workshop II 9:00-2:50 E. McKenna			
11					
12			HCD-1020-62 Literature and Writing II 12:00-2:50 P. Patrick		
1	PHD-1080-62 Digital Imaging 12:00-2:50 K. Wright				
2					
3					
4					
5					
6					PHD-1095-62 Foundation Symposium* 6:00-8:50
7					
8					
9					

\*PHD-1095-62C, Commerce; first 5 weeks; instructor: A. Frame  
 PHD-1095-62V, Video; second 5 weeks; instructor: L. Nakadate  
 PHD-1095-62L, Language; third 5 weeks; instructor: S. Greenwald

Photography Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1060-63 History of Photography I 9:00-11:50 P. Kloehn			
10		PHD-1030-63 Photography Workshop I 9:00-2:50 J. Astor			
11					
12			HCD-1010-63 Literature and Writing I 12:00-2:50 Instructor: TBA		
1					
2					
3				PHD-1040-63 Principles of Photography 3:00-5:50 J. Sinnott	
4					
5					
6				PHD-1090-63 Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1090-63T, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHD-1090-63P, Career; second 5 weeks; instructor: J. Moutenot  
 PHD-1090-63C, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1065-63 History of Photography II 9:00-11:50 P. Kloehn			
10		PHD-1035-63 Photography Workshop II 9:00-2:50 J. Astor			
11					
12			HCD-1020-63 Literature and Writing II 12:00-2:50 A. Armstrong		PHD-1080-63 Digital Imaging 12:00-2:50 S. Boonchai
1					
2					
3					
4					
5					
6					PHD-1095-63 Foundation Symposium* 6:00-8:50
7					
8					
9					

\*PHD-1095-63V, Video; first 5 weeks; instructor: L. Nakadate  
 PHD-1095-63L, Language; second 5 weeks; instructor: S. Greenwald  
 PHD-1095-63B, Object; third 5 weeks; instructor: M. Joseph

Photography Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1010-64 Literature and Writing I 9:00-11:50 G. Moore		
10			PHD-1030-64 Photography Workshop I 9:00-2:50 A. Robinson		
11					
12					
1					
2					
3		AHD-1060-64 History of Photography I 3:00-5:50 M.J. Marks			PHD-1040-64 Principles of Photography 3:00-5:50 J. Sinnott
4					
5					
6				PHD-1090-64 Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1090-64P, Career; first 5 weeks; instructor: J. Moutenot  
 PHD-1090-64C, Commerce; second 5 weeks; instructor: A. Frame  
 PHD-1090-64V, Video; third 5 weeks; instructor: L. Nakadate

Photography Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-64 Literature and Writing II 9:00-11:50 G. Moore		
10		PHD-1080-64 Digital Imaging 9:00-11:50 J. Seador	PHD-1035-64 Photography Workshop II 9:00-2:50 A. Robinson		
11					
12					
1					
2					
3		AHD-1065-64 History of Photography II 3:00-5:50 M.J. Marks			
4					
5					
6					PHD-1095-64 Foundation Symposium* 6:00-8:50
7					
8					
9					

\*PHD-1095-64L, Language; first 5 weeks; instructor: S. Greenwald  
 PHD-1095-64B, Object; second 5 weeks; instructor: M. Joseph  
 PHD-1095-64T, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Photography Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9				PHD-1040-65 Principles of Photography 9:00-11:50 J. Seador	
10					
11					
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 Instructor: TBA	PHD-1030-65 Photography Workshop I 12:00-5:50 J. Rudnick
1					
2					
3					
4					
5					
6				PHD-1090-65 Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1090-65C, Commerce; first 5 weeks; instructor: A. Frame  
 PHD-1090-65V, Video; second 5 weeks; instructor: L. Nakadate  
 PHD-1090-65L, Language; third 5 weeks; instructor: S. Greenwald

Photography Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9		PHD-1080-65 Digital Imaging 9:00-11:50 S. Boonchai			
10					
11					
12	AHD-1065-65 History of Photography II 12:00-2:50 M.J. Marks			HCD-1020-65 Literature and Writing II 12:00-2:50 P. Patrick	PHD-1035-65 Photography Workshop II 12:00-5:50 J. Rudnick
1					
2					
3					
4					
5					
6				PHD-1095-65 Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1095-65B, Object; first 5 weeks; instructor: M. Joseph  
 PHD-1095-65T, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota  
 PHD-1095-65P, Career; third 5 weeks; instructor: J. Moutenot

Photography Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1060-66 History of Photography I 9:00-11:50 S. Suchma			
10					
11					
12		PHD-1040-66 Principles of Photography 12:00-2:50 S. Boonchai		PHD-1030-66 Photography Workshop I 12:00-5:50 E. Wallenstein	
1					
2					
3			HCD-1010-66 Literature and Writing I 3:00-5:50 A. Rower		
4					
5					
6				PHD-1090-66 Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1090-66V, Video; first 5 weeks; instructor: L. Nakadate  
 PHD-1090-66L, Language; second 5 weeks; instructor: S. Greenwald  
 PHD-1090-66B, Object; third 5 weeks; instructor: M. Joseph

Photography Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1065-66 History of Photography II 9:00-11:50 S. Suchma			
10					
11					
12		PHD-1080-66 Digital Imaging 12:00-2:50 J. Seador		PHD-1035-66 Photography Workshop II 12:00-5:50 E. Wallenstein	
1					
2					
3			HCD-1020-66 Literature and Writing II 3:00-5:50 A. Rower		
4					
5					
6				PHD-1095-66 Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1095-66T, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHD-1095-66P, Career; second 5 weeks; instructor: J. Moutenot  
 PHD-1095-66C, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1060-67 History of Photography I 9:00-11:50 T. Williams	HCD-1010-67 Literature and Writing I 9:00-11:50 R. Grayson		
10					PHD-1030-67 Photography Workshop I 9:00-2:50 C. Taylor
11					
12		PHD-1040-67 Principles of Photography 12:00-2:50 J. Seador			
1					
2					
3	PHD-1080-67 Digital Imaging 3:00-5:50 S. Perry				
4					
5					
6	PHD-1090-67 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1090-67P, Career; first 5 weeks; instructor: J. Moutenot  
 PHD-1090-67C, Commerce; second 5 weeks; instructor: A. Frame  
 PHD-1090-67V, Video; third 5 weeks; instructor: L. Nakadate

Photography Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1065-67 History of Photography II 9:00-11:50 T. Williams	HCD-1020-67 Literature and Writing II 9:00-11:50 R. Grayson		
10					PHD-1035-67 Photography Workshop II 9:00-2:50 C. Taylor
11					
12					
1					
2					
3	PHD-1080-67 Digital Imaging 3:00-5:50 S. Perry				
4					
5					
6	PHD-1095-67 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1095-67L, Language; first 5 weeks; instructor: S. Greenwald  
 PHD-1095-67B, Object; second 5 weeks; instructor: M. Joseph  
 PHD-1095-67T, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Photography Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	PHD-1030-68 Photography Workshop I 9:00-2:50 I. Diggs		PHD-1040-68 Principles of Photography 9:00-11:50 J. Seador		
11					
12		AHD-1060-68 History of Photography I 12:00-2:50 B. Young			
1					
2					
3			HCD-1010-68 Literature and Writing I 3:00-5:50 J. Robinson		
4					
5					
6	PHD-1090-68 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1090-68C, Commerce; first 5 weeks; instructor: A. Frame  
 PHD-1090-68V, Video; second 5 weeks; instructor: L. Nakadate  
 PHD-1090-68L, Language; third 5 weeks; instructor: S. Greenwald

Photography Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	PHD-1035-68 Photography Workshop II 9:00-2:50 I. Diggs				PHD-1080-68 Digital Imaging 9:00-11:50 K. Schaffer
11					
12		AHD-1065-68 History of Photography II 12:00-2:50 B. Young			
1					
2					
3			HCD-1020-68 Literature and Writing II 3:00-5:50 J. Robinson		
4					
5					
6	PHD-1095-68 Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1095-68B, Object; first 5 weeks; instructor: M. Joseph  
 PHD-1095-68T, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota  
 PHD-1095-68P, Career; third 5 weeks; instructor: J. Moutenot

Photography Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1010-69 Literature and Writing I 9:00-11:50 Instructor: TBA	PHD-1040-69 Principles of Photography 9:00-11:50 J. Seador
10					
11					
12					
1					
2					
3	AHD-1060-69 History of Photography I 3:00-5:50 M. Gal				
4					
5					PHD-1030-69 Photography Workshop I 3:00-8:50 M. Mercurio
6		PHD-1090-69 Foundation Symposium* 6:00-8:50			
7					
8					
9					

\*PHD-1090-69T, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHD-1090-69P, Career; second 5 weeks; instructor: J. Moutenot  
 PHD-1090-69C, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-69 Literature and Writing II 9:00-11:50 Instructor: TBA	PHD-1080-69 Digital Imaging 9:00-11:50 Instructor: TBA
10					
11					
12					
1					
2					
3	AHD-1065-69 History of Photography II 3:00-5:50 M. Gal				
4					
5					PHD-1035-69 Photography Workshop II 3:00-8:50 M. Mercurio
6		PHD-1095-69 Foundation Symposium* 6:00-8:50			
7					
8					
9					

\*PHD-1095-69V, Video; first 5 weeks; instructor: L. Nakadate  
 PHD-1095-69L, Language; second 5 weeks; instructor: S. Greenwald  
 PHD-1095-69B, Object; third 5 weeks; instructor: M. Joseph



# General Foundation Courses for Freshmen Beginning Spring 2012

Freshmen who will begin their studies in the spring semester must register for spring 2012 and summer 2012 Photography Foundation program 11.

Photography Foundation 11 / <b>SPRING 2012</b>					
	MON	TUES	WED	THURS	FRI
9					PHD-1040-70 Principles of Photography 9:00-11:50 Instructor: TBA
10					
11					
12					
1					
2					
3	AHD-1060-70 History of Photography I 3:00-5:50 L. Blythe				HCD-1010-70 Literature and Writing I 3:00-5:50 Instructor: TBA
4				PHD-1030-70 Photography Workshop I 3:00-8:50 A. Balsys	
5					
6	PHD-1090-70 Foundation Symposium* 6:00-8:50				
7					
8					
9					

Photography Foundation 11 / <b>SUMMER 2012</b>					
	5/1 – 5/21	5/14 – 6/4	5/29 – 6/18	6/11 – 6/29	6/19 – 7/10
9					
10			PHD-1035-70 Photography Workshop II 9:00-2:50 <b>M-F</b> A. Balsys		
11					
12	AHD-1065-70 History of Photography II 12:00-2:50, <b>M-F</b> L. Blythe				PHD-1080-70 Digital Imaging 12:00-2:50, <b>M-F</b> S. Perry
1					
2					
3		HCD-1020-70 Literature and Writing II 3:00-5:50, <b>M-F</b> Instructor: TBA		PHD-1095-70 Foundation Symposium* 3:00-5:50, <b>M-F</b> S. Greenwald	
4					
5					
6					
7					
8					
9					

\*PHD-1090-70P, Career; first 5 weeks; instructor: J. Moutenot  
PHD-1090-70C, Commerce; second 5 weeks; instructor: A. Frame  
PHD-1090-70V, Video; third 5 weeks; instructor: L. Nakadate

\*PHD-1095-70L, Language  
PHD-1095-70B, Object  
PHD-1095-70T, Take Photos, Add Techniques, Stir.

## 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.

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

Second-year photography majors are required to take one semester of:

PHD-2040	Studio Photography I
PHD-2045	Studio Photography II
PHD-2050	Photography on Assignment
PHD-2060	Photo Critique I
PHD-2065	Photo Critique II
PHD-2070	The Critical Eye I: Writing, Reading, Seeing, Discussing
PHD-2080	Intermediate Digital Photography
PHD-2120	The Professional Community
PHD-3020	Lecture Series I*
PHD-3025	Lecture Series II*

\* *Note: PHD-3020 and PHD-3025, Lecture Series I and II are required courses that can be taken in the sophomore or junior year.*

## 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. In addition to the requirements that follow, students may take other supplemental portfolio courses for credit.

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

Fourth-year photography majors are required to take one semester of:

PHD-4080	Photography Thesis I
PHD-4085	Photography Thesis II

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 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.

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

Third-year photography majors are required to take one semester of:

PHD-3020	Lecture Series I*
PHD-3025	Lecture Series II*
PHD-3040	Photography Seminar I
PHD-3045	Photography Seminar II
PHD-3050	Digital Photography
PHD-3060	Contemporary Photography

\* *Note: PHD-3020 and PHD-3025, Lecture Series I and II are required courses that can be taken in the sophomore or junior year.*

In addition, third-year students must take a year of studio electives that can be chosen from the following departments: computer art, computer animation and visual effects; film, video and animation; fine arts; photography.

# Photography

## General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### PHD-2040

#### Studio Photography I

Fall semester: 3 credits

The techniques of shooting in the studio are covered in this course. Working in both a daylight studio and in a studio with incandescent lights and strobe lighting will be explored. 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	Instructor
PHD-2040-A	M	9:00-12:50	C. McBride
PHD-2040-B	M	1:30-5:20	C. McBride
PHD-2040-C	Tu	9:00-12:50	L. DeLessio
PHD-2040-D	Tu	1:30-5:20	L. DeLessio
PHD-2040-E	W	9:00-12:50	J. Pluchino
PHD-2040-F	W	1:30-5:20	K. Shung
PHD-2040-G	W	6:00-9:50	J. Pluchino
PHD-2040-H	Th	9:00-12:50	J. Kawa
PHD-2040-J	Th	6:00-9:50	TBA
PHD-2040-K*	F	10:00-1:50	L. DeLessio
PHD-2040-L	F	3:00-6:50	TBA

\* Note: PHD-2040-K is open only to GSAL students in the MFA Photography, Video and Related Media Department.

### PHD-2045

#### Studio Photography II

Spring semester: 3 credits

This is the second part of a two-semester course. Please see PHD-2040 for course description.

Course #	Day	Time	Instructor
PHD-2045-A	M	9:00-12:50	R. Rothman
PHD-2045-B	M	1:30-5:20	TBA
PHD-2045-C	Tu	9:00-12:50	L. DeLessio
PHD-2045-D	Tu	1:30-5:20	L. DeLessio
PHD-2045-E	W	9:00-12:50	J. Pluchino
PHD-2045-F	W	1:30-5:20	K. Shung
PHD-2045-G	W	6:00-9:50	J. Pluchino
PHD-2045-H	Th	9:00-12:50	J. Kawa
PHD-2045-J	Th	6:00-9:50	TBA
PHD-2045-K*	F	10:00-1:50	L. DeLessio
PHD-2045-L	F	3:00-6:50	TBA

\* Note: PHD-2045-K is open only to GSAL students in the MFA Photography, Video and Related Media Department.

### PHD-2050

#### Photography on Assignment

One semester: 2 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.

Course #	Day	Time	Semester
PHD-2050-A	M	9:00-11:50	fall
PHD-2050-B	M	12:00-2:50	fall
PHD-2050-C	Tu	9:00-11:50	fall
PHD-2050-D	Tu	12:00-2:50	fall
PHD-2050-E	Th	3:00-5:50	fall
PHD-2050-F	M	9:00-11:50	spring
PHD-2050-G	M	12:00-2:50	spring
PHD-2050-H	Tu	9:00-11:50	spring
PHD-2050-J	Tu	12:00-2:50	spring
PHD-2050-K	Th	3:00-5:50	spring

### PHD-2060

#### Photo Critique I

Fall semester: 2 credits

Photo Critique initiates an in-depth conversation about photography as driven by content, and each student's exploration of subject matter. Intention and articulation will be emphasized. Please refer to individual course descriptions that follow. *Note: Please bring your portfolio to the first session.*

Course #	Day	Time	Instructor
PHD-2060-A	M	9:00-11:50	G. Vezzuso
PHD-2060-B	M	3:00-5:50	TBA
PHD-2060-C	Tu	12:00-2:50	M. Lippman
PHD-2060-D	Tu	6:00-8:50	C. Levy
PHD-2060-E	W	12:00-2:50	E. Weeks
PHD-2060-F	W	3:00-5:50	F. Backstrom
PHD-2060-G	Th	9:00-11:50	L. Rexer
PHD-2060-H	Th	3:00-5:50	M. Joseph
PHD-2060-J	Th	3:00-5:50	J. Williams
PHD-2060-K	F	9:00-11:50	M. Foley

### PHD-2060-A

#### Photo Critique I

Monday 9:00-11:50

Fall semester: 2 credits

Instructor: G. Vezzuso

Self-expression will be explored in this course. Each student will work toward the production of a single body of work. Awareness of contemporary photography and guest lecturers will be part of this course. 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.*

### PHD-2060-B

#### Photo Critique I

Monday 3:00-5:50

Fall semester: 2 credits

Instructor: TBA

The objective of this course is to begin the process of building a body of work based on individual interest, ambition, temperament and photographic skills. The process is slow but meaningful, and an essential part of forming a photographic identity. The course is based on collaboration and assisting each participant through critique, observation and inquiry.

### PHD-2060-C

#### Photo Critique I

Tuesday 12:00-2:50

Fall 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.*

**PHD-2060-D  
Photo Critique I**

Tuesday 6:00-8:50  
Fall semester: 2 credits  
Instructor: C. Levy

This course will assist students to produce a body of work through self-expression and exploration. Students are encouraged to develop an approach to photography that is both personally meaningful and visually coherent. Through weekly class critiques, students will learn the importance of group participation and critical discussion with the goal of enhancing and sculpting their final portfolio. Throughout the semester, students will work on written artists' statement. In addition, guest lecturers, field trips and weekly assignments will be presented in order to add to a more comprehensive understanding of the medium and photography at large.

**PHD-2060-E  
Photo Critique I**

Wednesday 12:00-2:50  
Fall semester: 2 credits  
Instructor: E. Weeks

This course 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 course 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.*

**PHD-2060-F  
Photo Critique I**

Wednesday 3:00-5:50  
Fall semester: 2 credits  
Instructor: F. Backstrom

This course is built around exchange in constructive and informed group critiques in order to develop, expand and challenge each student's images. The analysis of intentions and the work will teach students the language of critique, in order to enable a more precise discussion of new ideas. Students will work independently while being encouraged to take risks, include new concepts and refine existing ones to build a new body of work. Ideas in contemporary photography, as well as the role of the photographic image in a larger society will be explored through readings, slides, visiting lecturers and trips to galleries and museums. Throughout the semester, a written artist's statement will be developed. *Note: Please bring your portfolio to the first session.*

**PHD-2060-G  
Photo Critique I**

Thursday 9:00-11:50  
Fall semester: 2 credits  
Instructor: L. Rexer

The goal of this course is for each student to create a body of work and begin to forge a personal aesthetic as well as an individual style to give it expression. While exploring new concepts and refining techniques, students will also begin to examine their work in the context of other contemporaries and historical influences and sources. In addition to weekly assignments, guest artists will visit the class and offer individual critiques of student work. When possible, field trips to galleries and museums will be integrated into this course. *Note: Please bring your portfolio to the first session.*

**PHD-2060-H  
Photo Critique I**

Thursday 3:00-5:50  
Fall semester: 2 credits  
Instructor: M. Joseph

In this course, you will begin to define who you are—as an artist and as a photographer; your interests and your subjects—while building a body of work through the rigorous pursuit of your ideas, from conception to realization. During our class sessions you will present and speak about your work and there will be group discussions and constructive criticism. We will also use gallery and museum visits, film, music, literature and the broad exploration of our culture as a regular component of our work. *Note: Please bring your portfolio to the first session.*

**PHD-2060-J  
Photo Critique I**

Thursday 3:00-5:50  
Fall semester: 2 credits  
Instructor: J. Williams

The making of a photograph is not something that only occurs 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 course 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. 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.*

**PHD-2060-K  
Photo Critique I**

Friday 9:00-11:50  
Fall semester: 2 credits  
Instructor: M. Foley

The making of a photograph begins with our own sense of what is significant. In this course, students will be encouraged to develop an approach to photography that is both personally meaningful and visually cogent. We will begin with a review of each student's portfolio and goals. Class critiques will emphasize the importance of group participation and critical discussion in a supportive and serious environment, which is intended to assist in portfolio development. Students will be encouraged to follow their instincts and work toward a personal vision, while being regularly exposed to the work and ideas of well-known and emerging photographers through slide presentations, films, readings and current exhibitions. *Note: Please bring your portfolio to the first session.*

**PHD-2065  
Photo Critique II**

Spring semester: 2 credits  
This is the second part of a two-semester course. Please see the corresponding section of PHD-2060 for course description. *Note: Students must register for the spring semester course section that corresponds to their fall section of this course. Please bring your portfolio to the first session.*

Course #	Day	Time	Instructor
PHD-2065-A	M	9:00-11:50	G. Vezzuso
PHD-2065-B	M	3:00-5:50	TBA
PHD-2065-C	Tu	12:00-2:50	M. Lippman
PHD-2065-D	Tu	6:00-8:50	C. Levy
PHD-2065-E	W	12:00-2:50	E. Weeks
PHD-2065-F	W	3:00-5:50	TBA
PHD-2065-G	Th	9:00-11:50	L. Rexer
PHD-2065-H	Th	3:00-5:50	M. Joseph
PHD-2065-J	Th	3:00-5:50	J. Williams
PHD-2065-K	F	9:00-11:50	M. Foley

**PHD-2070****The Critical Eye I: Writing, Reading, Seeing, Discussing**

One semester: 2 credits

This course will introduce the photography student to critical discourse. Its aim is to enhance in-class dialogue through readings, writing, and the methodology of observation and criticality, to serve aesthetic production in all photographic genres.

Course #	Day	Time	Semester	Instructor
PHD-2070-A	M	9:00-11:50	fall	L. Rexer
PHD-2070-B	M	3:00-5:50	fall	L. Rexer
PHD-2070-C	Tu	9:00-11:50	fall	S. Bright
PHD-2070-D	F	9:00-11:50	fall	K. Oni
PHD-2070-E	M	9:00-11:50	spring	L. Rexer
PHD-2070-F	M	3:00-5:50	spring	L. Rexer
PHD-2070-G	Tu	9:00-11:50	spring	S. Bright
PHD-2070-H	Tu	12:00-2:50	spring	S. Bright
PHD-2070-J	F	9:00-11:50	spring	K. Oni
PHD-2070-K	F	12:00-2:50	spring	K. Oni

**PHD-2080****Intermediate Digital Photography**

One semester: 2 credits

Students will further their knowledge of image construction, manipulation, retouching and collage techniques, using Adobe Photoshop 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, shape-and-text tools, channels, paths, blending modes, filter effects, service bureaus, color management, monitor calibration and digital cameras.

Course #	Day	Time	Semester	Instructor
PHD-2080-A	M	9:00-11:50	fall	K. Wright
PHD-2080-B	M	3:00-5:50	fall	R. Venables
PHD-2080-C	Tu	9:00-11:50	fall	R. Venables
PHD-2080-D	Tu	12:00-2:50	fall	R. Venables
PHD-2080-E	Th	12:00-2:50	fall	O. Wasow
PHD-2080-F	Th	3:00-5:50	fall	O. Wasow
PHD-2080-G	M	6:00-8:50	spring	TBA
PHD-2080-H	W	12:00-2:50	spring	L. Wright
PHD-2080-J	W	3:00-5:50	spring	M. Baum
PHD-2080-K	F	3:00-5:50	spring	S. McGiver

**PHD-2120****The Professional Community**

One semester: 2 credits

Instructor: TBA

Through a series of fieldtrips and lectures, students will become familiar with the varied aspects of the professional photographic community. Students will also develop an in-depth understanding of self-promotion and résumé building, and skills required for professional communication. Trips to galleries, design agencies, publishing houses, stock agencies, museums, photography studios, auction houses and advertising agencies will give students firsthand knowledge of professional opportunities. Through guest lecturers, a variety of topics will be addressed: from copyright law to how to work with design, advertising and stock photography agencies, as well as magazines and book publishers. Other practical topics will include grant writing; portfolio design; introducing work to galleries, museum and nonprofit spaces, and alternative means of presentation.

Course #	Day	Time	Semester
PHD-2120-A	Tu	9:00-11:50	fall
PHD-2120-B	Tu	12:00-2:50	fall
PHD-2120-C	Th	12:00-2:50	fall
PHD-2120-D	Th	6:00-8:50	fall
PHD-2120-E	F	3:00-5:50	fall
PHD-2120-F	Tu	9:00-11:50	spring
PHD-2120-G	Tu	12:00-2:50	spring
PHD-2120-H	Th	12:00-2:50	spring
PHD-2120-J	Th	6:00-8:50	spring
PHD-2120-K	F	3:00-5:50	spring

**PHD-2129-A** (previously PHD-2112)**Experimental Darkroom Techniques**

Friday 3:00-5:50

Fall semester: 3 credits

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 course. 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 Course in Self-Portraiture I**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Robinson

The camera is a unique and often surprising source of self-revelation. In particular, self-portraiture is a great way to explore one's experience, background, feelings and aesthetics. And it's 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. Midyear entry with instructor's permission.*

**PHD-2134-A****Go Shoot Yourself: A Course in Self-Portraiture II**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Robinson

This is the second part of a two-semester course. Please see PHD-2133 for course description.

**PHD-3020-A****Lecture Series I**

Friday 12:00-2:50

Fall semester: 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-3025-A****Lecture Series II**

Friday 12:00-2:50

Spring semester: no credit

Instructor: M. Foley

This is the second part of a two-semester course. Please see PHD-3020 for course description.

**PHD-3040****Photography Seminar I**

Fall semester: 3 credits

A continuation of the discourse begun in PHD-2060, Photo Critique I, this seminar will culminate in a body of work that is self-motivated. A commitment to this process is required, as well as the progression of the students' understanding of their work and the ability to articulate their ideas. Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor
PHD-3040-A	M	9:00-2:50	L. Nakadate
PHD-3040-B	M	9:00-2:50	E. Weeks
PHD-3040-C	Tu	3:00-8:50	J. Maida
PHD-3040-D	W	3:00-8:50	T. Berkely
PHD-3040-E	W	3:00-8:50	TBA
PHD-3040-F	Th	9:00-2:50	M. Lippman
PHD-3040-G	Th	9:00-2:50	J. Craig-Martin
PHD-3040-H	F	9:00-2:50	TBA
PHD-3040-J	F	12:00-5:50	F. Potash

**PHD-3040-A****Photography Seminar I**

Monday 9:00-2:50

Fall semester: 3 credits

Instructor: L. Nakadate

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 course 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 I**

Monday 9:00-2:50

Fall semester: 3 credits

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 I**

Tuesday 3:00-8:50

Fall semester: 3 credits

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 student work. 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 I**

Wednesday 3:00-8:50

Fall semester: 3 credits

Instructor: T. Berkely

This course encourages analysis of concept, process and presentation; utilizing guest speakers, slide presentations, readings, and museum and gallery visits. Critique incorporates in-class discussions of students' work, concepts and goals.

*Note: Please bring your portfolio to the first session.*

**PHD-3040-E****Photography Seminar I**

Wednesday 3:00-8:50

Fall semester: 3 credits

Instructor: TBA

By the third year, students have a full command of all the technological aspects of the medium and are thus positioned to create a body of work based on their interests, ambitions and motivations. The approach to this process will vary with the individual and a careful interpretation of work as it develops. All students are expected to actively engage in conversation, in the analysis of their colleagues' efforts, and in the evolution of their work with optimism and confidence.

**PHD-3040-F****Photography Seminar I**

Thursday 9:00-2:50

Fall semester: 3 credits

Instructor: M. Lippman

By the third year of study, 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-G****Photography Seminar I**

Thursday 9:00-2:50

Fall semester: 3 credits

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-H****Photography Seminar I**

Friday 9:00-2:50

Fall semester: 3 credits

Instructor: TBA

Having mastered the technical and practical aspects of the photographic medium, students will use those skills to explore their creative and self-expressive potential with an aim to both expand the definition of the medium and complete an original body of work relevant to their individual concerns.

**PHD-3040-J****Photography Seminar I**

Friday 12:00-5:50

Fall semester: 3 credits

Instructor: F. Potash

This seminar will center on developing your work, finding subjects, concepts, techniques, media and artistic practices that will serve you in your creative life beyond the school setting. It is a supportive environment to experiment and

understand the rewards of taking artistic risks. Discussions will focus on ways to shape a body of work over the course of two semesters with field trips to museums and galleries and guest artist visits.

### PHD-3045

#### Photography Seminar II

Spring semester: 3 credits

This is the second part of a two-semester course. Please see the corresponding section of PHD-3040 for course description. *Note: Students must register for the spring semester course section that corresponds to their fall section of this course. Please bring your portfolio to the first session.*

Course #	Day	Time	Instructor
PHD-3045-A	M	9:00-2:50	L. Nakadate
PHD-3045-B	M	9:00-2:50	E. Weeks
PHD-3045-C	Tu	3:00-8:50	J. Maida
PHD-3045-D	W	3:00-8:50	T. Berkely
PHD-3045-E	W	3:00-8:50	TBA
PHD-3045-F	Th	9:00-2:50	M. Lippman
PHD-3045-G	Th	9:00-2:50	J. Craig-Martin
PHD-3045-H	F	9:00-2:50	TBA
PHD-3045-J	F	12:00-5:50	F. Potash

### PHD-3050

#### Digital Photography

One semester: 3 credits

Having mastered the fundamental digital processes, each student chooses (from among the third-year course offerings) an area of digital specialization of interest and relevance to their future photographic activity. Please refer to individual course descriptions that follow.

Course #	Day	Time	Semester	Instructor
PHD-3050-A	Tu	9:00-11:50	fall	K. Shung
PHD-3050-B	Tu	12:00-2:50	fall	K. Shung
PHD-3050-C	Tu	3:00-5:50	fall	C. Daciuk
PHD-3050-D	Tu	6:00-8:50	fall	K. Wright
PHD-3050-E	W	9:00-11:50	fall	F. Backstrom
PHD-3050-F	W	6:00-8:50	fall	T. Ashe
PHD-3050-G	Th	9:00-11:50	fall	T. Ashe
PHD-3050-H	Th	6:00-8:50	fall	K. Schaffer
PHD-3050-J	Tu	9:00-11:50	spring	K. Shung
PHD-3050-K	Tu	12:00-2:50	spring	K. Shung
PHD-3050-L	Tu	12:00-2:50	spring	S. Boonchai
PHD-3050-M	Tu	3:00-5:50	spring	C. Daciuk
PHD-3050-N	Tu	6:00-8:50	spring	K. Wright
PHD-3050-P	W	9:00-11:50	spring	TBA
PHD-3050-R	W	12:00-2:50	spring	TBA
PHD-3050-S	W	6:00-8:50	spring	T. Ashe
PHD-3050-T	Th	9:00-11:50	spring	T. Ashe
PHD-3050-U	Th	6:00-8:50	spring	K. Schaffer

### PHD-3050

#### Digital Studio: Your Camera, Your Computer and Your Work

One semester: 3 credits

Instructor: K. Shung

The fundamentals of working in a studio that is fully integrated with digital technology will be covered in this course. Students will be working with medium format Leaf digital backs tethered to a computer and Adobe Lightroom, and will progress to an understanding of digital workflow. Processing images from creation to finished print is increasingly the responsibility of the photographer, and this course will help to streamline that process. *Note: Students must supply their own portable firewire hard drives and CF cards.*

Course #	Day	Time	Semester
PHD-3050-A	Tu	9:00-11:50	fall
PHD-3050-B	Tu	12:00-2:50	fall
PHD-3050-J	Tu	9:00-11:50	spring
PHD-3050-K	Tu	12:00-2:50	spring

### PHD-3050

#### Digital Photography: Fashion and Beauty

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: C. Daciuk

This course will cover specialized retouching skills needed to attain successful fashion images. Adobe Photoshop will be the primary software. The course will help students gain increased competence in digital manipulation. *Note: Students must bring an external hard drive to each session.*

Course #	Semester
PHD-3050-C	fall
PHD-3050-M	spring

### PHD-3050 (previously PHD-3173)

#### Digital Photography: The Fine Art of Digital Compositing

Tuesday 6:00-8:50

One semester: 3 credits

Instructor: K. Wright

With advanced image processing, this course will focus on image-making from concept to output. Students will learn the essentials of a successful composite using layers, layer adjustment, advanced masking, retouching techniques, selection, printing and color management. Students will learn the creative workflow needed to produce compelling and seamless photomontage images. *Note: Students must bring an external hard drive to each session.*

Course #	Semester
PHD-3050-D	fall
PHD-3050-N	spring

### PHD-3050

#### Digital Photography: Imaging and the Internet

One semester: 3 credits

This course will focus on utilizing Web-authoring software and other Internet-related applications to create websites 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. *Note: Students must bring an external hard drive to each session.*

Course #	Day	Time	Semester	Instructor
PHD-3050-E	W	9:00-11:50	fall	F. Backstrom
PHD-3050-P	W	9:00-11:50	spring	TBA
PHD-3050-R	W	12:00-2:50	spring	TBA

### PHD-3050

#### Digital Photography: Color Management and Fine Art Digital Printmaking

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. *Note: Students must bring an external hard drive to each session.*

Course #	Day	Time	Semester
PHD-3050-F	W	6:00-8:50	fall
PHD-3050-G	Th	9:00-11:50	fall
PHD-3050-S	W	6:00-8:50	spring
PHD-3050-T	Th	9:00-11:50	spring

**PHD-3050****Digital Photography: Branding Yourself**

Thursday 6:00-8:50

One semester: 3 credits

Instructor: K. Schaffer

Creating an identity as a photographer and artist is paramount to professional success. In this course, students will produce several projects, based in self-promotion such as business cards, promo cards, photo books and websites. The course is designed to further your Photoshop skills and introduce new skills using Adobe Illustrator, InDesign and Dreamweaver. *Note: Students must bring an external hard drive to each session.*

Course #	Semester
PHD-3050-H	fall
PHD-3050-U	spring

**PHD-3050-L****Digital Photography: Imaging and Time-Based Media**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: S. Boonchai

The ways in which photographers can employ digital video, motion graphics and sound applications in their artwork will be examined in this course. 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, Apple Final Cut Pro, iMovie, After Effects, iDVD, DVD Studio Pro, QuickTime Pro, Media Cleaner. *Note: Students must bring an external hard drive to each session.*

**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—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 report on current developments, and their perception of and reaction to contemporary photography. They will also write about and 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	3:00-5:50	S. Stillman
PHD-3060-B	M	6:00-8:50	M. Blagg
PHD-3060-C	Tu	9:00-11:50	C. Chermayeff
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	L. Rexer
PHD-3060-G	Th	3:00-5:50	A. Rosenberg
PHD-3060-H	Th	6:00-8:50	R. Stevens

**PHD-3066****Digital Studio: Advanced Lighting Techniques**

Tuesday 2:00-5:30

One semester: 3 credits

Instructor: J. Kawa

This course will explore the mastery and control of light as well as lighting concepts used for professional editorial and advertising photography. Through visual presentations of printed matter, students will review examples of the direction and quality of light and understand its function in the photograph. Students will acquire a repertoire of lighting techniques to heighten the expressive capacity of their work. Students will shoot tethered with the latest available digital cameras and software in a full digital studio environment. Prerequisite: PHD-2045, Studio Photography II. *Note: Open to juniors and seniors only. Please bring an external hard drive and a portfolio to the first session.*

Course #	Semester
PHD-3066-A	fall
PHD-3066-B	spring

**PHD-3071****Digital Capture and Production**

Monday 9:00-11:50

One semester: 3 credits

Instructor: S. Boonchai

The fundamentals of digital capture and workflow will be covered in this course. Students will develop a command of: capture software, digital cameras (including high-end digital back equipment), on-the-fly problem-solving techniques and industry information for the digital tech. *Note: A portable hard drive is required.*

Course #	Semester
PHD-3071-A	fall
PHD-3071-B	spring

**PHD-3073****The Critical Eye II**

Monday 12:00-2:50

One semester: 3 credits

Instructor: K. Oni

This course is an in-depth examination of the methods adopted for critical analysis of a photograph. The goal is to reach a keener and greater awareness of “how you see” and thus critically analyze an image. To this end, we will attempt to discover what lies behind what we see, and what values are attributable to the resources of communication, interpretation and representation. Prerequisite: PHD-2070, The Critical Eye I: Writing, Reading, Seeing, Discussing, or instructor’s permission.

Course #	Semester
PHD-3073-A	fall
PHD-3073-B	spring

**PHD-3076-A****Digital Black-and-White Printing**

Friday 3:00-5:50

Spring semester: 3 credits

Instructors: S. Boonchai, I. Diggs

Along with the increasing interest in digital color printing, many photographers are now exploring digital output for their black-and-white work. This course will explore such option by producing prints using Piezography’s carbon black neutral K7 inks and QuadTone RIP software. A workflow for processing imagery (whether analog or digital) and printing will be covered, different papers examined and useful comparisons made between imagery printed using traditional and digital techniques. Prerequisite: PHD-3050, Digital Photography: Color Management and Fine Art Digital Printmaking, or equivalent.

**PHD-3101****Advanced Black-and-White Printing**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: S. Kaplan

For those who want to extend their printing skills to develop a personal printing style, this workshop course will consist predominantly of work in the darkroom with critique of prints by the instructor.

Course #	Semester
PHD-3101-A	fall
PHD-3101-B	spring



**PHD-3103****Advanced Color Printing**

One semester: 3 credits

Students will make prints from color negatives or internegatives (C-prints 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: A basic course in color printing.

Course #	Day	Time	Semester	Instructor
PHD-3103-A	W	3:00-5:50	fall	J. Culver
PHD-3103-B	W	12:00-2:50	spring	E. Matczak

**PHD-3106-A****Principles of Color for Photographers**

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: B. Armstrong

This course will focus on how to unleash the power of color to give maximum impact to your photographs. Whether it's fine art, editorial or commercial work, successful photographers know the secrets of color that painters and designers use to create effective color images. Exploring both the technical and aesthetic aspects of color, we will examine such topics as the psychology and symbolism of color, contrast and harmony of colors, and the interaction of colors. Taking advantage of New York's resources, we will visit galleries and museums to examine contemporary color and to see how great painters of the past handled color. Through lectures, slide presentations, shooting assignments and critiques, students will gain a core understanding of how color works, which will improve their technical ability to shoot and print, with film or digital technologies, as they learn the aesthetic principles behind creating strong color photographs. *Note: This is not a lab course; students should have one semester of color printing.*

**PHD-3108****Abstract Photography**

Wednesday 3:00-5:50

One semester: 3 credits

Instructor: E. Matczak

The notion of an abstract photograph is illusive. Is it related to abstract painting? Is it a product of technique—a cameraless image, a multiple exposure, montage? Or is it a product of digital imaging and scientific instrumentation—a visualization of the imagination in a non-representational form, something invisible to the eye? Designed for the ambitious student, this will be a workshop and critique course—participants will explore the concept of abstraction in the production of a body of work.

Course #	Semester
PHD-3108-A	fall
PHD-3108-B	spring

**PHD-3113-A****Social Documentary I**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: TBA

Photographs are the visual statements of your personal view of the world. Finding a subject that excites you may be closer than you think. You do not have to travel thousands of miles to different cultures or venues to find a subject to explore. We will investigate commitment to your vision and various methods of storytelling through visual means. Each week, we will evaluate the building blocks of narrative, with a great deal of time and attention given to the journey as you explore your concept or issue. At the end of the semester, you will produce an editorially appropriate presentation of the project you have chosen to pursue. *Note: Students may shoot in black-and-white or color.*

**PHD-3114-A****Social Documentary II**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: TBA

This is the second part of a two-semester course. Please see PHD-3113 for course description.

**PHD-3121-A****Shoot/Shout/Change: Photography and Political Activism**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: C. Motta

Conceived to develop an understanding of how photography and politics are directly interconnected, this studio course is structured around individual and group critiques of work, visiting artists' presentations and lectures about the work of artists and collectives that have used photography as a way to radically question and alter social and political realities by producing "creative" forms of political engagement. We will address documentary photography and film, with an emphasis on interdisciplinary uses of the photographic medium in demonstrations, performances, street actions and social sculpture. This course will prepare students to have a critical voice, to develop tools to "create politically" and to strengthen their analytical skills and ethical stands in regard to their own work. *Note: Open to juniors and seniors only.*

**PHD-3133-A****Writing on Photography**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: L. Yablonsky

Writing about an image can often reveal meaning that is not always evident from visual examination alone. In this course, emphasis will be placed on the use of language to scrutinize and analyze work by photographers and artists to give clarity to one's impressions and, ultimately, to one's own work. There will be bi-weekly assignments, required readings and weekly discussions.

**PHD-3151-A****Art and Commerce**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: T. Doyle

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 that 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. This course will consider the relationships between these worlds and what this means as students prepare to go into the field with their portfolios. Assignments, critiques and visiting guests will help us to clarify our intentions. *Note: Open to juniors and seniors only.*

**PHD-3163****Photo Bookworks**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: E. Wallenstein

What do you do with all those photos you have made that are sitting around in boxes? This is a hands-on approach to the photo book using simple bookbinding methods. We will investigate several handmade book structures, including scroll, scrapbook, pamphlet, Oriental fold and fan, as well as the concepts of series, sequence and pacing of images within the books. Books will be examined from the viewpoint of both object and container. A historical overview of book arts—photography books in particular—will be presented. Students will create works from groups of photographs, bound together in completed form. Six to eight books and a group project will be completed. *Note: Open to all students. Please bring your favorite photography book to the first session.*

Course #	Semester
PHD-3163-A	fall
PHD-3163-B	spring

**PHD-3164-A****Advanced Photo Bookworks**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Wallenstein

Students will create more complicated one-of-a-kind books, an edition of three books and a large portfolio to house their final projects. Required readings will cover historical and theoretical aspects of the art of book making. Field trips will be arranged to visit craftspersons, libraries, museum collections and publishers. A class project will be completed, as well. Prerequisite: PHD-3163, Photo Bookworks, or prior bookbinding experience.

**PHD-3171****Making the Transition to the Professional**

Tuesday 3:00-5:50

One semester: 3 credits

Instructors: S. Arthur, J. Schaps

Limited to 15 students per section

This course is designed for juniors and seniors to get a taste of the real world of photography. We will meet 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.*

Course #	Semester
PHD-3171-A	fall
PHD-3171-B	spring

**PHD-3177-A****Advanced Fashion Critique I**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructors: J. Isaia, M. Van Horne

This critique course is for students who are interested in building a strong portfolio of fashion photography. Neither a technical nor a studio course, class discussion will emphasize the content of the work and its relationship to all contemporary photography, stressing narrative and conceptual practice, and a visual and cultural intelligence. Like all other photographic genres, the goal is an original, challenging, informed and energetic portfolio of images. *Note: Please bring examples of your work to the first session.*

**PHD-3178-A****Advanced Fashion Critique II**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructors: J. Isaia, M. Van Horne

This is the second part of a two-semester course. Please see PHD-3177 for course description.

**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.*

Course #	Day	Time	Semester	Instructor
PHD-3207-A	M	3:00-5:50	fall	S. Friedman
PHD-3207-B	M	3:00-5:50	spring	S. Friedman
PHD-3207-C	Tu	12:00-2:50	spring	C. McBride

**PHD-3212****Fast Forward: Your Life as a Working Photographer**

Monday 12:00-2:50

One semester: 3 credits

Instructor: S. Friedman

This course will focus on maintaining an individual style and voice to assignment and commercial photography, with a concentration on remaining viable in a changing market without compromise. Topics and guests will cover production, technique, running a small business, promotion, marketing and survival. *Note: Open to juniors and seniors only.*

Course #	Semester
PHD-3212-A	fall
PHD-3212-B	spring

**PHD-3223****Practical Theory**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: P. Umbrico

Limited to 12 students per section

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, we 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.*

Course #	Semester
PHD-3223-A	fall
PHD-3223-B	spring

**PHD-3228-A****Fashion: Concept and Narrative I**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Browne

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 course per se, but a discourse on contemporary narrative. Verbal participation is essential. *Note: Please bring your portfolio to the first session.*

**PHD-3229-A****Fashion: Concept and Narrative II**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Browne

This is the second part of a two-semester course. Please see PHD-3228 for course description.

**PHD-3233-A****Advanced Fashion Studio I**

Thursday 1:30-5:20

Fall semester: 3 credits

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-2045, Studio Photography II. *Note: No midyear entry.*

**PHD-3234-A****Advanced Fashion Studio II**

Thursday 1:30-5:20

Spring semester: 3 credits

Instructor: J. Kawa

This is the second part of a two-semester course. Please see PHD-3233 for course description.

**PHD-3238-A****Commercial Careers I**

Tuesday 9:00-11:50

Fall semester: 3 credits

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. No midyear entry.*

**PHD-3239-A****Commercial Careers II**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructors: G. Aroch, J. Pluchino

Limited to 18 students

This is the second part of a two-semester course. Please see PHD-3238 for course description.

**PHD-3243****A Survey of Portraiture**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: M. Halsband

This course 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 among the photographers and their subjects and examine formal studio portraits to informal street portraiture. The beauty and power of color, as well as black-and-white photographs, will also be discussed. Critique of student work will focus on style and influences. Assignments are included.

Course #	Semester
PHD-3243-A	fall
PHD-3243-B	spring

**PHD-3252-A****Still Life: Studio**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: D. Saelinger

For those who are interested in still life technique, this course will cover the advanced procedures for complete control over photographing any object for commercial applications, including food, glass, jewelry and other common products. *Note: Open to juniors and seniors only.*

**PHD-3258-A****Still Life: Objects of Desire and Disgust**

Tuesday 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 it as an expression of consumption and mortality through static physicality, but today still life images are 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 encouraged to experiment with the genre. Commercial and self-expressive motivations will be equally addressed.

**PHD-3261-A****Sex**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Culver

The role of sexuality, long a part of photographic history, is intimately related to part of ourselves and to culture. How do images of the body tap into our notions of eroticism, seduction, sensuality, sexual values and feelings? What perspectives broaden traditional ideas in heterosexual and LGBT imagery and challenge gender depictions? Do we create a balance between artistic value and sexual content in an image? Does censorship and politics play a role? Students will be encouraged to explore, examine and produce images in any photographic medium through class discussion and critique. *Note: Open to all students. Please bring samples of work to the first session.*

**PHD-3262-A****The Nude, Naked and Raw**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Culver

The body in photography has been represented in a variety of ways throughout history—classic and romanticized, immediate and unmediated, exposed or detached. What attitudes or feelings exist in these types and what roles do society and culture play? Students will explore a direction in their work through discussion, critique, reading and gallery visits. Guest lectures will encourage students to think and see in new ways and to reconceptualize and further develop their ideas in the process of creating new work. *Note: Open to all students. Please bring samples of work to the first session.*

**PHD-3264-A****Humor in Photography**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: A. Robinson

This course is 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.

**PHD-3269-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 relation to art history and in parallel developments in photography and print media. Of central concern will be recognizing 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-A****Form and Concept**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: TBA

A broad range of artistic endeavors will be considered in this course—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.*

**PHD-3277-A****Investigation and the Private "I"** (part I)

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: S. Frailey

The premise of this course 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, with 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, and as a vehicle to express themselves from their hearts and minds. Inspiration and information will be sought everywhere.

A commitment to this process and a strong desire to develop a body of work are required. All photographic genres welcomed; a sense of humor is appreciated.

*Note: Please bring your portfolio to the first session.*

**PHD-3278-A****Investigation and the Private "I"** (part II)

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: S. Frailey

This is the second part of a two-semester course. Please see PHD-3277 for course description.

**PHD-3283-A****Pinhole to Pixel**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Balsys

Through a series of interactive lectures, discussions and occasional exercises, this course will focus on furthering your engagement with contemporary photographic expression, in order to help you produce increasingly effective, articulate images. We will examine a number of the issues and practices that make photographs work, along with some that get in the way. In the process, we will look at and ask some questions of prevailing conventional wisdom in present-day art practice, especially as it relates to the photographic medium. Topics will include: visual fact, verisimilitude, representation and the virtual image; pictorial and theatrical space, and notions of self-expression versus self-indulgence.

**PHD-3297-A****Real and Possible**

Tuesday 3:00-8:50

Spring semester: 3 credits

Instructor: S. Wolf

Addressing innovative aspects of photography and examining the notions of interpretation, experience and language in depth, this course intends to provide new means and insights to reflect upon the urgent questions posed by the practice of contemporary photography. Students will be encouraged to develop their own vision, expression and identities through the art of photography. Through discussions of works, including student work, the goal of this course is to achieve an integrated understanding through theory, critique and art practice.

**PHD-3363****The Secret Sits in the Middle**

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: M. Lippman

Robert Frost said, "We dance around in a ring and suppose, but the secret lies in the middle and knows." This course embraces the idea that a photograph can be an outbreathing of a deeply personal self, a reflection of one's inner journey, and a way to honor one's own life by discovering or, more accurately, uncovering one's own poetry—a poetry that resonates with the richness of our unique history, dreams and feelings, one's center and soul. The course is about finding images from the inside out—finding that place within where imagination and intuition, the conscious and the unconscious, begin their dance, enabling us to truly become the source of our own photographs. We will explore the workings of the creative process and investigate our own sensitized surfaces, mining our discoveries for information, inspiration and the necessary courage to let our vision

flow out into the world through our work. Guest artists in different mediums will discuss their processes, and will foster the kind of receptivity and awareness that will allow our best work to emerge. *Note: Open to juniors and seniors only.*

**Course # Semester**

PHD-3363-A fall

PHD-3363-B spring

**PHD-3388-A****Landscape Photography**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Taylor

What constitutes a landscape when so many contemporary visions of exterior spaces seem to be at war with one another? This question will be part of an ongoing discussion as we examine artists as disparate as Sally Mann, Lynn Geesaman, Rocky Schenk, Edward Burtynsky, Robert Adams, Edward Weston and Todd Hido, among others. These photographers—past and present—have created mammoth gallery color prints and exquisitely printed 11x14" black-and-white images, depicting everything from rotting corpses to muted, romantic images of gardens created by Louis the XIV. In keeping with this dialogue, students are encouraged to use any format (from pinhole to 4x5") and any material (from black-and-white to inkjet) to create their view of the outside world. Weekly critiques are often supplemented by gallery or museum visits when important artists are exhibiting. *Note: Open to juniors and seniors; sophomores will be admitted only after an interview and portfolio review with instructor.*

**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 to help achieve specific photographic results. We will learn to select appropriate materials, develop problem-solving strategies and acquire the necessary skills to see projects 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****Installation**

Monday 6:00-8:50

One semester: 3 credits

Instructor: P. Garfield

Focusing on the application of theory and practice, this course will explore the uses of visual information in space. We will concentrate on the numerous implications of the relationships among artist, object and audience. Using photo editing, drawing and drafting, model construction, computer and digital technology, experimental materials and nontraditional approaches in installation, the formal, spatial, conceptual and political aspects of presentation and installation will be explored. Class time will employ discussion, slide and electronic media presentation, guest lectures, gallery and museum visits and student experimentation. Assignments are geared toward an end of semester exhibition.

**Course # Semester**

PHD-3416-A fall

PHD-3416-B spring

**PHD-3418-A****Exhibition Workshop**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: K. Wahl

This course will provide students with a basic understanding of photographic presentation and preservation. Through hands-on demonstrations, students will develop a lively understanding of technique, and why it's important to develop these skills as working artists. Topics will include portfolio possibilities, framing and mounting options, gallery terminology and techniques, the development of self-promotional materials, pricing and the concept of edition. Additionally, there will be exploration of various gallery and museum exhibitions by way of on-site visits and discussion.

**PHD-3423-A****Photo Editing/Curatorial Projects I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructors: A. Brez, W.M. Hunt

The photograph's flexibility, its ability to accrue meaning depending on context, is the basis of this course. Two different but related procedures will be explored: (1) the curatorial process in which exhibitions are formed that explore various themes; (2) photo editing in which photographs are chosen or assigned to accompany printed text. Students will participate in these processes with work from both inside and outside the College community. Pictorial research and an informative attitude are expected; this is also an opportunity for ideas and themes in each student's individual work to be identified and amplified. *Note: Please bring your portfolio to the first session. No midyear entry.*

**PHD-3424-A****Photo Editing/Curatorial Projects II**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructors: A. Brez, W.M. Hunt

This is the second part of a two-semester course. Please see PHD-3423 for course description. *No midyear entry.*

**PHD-3448-A****Visual Storytelling: Photography in an Editorial Context**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: T. Doyle

This course will provide photographers with a foundation to work in the editorial realm. We will focus on different genres regularly found in magazines, including portraiture, conceptualism, still life, fashion and documentary photography. The use of historical information and visual references, both current and vintage, will be used to introduce each type of photography. Students will be required to explore the photographic genres through assignments, completing them just as you would for a magazine. Assignments include photographing for published and unpublished editorials. You will develop a "pitch" for a magazine and then complete an assignment based on your own story idea. Group discussion will take place upon the completion of each unit regarding the editing and sequencing process. Students will produce a minimum of three 8x10" prints for each assignment and contact sheets for critique. Assignments will begin with a single portrait and work up to a photo essay.

**PHD-3524****No Place Like Home**

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: J. Maida

This critique-based course will explore various notions of home and how our understanding of family and domestic space influences our conception of what home is. Weekly class discussions will guide students in developing a series of photographs that directly addresses their own ideas of home and family. The role and treatment of the domestic landscape in contemporary art and film will be considered through slide lectures, film screenings and readings. 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, Larry Sultan, Wolfgang Tillmans and John Waters, as well as the work of visiting artists. Students are strongly encouraged 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 course is open to all genres of photography. *Note: Open to juniors and seniors only. Please bring your portfolio to the first session.*

**Course # Semester**

PHD-3524-A fall

PHD-3524-B spring

**PHD-3532-A****The Visual Diary**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Culver

Diaries are intimate, private and personal memoirs that chronicle lives and have long been part of the history of most creative genres. This course will explore the visual diary in a myriad of contemporary approaches. As a class, we will inquire into the boundary between public and private information and the influence of YouTube, cell phones, Facebook, Craigslist and other conveyors of information, as well as historical diaristic forms. As a workshop and critique course, participants will explore the relevance of the diary in the production of a body of work. *Note: Open to all students. Please bring examples of work to the first session.*

**PHD-3546-A****Get Over Yourself**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Taylor

It seems appropriate that photography students depict their own lives; the cliché is to shoot what you know. But where is the boundary between the known and the safe, the self-absorbed and the socially conscious? In an era of Facebook, do today's trends in photography reflect too heavily the current cultural narcissism? What risks, if any, would assist in breaking away from biographical isolation and get artists to start interacting with the often frightening outside world? Integrating the work of "diaristic" photographers ranging from Nan Goldin and Stephen Shore to Elinor Carucci and Eric Weeks, we will explore these issues in the context of each students' work, and our responsibility in contributing to a larger, more plural dialogue.

**PHD-3562****Preservation Photography**

Monday 3:00-5:50

One semester: 3 credits

Instructor: J. Rudnick

Events occur in our communities that deserve photographic record and interpretation for both the present and the future. Students will choose a subject that they believe should be preserved and remembered photographically. Through weekly critiques students will be encouraged and guided to produce a comprehensive body of work for posterity. The work of relevant artists such as Vermeer, Goya, Atget, Dorothea Lange, Lewis Hine, Bernice Abbott and Helen Levitt will be discussed. *Note: Open to juniors and seniors only.*

**Course # Semester**

PHD-3562-A fall

PHD-3562-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 course 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****Digital Video and Photography**

Thursday 3:00-5:50

One 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.

<i>Course #</i>	<i>Semester</i>
PHD-3761-A	fall
PHD-3761-B	spring

**PHD-3852-A****Photography in NYC Public Schools I**

Tuesday 9:00-11:50

Fall 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.

**PHD-3853-A****Photography in NYC Public Schools II**

Tuesday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Fishman

This is the second part of a two-semester course. Please see PHD-3852 for course description.

**PHD-4080****Photography Thesis I**

Fall semester: 6 credits

The function of this course is two-fold: as critical seminar of depth and insight, which helps each student to build a coherent body of unique work; and also as an information forum that prepares students for careers in photography. Please refer to individual course descriptions that follow.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-4080-A	M	12:00-2:50	B. Pollack
PHD-4080-B	M	6:00-8:50	J. Astor
PHD-4080-C	M	6:00-8:50	R. Stevens
PHD-4080-D	Tu	6:00-8:50	W. Nabers
PHD-4080-E	W	12:00-2:50	T. Maul
PHD-4080-F	W	3:00-5:50	S. Frailey
PHD-4080-G	W	6:00-8:50	P. Garfield
PHD-4080-H	Th	3:00-5:50	A. Frame
PHD-4080-J	Th	3:00-5:50	B. Sullivan
PHD-4080-K	Th	6:00-8:50	P. Moakley

**PHD-4080-A****Photography Thesis I**

Monday 12:00-2:50

Fall semester: 6 credits

Instructor: B. Pollack

The fourth-year represents the culmination of a body of work and the beginning of a professional responsibility to it. This is a rigorous critique course that demands commitment and concentration, and a sense of shared purpose in the classroom.

**PHD-4080-B****Photography Thesis I**

Monday 6:00-8:50

Fall semester: 6 credits

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-C****Photography Thesis I**

Monday 6:00-8:50

Fall semester: 6 credits

Instructor: R. Stevens

In this course, students will form their ideas and concepts into a coherent body of work. Students are expected to work consistently toward developing their personal vision, and a year-long project. Experimentation is encouraged, as is the consideration of photography in its many permutations and applications. Contemporary artists working in photography and other related media will be discussed. The course includes individual and group critiques, occasional guest speakers, and visits to current exhibitions.

**PHD-4080-D****Photography Thesis I**

Tuesday 6:00-8:50

Fall semester: 6 credits

Instructor: W. Nabers

Visual language is not the same as written language. Taking good pictures is not the same as talking a good game. In this course, you will do both. First, how do you make pictures; what do you see? Then, how do we describe it? Thesis develops a grammar for each. Every two weeks, each student will present work for class review. In the first semester, subject and presentation are left deliberately open and can include contact sheets, work prints, digital formats, video and installations. The work itself can borrow from art, journalism, documentary, advertising, fashion and performance. Show a lot; don't over-edit. This is the time to share work that isn't ready. In the second semester, the developing body of work becomes focused—a portfolio, a book, a show. Students will make and show new pictures to enrich their thesis project, while paying attention to the increasingly

important aspects of editing, sequencing and refinement. The subject matter is shaped with an eye for exhibition and publication. This consistent, advanced and coherent body of work will become your calling card upon graduation.

**PHD-4080-E  
Photography Thesis I**

Wednesday 12:00-2:50  
Fall semester: 6 credits  
Instructor: T. Maul

For many students, the thesis year provides the last opportunity to produce and discuss their work among sympathetic peers and informed faculty. Central to each class is the critique process, where student work will be reviewed with both candor and realism in a supportive climate, with the intention of locating the work in relation to each student's chosen direction. Establishing a direction is also critical. In recognition that the promotion of one's work is a continued necessity throughout a career, the articulation of ideas and the building and maintenance of an audience are prioritized. Additional attention is given to the development of technical skills and presentation methods necessary to produce of a body of images that will sustain itself over time and continue to be viable long after graduation.

**PHD-4080-F  
Photography Thesis I**

Wednesday 3:00-5:50  
Fall semester: 6 credits  
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 to respond to your classmates' 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-G  
Photography Thesis I**

Wednesday 6:00-8:50  
Fall semester: 6 credits  
Instructor: P. Garfield

This course 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 course.

**PHD-4080-H  
Photography Thesis I**

Thursday 3:00-5:50  
Fall semester: 6 credits  
Instructor: A. Frame

This course will grapple with issues that pertain to developing 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, and the degree of exploration of an idea and stylistic choice. Field trips to galleries and many short readings from magazines will be assigned.

**PHD-4080-J  
Photography Thesis I**

Thursday 3:00-5:50  
Fall semester: 6 credits  
Instructor: B. Sullivan

We will approach photography not as a separate discipline divided into documentary, fine art and commercial, but as a critical and flexible medium, where internal and external boundaries are less distinct. We will look at photography within a critical frame shared by other visual arts. Students will 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. Sessions are primarily devoted to critique of student work; class field trips to art galleries and museums will be included, to broaden students' points of view in their work and in critiques. There will be assigned readings.

**PHD-4080-K  
Photography Thesis I**

Thursday 6:00-8:50  
Fall semester: 6 credits  
Instructor: P. Moakley

Thesis is a collaboration and a dialogue. A coherent and unique body of work is the desired end result, and an attitude of inventiveness, risk, commitment and focus will proceed to that.

**PHD-4085  
Photography Thesis II**

Spring semester: 6 credits  
This is the second part of a two-semester course. Please see the corresponding section of PHD-4080 for course description.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHD-4085-A	M	12:00-2:50	B. Pollack
PHD-4085-B	M	6:00-8:50	J. Astor
PHD-4085-C	M	6:00-8:50	R. Stevens
PHD-4085-D	Tu	6:00-8:50	W. Nabers
PHD-4085-E	W	12:00-2:50	T. Maul
PHD-4085-F	W	3:00-5:50	S. Frailey
PHD-4085-G	W	6:00-8:50	P. Garfield
PHD-4085-H	Th	3:00-5:50	A. Frame
PHD-4085-J	Th	3:00-5:50	B. Sullivan
PHD-4085-K	Th	6:00-8:50	P. Moakley

**PHD-4884  
Weekend Digital Back Workshop**

Saturday, Sunday; 10:00-3:00  
2 sessions: no credit  
Instructor: TBA

This two-day intensive workshop will focus on the mechanics and software of LEAF digital back systems, as well as digital workflow, the correct handling of equipment and basic maintenance. The first day will explore LEAF digital backs on a variety of camera formats within a studio environment. The second day will focus on LEAF processing software and techniques. Students will have limited time to shoot with equipment and will process their own images. Prerequisite: PHD-2040, Studio Photography I. Note: Students must bring a portable external hard drive. No flash/jump drives.

<i>Course #</i>	<i>Dates</i>
PHD-4884-A	September 17-18
PHD-4884-B	October 15-16
PHD-4884-C	January 21-22
PHD-4884-D	February 25-26

**PHD-4959-A  
Independent Study**

One semester : 3 credits  
Junior or senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA, and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester.

**PHD-4999-A  
Photography Internship**

One semester: 3 credits  
Instructor: Professional Sponsor  
Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

# Photography Electives Open to All Departments

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## PHD-1003

### Basic Photography

Monday 3:00-5:50

One semester: 3 credits

Lab fee: \$45

Instructor: I. Diggs

This course is designed for the novice photographer and relative beginner, and will cover 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-3106-A

### Principles of Color for Photographers

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: B. Armstrong

This course will focus on how to unleash the power of color to give maximum impact to your photographs. Whether it's fine art, editorial or commercial work, successful photographers know the secrets of color that painters and designers use to create effective color images. Exploring both the technical and aesthetic aspects of color, we will examine such topics as the psychology and symbolism of color, contrast and harmony of colors, and the interaction of colors. Taking advantage of New York's resources, we will visit galleries and museums to examine contemporary color and to see how great painters of the past handled color. Through lectures, slide presentations, shooting assignments and critiques, students will gain a core understanding of how color works, which will improve their technical ability to shoot and print, with film or digital technologies, as they learn the aesthetic principles behind creating strong color photographs. *Note: This is not a lab course; students should have one semester of color printing.*

## PHD-3163

### Photo Bookworks

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: E. Wallenstein

What do you do with all those photos you have made that are sitting around in boxes? This is a hands-on approach to the photo book using simple bookbinding methods. We will investigate several handmade book structures, including scroll, scrapbook, pamphlet, Oriental fold and fan, as well as the concepts of series, sequence and pacing of images within the books. Books will be examined from the viewpoint of both object and container. A historical overview of book arts—photography books in particular—will be presented. Students will create works from groups of photographs, bound together in completed form. Six to eight books and a group project will be completed. *Note: Open to all students. Please bring your favorite photography book to the first session.*

Course #	Semester
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PHD-3163-A	fall
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PHD-3163-B	spring
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## PHD-3223

### Practical Theory

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: P. Umbrico

Limited to 12 students per section

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, we 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.*

Course #	Semester
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PHD-3223-A	fall
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PHD-3223-B	spring
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## PHD-3269-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 relation to art history and in parallel developments in photography and print media. Of central concern will be recognizing 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-3363

### The Secret Sits in the Middle

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: M. Lippman

Robert Frost said, "We dance around in a ring and suppose, but the secret lies in the middle and knows." This course embraces the idea that a photograph can be an outbreathing of a deeply personal self, a reflection of one's inner journey, and a way to honor one's own life by discovering or, more accurately, uncovering one's own poetry—a poetry that resonates with the richness of our unique history, dreams and feelings, one's center and soul. The course is about finding images from the inside out—finding that place within where imagination and intuition, the conscious and the unconscious, begin their dance, enabling us to truly become the source of our own photographs. We will explore the workings of the creative process and investigate our own sensitized surfaces, mining our discoveries for information, inspiration and the necessary courage to let our vision flow out into the world through our work. Guest artists in different mediums will discuss their processes, and will foster the kind of receptivity and awareness that will allow our best work to emerge. *Note: Open to juniors and seniors only.*

Course #	Semester
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PHD-3363-A	fall
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PHD-3363-B	spring
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**PHD-3423-A****Photo Editing/Curatorial Projects I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructors: A. Brez, W.M. Hunt

The photograph's flexibility, its ability to accrue meaning depending on context, is the basis of this course. Two different but related procedures will be explored: (1) the curatorial process in which exhibitions are formed that explore various themes; (2) photo editing in which photographs are chosen or assigned to accompany printed text. Students will participate in these processes with work from both inside and outside the College community. Pictorial research and an informative attitude are expected; this is also an opportunity for ideas and themes in each student's individual work to be identified and amplified. *Note: Please bring your portfolio to the first session. No midyear entry.*

**PHD-3424-A****Photo Editing/Curatorial Projects II**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructors: A. Brez, W.M. Hunt

This is the second part of a two-semester course. Please see PHD-3423 for course description. *No midyear entry.*

**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 course 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-Dkroom****Darkroom Access: Undergraduate Students**

One semester: no credit

Access fee: \$275

Undergraduate students who want access to the black-and-white darkrooms in the BFA Photography Department must register for PHD-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHD-Dkroom-A	fall
PHD-Dkroom-B	spring

**PHG-Dkroom****Darkroom Access: Graduate Students**

One semester: no credit

Access fee: \$275

Graduate students who want access to the black-and-white darkrooms in the BFA Photography Department must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

**SUMMER RESIDENCIES IN PHOTOGRAPHY****PHD-4993****Photography**

Summer semester: 4 credits per session

\$2,400 per session; \$4,500 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 color and digital processes, the primary function of the program is to advance the content of the artist's 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. The program culminates in an exhibition.

Participants have access to studio equipment and color printing facilities, digital imaging and output centers, 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 lecturers have included Vince Aletti, Josef Astor, Corinne May Botz, Marco Breuer, Ellen Brooks, Elinor Carucci, Jessica Craig-Martin, Barbara Ess, Jenny Gage, Sally Gall, Bill Jacobson, 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 – July 2
PHD-4993-E	July 6 – August 6

**CVD-4993-A****Still and Moving Imaging: New Technologies**

July 6 – August 3

Summer semester: 4 credits; \$4,000

A new discipline is developing in the lens and screen arts, and the creative image-maker can no longer work solely in the traditional divisions of photography and video. High-definition, video-capable DSLR cameras have transformed the conventional image and enabled us to create professional-quality films. While still and moving imagery may be produced with the same set of tools, each requires very different approaches and practices. The still photography practitioner must understand the language of the moving image, and vice versa.

This four-week engagement, led by senior faculty members of the MFA Photography, Video and Related Media Department at SVA, will immerse participants in the practice of these new technologies. The residency will provide a highly charged atmosphere in which talents participate in productive dialogue and collaborations. Initial sessions will alternate practical studio lab and on-location production using hardware such as the Canon 5D Mark II. Postproduction editing with Apple Final Cut Pro and file management will follow, and we will examine current modes of exhibition and distribution.

Practical workshops will be augmented by seminars exploring the history, theory and conceptual issues that characterize the divergences in the production practices of the still and moving image. Critiques of works-in-progress as well as

screenings of films and visits to studios, galleries and museums will complement the course work. The goal of the program is for residents to develop their own projects and realize a personal vision in this lens-arts hybrid.

Faculty and distinguished guest lecturers and critics will include Charles Traub, Michelle Leftheris, Grahame Weinbren, Alan Berliner, Jennifer Blessing, Chris Callis, Anthony Forma, Roger Phenix, Bob Richman and Shelly Silver.

Participants have 24-hour access to shooting studios and video labs. Workshops, equipment, facilities, critiques, screenings, history/theory seminars, field trips and consultations are all included.

Prerequisite: A minimum of two years of college.

*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.*

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

## ARTS ABROAD PROGRAMS IN PHOTOGRAPHY

### IPD-3233-A

#### Digital Photography in Shanghai

June 4 – July 2

Summer semester: 4 studio credits

Instructor: A. Robinson

\$4,000

Limited enrollment

Spend four weeks in a digital workshop that emphasizes the exploration of Shanghai as well as the integration of Western and Eastern photographic practice. Participants will attend insightful seminars on historical and contemporary Chinese photography and receive portfolio reviews of their projects by members of the Shanghai photographic community. Along with daily dialogue, the program offers the opportunity to expand one's body of work in a new context. Shanghai, with its rich multicultural and cosmopolitan history, offers a unique portal into China that frames the Shanghai as the embodiment of China's future.

The program will emphasize the exploration of Shanghai and encourage the integration of Western and Eastern photographic practices. Participants will attend seminars on historical and contemporary Chinese photography, with the goal of viewing their work from a global perspective. An investigation of Shanghai's contemporary art world is included, and individual portfolio reviews by prominent members of Shanghai's photography community will provide the opportunity to share ideas and forge relationships with curators and gallery owners.

Classes are scheduled Monday to Friday and participants will have the opportunity and freedom to expand their body of work in a new context and gain a deeper understanding of art practices and photographic content, form, color, context, taste and limits. Shanghai's rich history, booming economy and artistic presence make it the perfect place for a summer photographic program.

Prerequisites: One year of photography education and working knowledge of Adobe Photoshop. Students must supply their own laptop (with Photoshop installed), a digital camera capable of shooting raw files, storage media to transfer files, as well as all necessary equipment to download images from camera to laptop.

*Note: Visas are required to enter Shanghai. A portfolio of 12 jpeg images of recent work must be submitted, along with a supporting statement and completed application form. Acceptance into this program is based on a portfolio review.*

Tuition includes housing in apartments for three to four individuals (wifi, air conditioning, TV) in Shanghai, transportation for class field trips, guided tours, program receptions, and use of digital facilities at the East China Normal University. Airfare to and from Shanghai and visa processing fees are not included. Chinese language instruction (Mandarin) is an additional \$100.

For further information contact Eleanor Oakes, program coordinator, at 212.592.2357; fax: 212.592.2336; e-mail: eoakes@sva.edu.

### IPD-3261-A

#### Lighting for Portrait and Fashion Photography in Barcelona

July 9 – July 17

Summer semester: 2 studio credits

Instructor: J. Kawa

\$3,000

Limited enrollment

Barcelona is a prime destination for editorial fashion locations, and this beautiful city is often featured as a background for the fashion spreads in *Vogue*, *Harper's Bazaar* and *Elle*. With its exquisite light and breathtaking surroundings, Barcelona is a perfect location for learning about portrait and fashion photography.

In class, the concentration will be on shooting techniques for portraiture, as well as several days of shooting fashion with models in a controlled setting. When we move to shooting on location, the challenges will become immediately clear. You'll learn to act and react quickly to ever-changing lighting situations. Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph. You'll learn to find good light and to recognize it when you see it. We will cover the various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

Learning to work efficiently as a team on location is not only useful, but also important if you are to be successful. We will work to help you begin a professional fashion portfolio using digital and film camera formats. Consider this week in Barcelona as a career exploration—an opportunity to spend a week in a welcoming city learning, wandering and relaxing.

*Note: A portfolio of at least 12 images (slide or jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.*

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

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

### IPD-3632-A

#### Discover the Light of Provence: Digital Photography in Southern France

June 24 – July 7

Summer semester: 3 studio credits

\$3,800

Instructors: J. Veillon, M. Mercurio

Limited enrollment

Join us for an extraordinary opportunity to hone your practice while photographing the unique charms of Provence. During daily excursions, participants will envision a personal portrait of southern France while creating images that reflect their personal style with the landscapes, medieval architecture, cultural delights and the unique light that make Provence a premier destination for photographers.

We will photograph the spectacular sights of Avignon, Les Baux de Provence, Nîmes and the aqueduct at Pont de Gard, as well as the outdoor market of Saint Rémy-de-Provence, and the Carmargue: Western Europe's largest river delta and home to white horses, black bulls, pink flamingos, and the salt marshes of its nature park.

Several villages in the Luberon will be visited: Roussillon, famous for its ochre-colored hills and houses; Fontaine de Vaucluse and the emerald Sorgue River, and Gordes, considered one of the most beautiful places in all of France. Throughout our journeys, you will hear about the rich history of the region and have time to photograph the culture, colors and charm that are unique to each site.

In Arles, we will work our way from the Amphitheater to the Romanesque church, and continue along the cobble-stoned streets to visit the galleries and exhibitions of Les Rencontres d'Arles—the premier international photography festival in Europe. Trips to the olive orchards made famous by Van Gogh, as well as the sunflower fields and vineyards of the region are included. Weekends are yours to stay local or travel and explore the unique delights of the region, such as the beaches of Marseilles.

The primary goal of the program is to help you to articulate a coherent dialogue with the culture and beauty of Southern France through a body of work, in book or digital format, that combines personal vision and refined image-making. To this end, shooting sessions will be complemented with group critiques, geared to support each participant's project. Come and create your personal portrait.

Prerequisites: Two semesters of basic photography and a proficiency in Adobe Photoshop and Lightroom.

*Note: Students must supply their own laptops with software installed and a digital camera (6 megapixels or higher), as well as storage media to transfer files and all necessary equipment to download images from camera to laptop.*

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

For further information contact Deborah Hussey, program coordinator, at 212.592.2333; fax: 212.592.2322; e-mail: dhussey@sva.edu.

### IPD-3294-A

#### Advanced Action Surf Photography in Nicaragua

June 4 – June 11

Summer semester: 2 studio credits; \$3,200

Instructor: A. Brewer

Limited enrollment

Art Brewer, one of the world's premier surf photographers, will lead this unique workshop on advanced techniques in action surf photography. Throughout the program, students will have the opportunity to work exclusively with several talented professional surfers in some of the most consistent and perfect waves of northern Nicaragua. Instruction will focus on surf-photography techniques both in and out of water, specialized equipment, proper handling and care of gear, insider business and promotional tips, file management, image enhancement (Lightroom 3), and delivery and pricing strategies.

When the surf is not being cooperative, we will delve into location portraiture as it relates to surf culture. Using natural, reflected and strobe lighting techniques, we will photograph people from the local surfing community at prime locations.

This workshop will foster a holistic approach to practicing the art of action surf photography and its intersection with nature, beauty and movement. Group critique sessions will provide an opportunity to discuss what makes a successful image.

Prerequisites: A minimum of one year shooting surf photography (land and deep water), proficiency in Adobe Photoshop, as well as digital organization and workflow software such as Lightroom.

*Note: A portfolio of at least 12 images (jpeg) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review. Students must supply their own laptops with software installed as well as storage media to transfer files and all necessary equipment to download images from camera to laptop. Students are also required to bring their own camera equipment including: DSLR, telephoto/wide angle lenses, waterhousing and tripod (limited equipment will be available).*

Tuition includes double- and triple-occupancy accommodations at the Hotel Chancletas in Aserradores, shuttle service to and from airport, program trips and guided tours.

For further information contact Malcolm Lightner, program director, at 212.592.2335; fax: 212.592.2336; E-mail: mlightner@sva.edu.

## BFA FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to undergraduate students, who are interested in using the Printmaking Workshop, the Sculpture Center or the Fine Arts Digital Lab. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Undergraduate students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FID-Access-A	fall	9/12 through 10/28
FID-Access-B	fall	10/31 through 12/16
FID-Access-C	spring	1/9 through 2/24
FID-Access-D	spring	2/27 through 4/20

### FSD-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For undergraduate students who are not BFA Fine Arts majors and 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 courses.*

Course #	Semester	Dates
FSD-Access-A	fall	9/12 through 10/28
FSD-Access-B	fall	10/31 through 12/16
FSD-Access-C	spring	1/9 through 2/24
FSD-Access-D	spring	2/27 through 4/20

### FGD-Access

#### Printmaking Workshop Access

One semester; no credit

Access fee: \$275

Undergraduate 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 courses.*

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

## COMPUTER LAB ACCESS

### GDD-Access

#### Digital Imaging Center Access: Undergraduate Students

One semester; no credit

Access fee: \$500

For undergraduate 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 courses.*

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

# Department of Visual and Critical Studies

## **Degree requirements:**

Successful completion of all course requirements

60 credits in studio courses

60 credits in visual and critical studies, art history, humanities and sciences courses that carry a prefix of AHD, HCD, HDD, HHD, HLD, HPD, HSD, VCD or VHD.

## Visual and Critical Studies First-Year Requirements

A listing of required courses for the foundation year follows. 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 Visual and Critical Studies Department chair, Tom Huhn, so that you can arrange to take some elective courses.

### **AHD-1030**

#### **Visuality and Modern Art I**

One semester: 3 credits

This is the first of a two-part course that will examine the interconnections among modern art, modernity and visuality. Topics will include the historical development of "modern" vision, the impact of photography and film on visualization, and the decline of realism and the emergence of abstraction. The goal of the course is to bring together historical, philosophical, scientific and technological studies of visuality and relate them directly to "modern" artistic practice.

### **AHD-1035**

#### **Visuality and Modern Art II**

One semester: 3 credits

This is the second part of a two-semester course. Please see AHD-1030 for course description.

### **FDD-1030**

#### **Drawing I**

One semester: 3 credits

Focusing on the perceptual skills involved in image-making, this course will examine drawing as an act of producing independent works of art and as a preparatory process in organizing a finished work. Assigned projects will explore the formal elements of art, such as line, space, scale and texture. Materials will include pencil, charcoal, pen-and-ink and wash, among others. Projects range from the figure and still life, for example, to mapping and storyboarding.

### **FDD-1035**

#### **Drawing II**

One semester: 3 credits

This is the second part of a two-semester course. Please see FDD-1030 for course description.

### **VHD-1010**

#### **Reading, Thinking, Writing I**

One semester: 3 credits

This is the first part of a two-semester required course that emphasizes writing and critical thinking through the study of literature. The first goal is for students to express themselves clearly, critically and thoughtfully, using language. The second goal is for students to explore writing as a personal process and as an artist's tool. We will study works from authors such as Mary Shelley, Zora Neale Hurston, Fyodor Dostoevsky, Gabriel Garcia Marquez and Jorge Luis Borges. All students are required to take and pass the Proficiency Examination during their first semester at SVA. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1010, Literature and Writing I for International Students).*

### **VHD-1015**

#### **Reading, Thinking, Writing II**

One semester: 3 credits

This is the second part of a two-semester required course that emphasizes writing and critical thinking. Students will further develop their writing and critical thinking skills. Texts include premodern works from the Western canon, along with more contemporary, experimental and non-Western literature.

### **PHD-1003**

#### **Photography Workshop**

One semester: 3 credits

This course is designed for the novice photographer and relative beginner, and will cover 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.

### **PHD-1080**

#### **Introduction to Digital Imaging**

One 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 captions. By the end of the semester, students should have a basic understanding of how to work with photographs in a digital environment.

**VCD-1030**

**The Nature, History and Practices of the Image I**

One semester: 3 credits

Serving as an introduction to the place of the image in art, society, history and philosophy, this course will begin by examining the relation of the art image to the image in magic, science and religion. The distinction between image, idol, statue and reproduction will be investigated. We will see that both priests and philosophers have struggled to distinguish "true" from "false" images. The commercial image, the sexual image, the image of the human body, as well as self-image and the world as image will be explored.

**VCD-1035**

**The Nature, History and Practices of the Image II**

One semester: 3 credits

This course is a comparative study and critical introduction to the image in dance, film, photography, literature, music, and the plastic arts. We will begin with modern materials and work our way back through the centuries both historically and cross-culturally. Prerequisite: VCD-1030, The Nature, History and Practices of the Image I.

Visual and Critical Studies Foundation / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10			PHD-1003-81 Photography Workshop 9:00-2:50 Instructor: TBA		
11					
12					
1					
2					FDD-1030-81 Drawing I 12:00-5:50 A. Wilson
3		AHD-1030-81 Visuality and Modern Art I 3:00-5:50 I. Taube	VHD-1010-81 Reading, Thinking, Writing I 3:00-5:50 J. Ahn	VCD-1030-81 Practices of the Image I 3:00-5:50 R. Hullot-Kentor	
4					
5					
6					

Visual and Critical Studies Foundation / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9			PHD-1080-81 Intro. to Digital Imaging 9:00-11:50 J. Azzarella		
10					
11					
12					
1					
2	FDD-1035-81 Drawing II 12:00-5:50 A. Wilson				
3		AHD-1035-81 Visuality and Modern Art II 3:00-5:50 I. Taube	VHD-1015-81 Reading, Thinking, Writing II 3:00-5:50 J. Ahn	VCD-1035-81 Practices of the Image II 3:00-5:50 R. Hullot-Kentor	
4					
5					
6					

# Visual and Critical Studies Second-Year Requirements

The recommended course load is 15 credits per semester.

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

Second-year visual and critical studies majors are required to take:

## REQUIREMENT A

One semester each of

AHD-2010 Art of the Premodernist World  
FSD-2120 Sculpture  
FID-2310 Looking Into Music  
FGD-2376 Printmaking: Etching and Woodcut

GDD-2020 Basic Graphic Design I  
and GDD-2090 Computers in the Studio I  
or VSD-2102 The Artist's Journal I

VCD-2020 Theories of Vision and Color  
or VCD-2030 The History and Practices of Perspective

VHD-2060 Visuality in Poetry  
or VHD-2070 Visual Poetics

*Note: Students may take more than the minimum required courses from Requirement A to fulfill second-year elective choices in Requirement B.*

## REQUIREMENT B

In addition to Requirement A, students must take three elective credits in studio and six elective credits in art history or humanities.

*Note: Studio courses can be chosen from among the undergraduate offerings in this book, course prerequisites notwithstanding.*

*Art history and humanities courses can be chosen from courses that carry a course code prefix of AHD, HCD, HDD, HHD, HLD, HPD, HSD, VCD or VHD (including courses not already taken from Requirement A), course prerequisites notwithstanding.*

# Visual and Critical Studies Third-Year Requirements

The recommended course load is 15 to 16 credits per semester.

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

Third-year visual and critical studies majors are required to take:

## REQUIREMENT A

One semester each of

VCD-3020 Theories of Imitation  
VSD-3121 Digital Video

VCD-3050 Art in Theory: 1648-1900  
or VCD-3052 Art in Theory: 1900-1990

AHD-3994 Introduction to Visual Culture  
or HSD-4026 Art, Science, and the Spiritual

## REQUIREMENT B

In addition to Requirement A, students must take twelve elective credits in studio and six elective credits in art history or humanities.

*Note: Studio courses can be chosen from among the undergraduate offerings in this book, course prerequisites notwithstanding.*

*Art history and humanities courses can be chosen from courses that carry a course code prefix of AHD, HCD, HDD, HHD, HLD, HPD, HSD, VCD or VHD (including courses not already taken from Requirement A), course prerequisites notwithstanding.*

# Visual and Critical Studies Fourth-Year Requirements

The recommended course load is 15 to 16 credits per semester.

All students should see their advisor about individual credit needs for graduation.

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

Fourth-year visual and critical studies majors are required to take:

## REQUIREMENT A

One semester each of

VHD-4010 Essay Workshop  
VSD-4010 Thesis Studio I  
VSD-4015 Thesis Studio II  
VCD-4050 Aesthetic Theory  
VSD-4050 Thesis Workshop  
AHD-4140 Senior Seminar

## REQUIREMENT B

Nine additional credits in studio

Three additional credits in art history or humanities

*Note: Courses can be chosen from among undergraduate offerings in this book, course prerequisites notwithstanding.*

# Visual and Critical Studies

## General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

Elective art history and studio courses can be chosen from among the undergraduate studio offerings in this book, course prerequisites notwithstanding. Unless otherwise indicated, all courses in the visual and critical studies general course listing grant three credits per course. *Note: Courses are listed in numeric order.*

### AHD-2010

#### Art of the Premodernist World

Fall semester: 3 credits

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. Discussion, slide presentations and museum visits are a part of the course. Topics include art and ritual, idealism and beauty, iconoclasm and theories of God. *Note: Open to visual and critical studies majors and honors program students only.*

Course #	Day	Time	Instructor
AHD-2010-HP1	Tu	6:00-8:50	L. Small
AHD-2010-HP2	Th	9:00-11:50	P. Rocco

### GDD-2020

#### Basic Graphic Design I

One semester: 3 credits

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 visual and critical studies majors only.*

Course #	Day	Time	Semester	Instructor
GDD-2020-AV	M	9:00-11:50	fall	P. Ahlberg
GDD-2020-BV	M	12:00-2:50	fall	Y. Moravia
GDD-2020-CV	M	3:00-5:50	fall	Y. Moravia
GDD-2020-DV	Tu	12:00-2:50	fall	E. Hedy Schultz
GDD-2020-EV	W	9:00-11:50	fall	S. Buschkuhl
GDD-2020-FV	W	9:00-11:50	fall	R. D'Anna
GDD-2020-GV	W	9:00-11:50	fall	S. Pierre
GDD-2020-HV	W	12:00-2:50	fall	F. Young
GDD-2020-JV	W	3:00-5:50	fall	F. Young
GDD-2020-KV	W	3:00-5:50	fall	E. Hedy Schultz
GDD-2020-LV	W	3:00-5:50	fall	S. Sorvino
GDD-2020-MV	Th	9:00-11:50	fall	F. Young
GDD-2020-NV	Th	12:00-2:50	fall	F. Young
GDD-2020-PV	Th	12:00-2:50	fall	S. Sorvino
GDD-2020-RV	F	12:00-2:50	fall	F. Young
GDD-2020-SV	F	3:00-5:50	fall	F. Young
GDD-2020-ZV	Tu	12:00-2:50	spring	S. Sorvino

### VCD-2030-A

#### Theories of Vision and Color

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Galloway

How do we perceive color? What role does color play in art, science, language and philosophy? How has our understanding of color changed over time? In this course, students will be introduced to theories of vision and color through observation, experimentation, reading and discussion. Readings will be drawn from a range of sources, including Aristotle, Newton, Goethe, Chevreul, Wittgenstein, Itten, Albers, and others. In addition, we will experiment with color refraction, additive and subtractive color mixing, observed color phenomena, after-images and color interaction. Students will be encouraged to consider the role of color in historical and contemporary art practices as well as in relation to their own artistic development and personal work. We will attempt to arrive at an understanding of color as an evolving historical, scientific and cultural phenomenon.

### VCD-2030-A

#### The History and Practices of Perspective

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: E. Kaufmann

This course challenges students to understand and to analyze the phenomenon of perspective as a cultural invention. Central topics will include infinite space and illusion, the fixed eye and the gaze, and the relationship between vision and power. The history of perspective will be encountered as it relates to scientific, religious, and philosophical movements by way of readings and visual presentations. Texts by Leon Batista Alberti, Erwin Panofsky, Jacques Lacan, Norman Bryson and Martin Jay, among others, will be discussed.

### VHD-2060-A

#### Visuality in Poetry

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: G. Donovan

How are words made into images? What is the science of figurative language? What are opportunities for music, image and language to complement as opposed to contrast with one another? This course will address these fundamental questions by engaging with poetic works drawn from diverse periods. In this effort to understand poetry's relationship with the visual world, we will read closely and critically. We will study the mechanics of poetry and work on writing, listen to writers and attend readings to arrive at a practical understanding of writing and prepare for tackling the larger questions of *ekphrasis* in poetry.

### VHD-2070-A

#### Visual Poetics

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: T. Donovan

Building on the material presented in VHD-2060, *Visuality in Poetry*, this course will investigate how the visual world intersects with the abstraction of language in canonical texts by poets. We will read Donne, Blake, Wordsworth, Whitman, Dickinson, Hopkins, Yeats, Stevens, Pound, Eliot, Auden and Ashbery, among others, and trace how poetry has struggled to capture through language what "seeing feels like." We will explore artistic devices for making the invisible visible, the abstract concrete, the mute vocal and the small magnificent. Studying theories of mimesis, modes of representation and aesthetic frameworks will complement the reading and writing of poems.

### GDD-2090

#### Computers in the Studio I

One semester: 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 (including Adobe Photoshop, InDesign, and Bridge) as tools for visual creation. A minimum of three hours of lab time is required. *Note: Open to advertising, graphic design and visual and critical studies majors only.*

Course #	Day	Time	Semester	Instructor
GDD-2090-A	M	9:00-11:50	fall	A. Wahler
GDD-2090-B	M	12:00-2:50	fall	R. Levy
GDD-2090-C	M	12:00-2:50	fall	V. Diaz
GDD-2090-D	M	3:00-5:50	fall	R. Levy
GDD-2090-E	Tu	12:00-2:50	fall	M. Rimbaud
GDD-2090-F	Tu	3:00-5:50	fall	M. Rimbaud
GDD-2090-G	W	9:00-11:50	fall	L. Leckie
GDD-2090-H	W	12:00-2:50	fall	L. Leckie
GDD-2090-J	Th	9:00-11:50	fall	J. Sienkiewicz
GDD-2090-K	F	9:00-11:50	fall	D. Labelle
GDD-2090-L	F	12:00-2:50	fall	M. Gilbert
GDD-2090-Z	Sa	10:00-12:50	spring	D. Labelle

**VSD-2102-A****The Artist's Journal I**

Tuesday 9:00-2:50

Fall semester: 3 credits

Instructor: P. Hristoff

The goal of this course is to create a visual journal through paintings and works on paper that record the artist's interests and concerns. Experimentation with various materials and techniques, as well as investigating ideas of personal iconography, symbolism and narrative will be emphasized. Using painting, drawing, basic printmaking and collage, students will be helped in developing weekly journal pieces and a collaborative publication for the semester. Students will be required to keep a sketchbook, review exhibitions and take their own photos for reference and documentation. *Note: Only non-toxic and fume-free materials will be used.*

**VSD-2103-A****The Artist's Journal II**

Tuesday 9:00-2:50

Spring semester: 3 credits

Instructor: P. Hristoff

This is the second part of a two-semester course. This semester will focus on using pre-determined systems and instructions to create works, and explore the journal approach to art-making in other cultures. Students will be required to keep a sketchbook, review exhibitions and take their own photos for reference and documentation. *Note: Only non-toxic and fume-free materials will be used. Midyear entry with instructor's permission.*

**FSD-2120-A****Sculpture**

Friday 9:00-2:50

Fall semester: 3 credits

Instructor: J. Cohen

Serving as an introduction to sculptural materials, ideas and techniques, the primary goal of this course is to broaden the ways in which students understand sculpture and interpret the three-dimensional world. With this focus in mind, the emphasis will be on the physical shaping of ideas. A range of materials will be introduced, including clay, paper, wood and plaster. By utilizing basic skills and materials, students can begin the process of creating meaning from material. *Note: Open to visual and critical studies majors only.*

**FID-2310-A****Looking into Music**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: C. Beckley

Many artists approach their own work by way of ideas and properties that are primarily associated with another form of expression. Music, abstract and non-material by nature, has often served as a means of exploring the visual arts. This studio course will consider the interrelationship of the visual arts and music by first examining historic examples through lectures and individual research, then applying some of those principles to student projects and presentations. Beginning with the ancient belief in universal connectedness (such as the Harmony of the Spheres), topics will include: structural comparisons of visual and aural creativity; the nature of abstraction; phenomenological similarities and paradoxes of visual and aural perception; sociological and political activism; artistic and legal implications of appropriation in art and music; the interdependency of visual and sound elements in multi-disciplinary art forms such as theater, film, animation, music video and Web-based art.

**FGD-2376-B****Printmaking: Etching and Woodcut**

Friday 2:00-6:50

Spring semester: 3 credits

Instructors: E. Breiger, D. Rapone

This course offers a thorough introduction to different image-making possibilities available in two major areas of printmaking. 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. *Note: Open to visual and critical studies majors only.*

**VCD-3020-A****Theories of Imitation**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: T. Huhn

A historical and philosophical examination of various ways in which theories of imitation have considered visual and textual imitations is the focus of this course. Readings will include: Plato, *The Republic* (excerpts); Denis Diderot, *The Paradox of Acting*; J. J. Winckelmann, *Reflections on the Imitation of Greek Works*; Erich Auerbach, "Figura"; David Summers, *The Judgment of Sense* (excerpt); Oscar Wilde, "Decay of Lying"; Harold Bloom, "Necessity of Misreading"; Rene Girard, *To Double Business Bound* (excerpt); Paul Ricoeur, "Mimesis and Representation"; Jacques Derrida, "Economimesis."

**VCD-3050-A****Art in Theory: 1648-1900**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: N. Lawrence

Centered on the first two volumes of *Art in Theory: An Anthology of Changing Ideas* (1648-1815 and 1815-1900, respectively), this course will focus on what became the central ideas that informed the European tradition of art theory and criticism. The goal is to acquaint students with the writings and ideas of these times and which were considered to be the foundation of what constitutes art and the art experience.

**VCD-3052-A** (previously VCD-4020)**Art in Theory: 1900-1990**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Wilson

This course will consider the most important articles, manifestoes, and artists' statements of the 20th century. Lectures will connect the artwork produced during that time to these texts and offer a comprehensive understanding of both images and ideas.

**VSD-3121-A****Digital Video**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: J. Tekippe

The focus of this course is on the individual as videomaker. Students will work in several genres, including documentary, narrative, poetry, abstract and diary forms. There will be screenings of a variety of works from video art to pieces made for television. Analytical and critical skills will be developed and exercised in written work. Technical subjects covered will include the basics of video, camera operations, lighting, sound and editing. Students will work on a semester-long project, and ideas, rushes and rough drafts will be presented and critiqued. Readings on aesthetics, as well as technical material will complement course projects. *Note: Open to visual and critical studies majors only.*



**AHD-3994-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.

**VHD-4010-A****Essay Workshop**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Edwards

The essay is a literary form perfect for grappling with complex ideas in a direct and personal manner. Less rigid than the scholarly treatise, its openness allows a writer tremendous flexibility in considering a chosen topic from numerous angles. In this course, we will examine the uses and particular strengths of the essay by reading and discussing a wide range of examples, as well as writing short essays in a variety of styles. Our reading will range from the invention of the modern essay in the 16th century by Montaigne to opinion pieces in current magazines. Writing assignments will explore uses of the essay for diverse purposes, including satire, humor, advocacy, art criticism and the investigation of contemporary issues. The goal throughout will be to help students identify different means of writing available to them as they begin to conceive of and develop the written component of their thesis projects.

**VSD-4010-A****Thesis Studio I**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Huhn

Consisting of weekly critiques by faculty and visiting artists, this course will provide the anchor by which the final thesis project is undertaken.

**VSD-4015-A****Thesis Studio II**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: T. Huhn

This is the second part of a two-semester course. Please see VSD-4010 for course description.

**HSD-4026-R through HSD-4026-R2**  
**Art, Science and the Spiritual**

One 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.

Course #	Day	Time	Semester
HSD-4026-R	M	3:00-5:50	fall
HSD-4026-R1	Th	12:00-2:50	fall
HSD-4026-R2	M	12:00-2:50	spring

**VCD-4050-A****Aesthetic Theory**

Monday 6:00-8:50

Spring semester: 3 credits

Instructors: G. Donovan, I. Taube

Lacking in the long history of aesthetics and the philosophy of art is the case study approach of applying a theory directly to an artwork to see how effective it is. Does it define what art is or is not? Does it help us decide the sensory value of an artwork? Are there judgments of taste and sensory discriminations? Is there an aesthetic pleasure, a feeling of the ‘sublime,’ or is it all in the eye of the beholder? Is beauty a property of things or something we attribute to them? Ultimately, can theories of art provide a framework for critically responding to our art, our culture and nature? We intend to answer these questions by lining up some of the greatest theoreticians of the Western canon: Kant, Hegel, Croce, Adorno, Danto, Derrida, Goodman, Greenburg and Arnheim, with some of the most provocative art of our times.

**VSD-4050-A****Thesis Workshop**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: L. Buvoli

Intended to hone the skills necessary for the undertaking of the thesis project, this course will examine the material and intellectual contexts in which the thesis is pursued.

**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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-B****Senior Seminar**

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

**AHD-4140-C****Senior Seminar**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Cone

In this senior seminar, we will try to achieve three main goals: (1) To expose students to some key moments and developments of past art practice with a focus on the shifting meaning of modernity after the demise of formalist, essentialist theorizing, and in the context of virtual, simulated and artificial reality; (2) To familiarize students with issues of gender, race and multicultural empowerment. Artists long overlooked in the canon of recent art history (among them women and non-whites) and artists who bring into their art a Middle and Far Eastern sensibility will be discussed; (3) Finally, as a way to navigate through the chaos that is contemporary art in a practical way, students will step out of the classroom as often as possible and report on current shows. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**AHD-4140-D****Senior Seminar**

Wednesday 9:00-11:50

Spring semester: 3 credits

Instructor: M. Gal

The purpose of this course is to reflect upon the relationships among art, information and politics. While art is often perceived by artists and audiences alike as unrelated to and independent of politics and social history, we will examine how social contexts can impact aesthetics. Through your own projects and other artists' work we will explore the current realities within which your images are made. We will specifically discuss the following questions: Is art history merely the history of the affluent taste? During war can we afford having merely iconographic interests? What aesthetic outlets are available, or could be made available, for contemporary artists? Is explicitly political art necessarily propaganda and is apolitical art free of ideology? How much fiction is there in documentary and vice versa? We will look at artworks produced by Felix Gonzalez-Torres and others; we will watch international documentaries such as *The Battle of Algiers* and *Hairpiece: A Film for Nappy-Headed People*, and readings will range from *Ways of Seeing* to *Fast Food Nation*. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**AHD-4140-E****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 to 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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-F****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. 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 and visual and critical studies majors have priority registration for this course.*

**AHD-4140-G/H****Printmaking Seminar**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: G. Prande

This seminar will focus on questions specific to printmaking, publishing and artist's multiples. Visiting artists, publishers, curators and printers will discuss emerging trends in printmaking, with a special focus on the expanded printmaking technologies in the digital age. Issues such as materials, scale, cost, presentation and distribution will complement discourse concerning printmaking's iconographic base. Students will create a body of work and interact through critique formats. *Note: Open to all students. This course can serve as an alternative to AHD-4140, Senior Seminar.*

Course #	Semester
AHD-4140-G	fall
AHD-4140-H	spring

**AHD-4140-J/K****Senior Seminar**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: R. Hullot-Kentor

Artistic talent is 99% a power of dissatisfaction: an art education is whatever can be done to make this a discerning power; a power to figure out what to do by all the indications the world and the entire history of art give us for what isn't to be done. The other 1% of talent is divided between the heartbeat and a blinking eye. This term we will read and meet some very discerning people and see what we can do to change our urgent, longing dissatisfaction—which we'll presume—into a discerning dissatisfaction as a more real capacity for knowing and making art. An important part of the semester will be devoted to understanding what it is about the contemporary social situation and the puzzle of art itself that combine to make serious, productive, critical thinking so difficult.

Course #	Semester
AHD-4140-J	fall
AHD-4140-K	spring

**VSD-4959-A****Independent Study**

One semester : 3 credits

Junior or senior students who wish to pursue a special project not covered by the parameters of their department's curriculum are eligible to apply for an independent study course. Students must have earned a grade point average above 3.00 at SVA, and must submit their study goals as a detailed proposal for approval by the department chair. Proposals for an independent study must be made prior to the course adjustment period for that semester.

**VSD-4999-A****Visual and Critical Studies Internship**

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable experience and broaden their professional network through an internship with a sponsor/employer. Internships for credit are available to 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 manager. Students must work a minimum of 150 hours (10 hours per week), participate in a weekly online discussion board with other SVA interns, complete self-evaluations and a final project. Elective studio credit is awarded for the successful completion of an internship. For more information and required forms, please contact the Office of Career Development at 212.592.2370.

# Undergraduate Electives Open to All Departments

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

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 60 of this book) with permission from the department chair.

### GDD-2153

#### Basic Three-Dimensional Graphic Design

Friday 12:00-2:50

One semester: 3 credits

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.

<i>Course #</i>	<i>Semester</i>
GDD-2153-A	fall
GDD-2153-B	spring

### GDD-2168

#### Graphic Designer as Image Maker

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: V. Koen

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 unconventional ways. Projects for this course will include book covers, CD packages, editorial illustrations, food packaging and poster designs. Field trips will be included.

<i>Course #</i>	<i>Semester</i>
GDD-2168-A	fall
GDD-2168-B	spring

### GDD-2186

#### Originality

One semester: 3 credits

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 which 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
GDD-2186-A	W	9:00-11:50	fall
GDD-2186-B	W	12:00-2:50	fall
GDD-2186-C	Th	9:00-11:50	fall
GDD-2186-D	W	9:00-11:50	spring
GDD-2186-E	W	12:00-2:50	spring
GDD-2186-F	Th	9:00-11:50	spring

### GDD-2191-A

#### Textile Design I

Wednesday 3:00-5:50

Fall semester: 3 credits

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-3306

#### Toys and Games

Monday 9:00-11:50

One semester: 3 credits

Materials fee: \$20

Instructor: A. Benkovitz

The toy industry is a trendy business where many innovative designs are introduced every year. In this course, we'll analyze successful products from different categories (games, plush, action figures, novelties, etc.) and explore what great toy concepts are and how to originate them. Various tools, techniques and materials will be demonstrated and utilized by students to create renderings and prototypes. By taking part in brainstorming sessions, hands-on workshops and play testing their own designs, students will learn how to develop their concepts into finished products. Product manufacturing and marketing, as well as career opportunities in the toy industry will be discussed. We'll visit a toy store to examine the effectiveness of toy packaging and merchandising. Although weekly projects will be assigned, students are encouraged to work on any product they wish, limited only by their imaginations. The goal of this course is to create at least one finished product suitable for presentation to a toy company or for inclusion in a portfolio.

<i>Course #</i>	<i>Semester</i>
GDD-3306-A	fall
GDD-3306-B	spring

## ART HISTORY

Please refer to the art history section of this book (beginning on page 82) for a complete listing of art history courses open to all departments. The following is a sampling of course offerings.

### AHD-2136

#### What's Your Type?

Thursday 12:00-2:50

One semester: 3 credits

Instructor: L. McCormick

There's something magical about the alphabet—its capacity to change shape and style, to express purpose and suggest mood, to be formal and informal, elegant and ugly, classical and romantic, delicate and robust. Although we live in a digital age, with access to a wealth of fonts, there is a movement in typography to revert back to the handwritten alphabet. We see it on the street, stenciled and sprayed. We see it in signage and labels, and on our grocery lists. This course begins with the history of typography and will examine its different movements to the present. Students will complete a series of digital and handwritten typographical assignments and develop their own alphabet. *Note: Open to students from all disciplines. No prior experience with type is required; students should possess an experimental attitude.*

Course #	Semester
AHD-2136-A	fall
AHD-2136-B	spring

### AHD-2226-A

#### American Art: The Rise of Pop Culture

Monday 3:00-5:50

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-2254-A

#### The Arts of Ancient Egypt and the Near East

Friday 12:00-2:50

Spring 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-2261-A

#### What is Latin American Art?

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: C. Stellweg

Beginning with an introduction to the ideas that have typified the art from Latin America, this course will explore how the European encounter with the Americas' vast indigenous cultural models radically altered, transformed and revolutionized art on both continents. Latin America's cultural interaction with European and U.S. cultural centers, the mutual confrontations of high art and popular culture and relationships between Euro-American and local formal styles will also be addressed. We will study contemporary artists from the United States and Europe in terms of their connections to pre-Columbian and Colonial urban art and culture. Latin American modernism from 1900 to 1945 will be covered to see how ideas and influences traveled back and forth across the Atlantic, enriching the art of the Western Hemisphere—beyond traditional boundaries and geographic borders. Emphasis will be placed on the artistic production of certain countries, such as Mexico, Brazil, Argentina and Cuba. The effects of colonialism and modernization on the art from Latin America will also be discussed.

### AHD-2596

#### Museum Studies

Friday 3:00-5:50

One semester: 3 credits

Instructor: L. Gamwell

How are art collections and museums formed? Who decides what a museum exhibits? Is a museum like a bank vault filled with precious objects, or is it more like a secular cathedral? This course will address these questions by surveying the history and philosophy of art collections and museums. Topics include: public, private and corporate art collections; the conservation and preservation of art; museum architecture; installation design; traveling exhibitions; museum education programs; exhibition catalogs; museum trustees; laws that impact museums; commercial galleries and non-profit artists' spaces.

Course #	Semester
AHD-2596-A	fall
AHD-2596-B	spring

### AHD-2741-A

#### War and Religion in Art and Film: From Ancient Civilizations to the Middle Ages

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: Z. Amar

Using the medium of film as narrator, this course will examine historical periods and defining events to try and understand the relationships among war, art and religion. In addition to film screenings, we will also address other art forms in our quest to comprehend the ingredients that bind such disparate areas of our lives.

### AHD-2742-A

#### War and Religion in Art and Film: The Second Millennium

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: Z. Amar

Using the medium of film as narrator, this course will examine pivotal events in the political, artistic and religious realms throughout the second millennium. In addition to film screenings, we will also consider the triad of war, religion and art in the broader context of other artistic practices.

### AHD-2772-A

#### The Narrative (R)evolution: Language and Art

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: K. Rooney

Storytelling is one of the most pervasive expressions of human nature. It is also the means by which we invent, store and retain our collective and personal histories. This use of language has shifted dramatically over time, from the oral storytelling methods of the ancients to the invention of linear writing and, finally, to the advent of technology and cyberspace. How have these shifts been visualized in works of art? How has the element of language affected our notions of what art is and vice versa? By looking at contemporary artists who use oral, written and technologically enhanced language in their work, this course will address such questions of meaning and content, and examine our role in the formation of "new" narratives. Visits to galleries and museums will supplement discussions and lectures.

**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-2947****Video Game Culture**

One semester: 3 credits

Instructor: TBA

Virtual reality has entered a new realm of accessibility gained by an influx of video games and the rapidly growing game culture that surrounds them. Video games are no longer limited to arcades—they have taken over homes and traveled alongside users on buses; they have extended into the everyday world, creating normalcy out of virtual environments in public and semi-public spaces. We will examine this expansion—its negative and positive effects—and the role game culture plays in the American economy, global exports, attitudes toward violence and general consumption of our daily rituals and free time. Looking back at the short but significant history of gaming, we will explore its transformation from hobby to cultural tool. Finally, this course will address how gaming encourages group activity, serves as cultural commentary and bridges the physical gaps that separate participants and their varying identities.

Course #	Day	Time	Semester
AHD-2947-A	W	6:00-8:50	fall
AHD-2947-B	W	12:00-2:50	spring

**AHD-2953-A****Technology of Art: Inching Toward the Virtual**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: TBA

This course will examine how technological development affects works of art, media and everyday life, allowing for the potential of interactivity. The ease and accessibility of technology allows us to create artistic work more affordably and efficiently. We can adjust on the fly; fix in postproduction; and alter, duplicate or manipulate with the appropriate software. Technological advances have increased the absence of the material form, which takes shape in computer art, virtual mapping, television/TiVo, MP3/iPod, and mediated public and semi-public spaces. The result is a do-it-yourself revolution, making interactivity a more acceptable and attractive feature. As creators and receptors of art, we are both inhibited and enlightened by this technology. From YouTube to the ubiquitous MySpace phenomenon, these outlets have a positive and negative impact on how we perceive, use, and create works of art and media.

**AHD-3137-A****Irony and Beauty**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: K. Rooney

Irony is a puzzling concept, far deeper than the dictionary definition: "Irony is the act of using words to convey a meaning that is the opposite of its literal meaning." If this were the case, all sarcasm would be irony and the truly ironic act would be nothing more than a cheap theatrical. Thankfully, real irony is hard to come by. It is rooted in something more than cleverness, just as beauty is more than simply being pretty. The idea of beauty is at its core a moment of transcendence, an experience of something greater than the tangible world has to offer. When done well, irony is a concentrated disaffection with what has been presented as truth; it is a mode of rebellion. Can beauty and irony co-exist or are

they mutually exclusive? Is there any irony in the paintings of Barnett Newman or is it all deadly serious? Has irony become too easy? And has beauty ceased to answer any real questions? These are the issues we will address as we try to reconcile these seeming opposites.

**AHD-3921-A****Altered States: Under the Influence**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Wilson

Experiences of spontaneous visions and altered perceptions are common in the telling of art history. Countless artists have had experiences that go beyond those that are granted by the "ordinary" five senses. Some artists have dabbled in drugs to bring about these visions; others are haunted by illness that can impose hallucinations or a sense of otherworldliness. This course will examine the role of intoxicants (with particular attention to psychedelics) and other induced states as creative inspiration for works of art from 1850 to today. Topics will include: why these altered states are fascinating to artists, the kinds of inspiration that can be gained from going beyond the physical world, the creative dangers of toying with altered states of consciousness.

**AHD-3922-A****Altered States: Ritual, Magic and Meditation**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: J. Edwards

Events like Burning Man draw hundreds of people into the desert to commune with one another and experience a state that exists beyond the limits of ordinary existence. It is a ritual that seems at once to be both a throwback to a more primitive era and a quest for contemporary answers to age-old questions. But what does this resurgence of interest in the visionary realm mean? By examining the cultural lineage of these events—Eastern and Western religious traditions, occultism, spiritualism and channeling, meditative practices, the concepts of primitivism and the "native mind," we will trace how they have influenced the history of art and culture. Artworks from the cave paintings at Lascaux to the present will be considered in light of these belief systems, with particular emphasis placed upon the 19th and 20th centuries.

**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-3994-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-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, COMPUTER ANIMATION AND VISUAL EFFECTS**

For a complete listing of undergraduate computer art, computer animation and visual effects courses open to all departments, please refer to pages 110 and 111 of this book. The following is a sampling of course offerings.

**SDD-2107-A****Visual Thinking in the Digital Studio**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: S. Cudlitz

*Visual Thinking in the Digital Studio* is a toolbox of techniques and skills for the computer artist providing a broad vocabulary of visualization methods to create out of the box production solutions. A wide variety of traditional design and digital studio disciplines are covered through experiments in visual illusions and perceptual psychology and applied aspects of surrealism and synesthesia. This is a hands-on studio and seminar that facilitates creative solutions for visual effects, time-based linear media and nonlinear production through individual and collaborative processes. Class participation, imagination and drawing skills are essential components of this course.

**SDD-2114-A****Life Drawing for Computer Animators**

Tuesday 9:00-11:50

Spring 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.

**SMD-2243****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 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 and SMD-2243-B.*

<i>Course #</i>	<i>Semester</i>
SMD-2243-C	fall
SMD-2243-D	spring

**SMD-3221-B****Advanced Photoshop Techniques**

Wednesday 9:00-11:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: TBA

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-3228-B****Basic Modeling and Animation with Maya I**

Friday 9:00-11:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: E. Eiser

Autodesk Maya is widely used in the 3D animation industry and is highly regarded for its modeling, animation and visual 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 cross-listed with SMD-3228-A.*

**SMD-3231-B****Digital Photography for Computer Artists**

Wednesday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: S. McGiver

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, we will delve into the most important aspects of digital photography, such as: which file formats are best, camera management, and advanced digital darkroom techniques with Adobe Photoshop. The course will cover fundamental studio lighting techniques and 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 have a digital camera. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3231-A.*

**SMD-3257****Basic After Effects Techniques I**

Fall semester: 3 credits

Lab fee: \$250

Instructor: A. Meyers

Adobe After Effects is a powerful compositing and animation tool used in video visual 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. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3257-A and SMD-3257-B.*

Course #	Day	Time
SMD-3257-C	F	9:00-11:50
SMD-3257-D	F	12:00-2:50

**SMD-3341-B****Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

Spring 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: SMD-3228, Basic Modeling and Animation with Maya I, and SMD-3258, Basic After Effects Techniques II, or equivalent. *Note: This course is cross-listed with SMD-3341-A.*

**SMD-3429****Introduction to Website Design**

Thursday 9:00-11:50

One semester: 3 credits

Lab fee: \$250

Instructor: T. McKee

Design of a website is as important as the content. In this course we will explore the creation of websites for creative and self-promotional purposes. Students will learn to take their visual language and apply it to the Web with a focus on usability to the target audience. Adobe Dreamweaver and Flash techniques will be covered, as well as how to prepare files for the site design using other programs such as Adobe Photoshop and Illustrator. Students will learn how to plan the architecture of their site and how to make their concepts a reality. *Note: This course is cross-listed with SMD-3429-A and SMD-3429-B.*

Course #	Semester
SMD-3429-C	fall
SMD-3429-D	spring

**SMD-3449-B****Introduction to Flash Animation**

Friday 12:00-2:50

Fall semester: 3 credits

Lab fee: \$250

Instructor: Z. Rosser

Adobe Flash is the standard for creating interactive vector graphics and animation on the Web. In this course, 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-3462-B****Web Programming: HTML, CSS, JavaScript and PHP**

Friday 12:00-2:50

Spring semester: 3 credits

Lab fee: \$250

Instructor: Z. Rosser

This course will introduce students to the fundamentals of Web design through various programming languages. Students will learn how to create professional level websites using their design skills with code. After going over the basics of HTML and CSS, students will learn how to breathe life into their websites with JQuery (javascript) animation and how to simplify website structures using beginner level PHP. Resources related to blogging and content management systems will also be discussed. Through repetition and in-class exercises, students will explore multiple programming languages to find solutions for real-world problems while creating their own portfolio websites. *Note: This course is cross-listed with SMD-3462-A.*

## FILM, VIDEO AND ANIMATION

For a complete listing of undergraduate film, video and animation courses open to all departments, please refer to page 145 of this book. The following is a sampling of course offerings.

### CFD-1074-A

#### Acting for Film

Tuesday 6:00-8:50

Fall semester: 3 credits

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

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: M. Abrahams

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

Fall semester: 3 credits

Instructor: S. Auerbach

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 to 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

#### Makeup for Film and Television

Tuesday 9:00-11:50

Fall semester: 3 credits

Materials fee: \$95

Instructor: P. Mason

Beginning with an overview of makeup design and application (painting, construction methods and prosthesis), this course will then focus on exploration and experimentation of various materials used in the field of makeup for broadcast media. Students will design and create their own full 'character' makeup, which may be used for their film and animation projects. *Note: This course is cross-listed with CFD-2088-A.*

### CFD-2159-A

#### Film Criticism

Tuesday 7:00-9:50

Fall semester: 3 credits

Instructor: E. Helfgott

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: T. Lugacy

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-2372-A

#### Performing Shakespeare

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Waites

This course is designed to better grasp the basic elements that make Shakespeare a must read for actors, poets, directors and writers. Through readings, rehearsals and staging scenes with actors, we will bring Shakespeare's language to life. Students will break down the various components of the text: iambic pentameter, phrasing and also vocal coloring, to enhance the inner meaning of the lines and the power of the words. Plays to be studied are: *Henry IV*, *Richard II*, *Hamlet* and *The Comedy of Errors*.

### AND-3137

#### Creating Unforgettable Characters

Wednesday 9:00-11:50

One semester: 3 credits

Instructor: R. Dress

Limited to 18 students per section

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: R. Dress

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.



## 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 153 of this book). The following is a sampling of course offerings.

**FDD-2020-C through E****Anatomy I**

Fall semester: 3 credits

Instructor: A. Gerndt

Anatomy can offer a concrete structure for drawing and painting the human figure. This course relates the study of the skeleton and the muscles to the live model. It will concentrate on the skeletal system in the fall semester and the muscles in the spring semester. Students will complete three life-size drawings of the human skeletal system, which will include views of the skull, torso and extremities, establishing the core of the human figure. Two triptychs, each consisting of a nude, muscular and skeletal drawing of a male and a female body, will be completed. We will learn the landmarks of the skeletal system, their relationship to the muscular system and how they work together to define the human form. An anatomy text such as *Albinus on Anatomy* by Hale and Coyle or *Anatomy for the Artist* by Jenő Barcsay is required.

Course #	Day	Time
FDD-2020-C	W	9:00-11:50
FDD-2020-D	W	12:00-2:50
FDD-2020-E	W	3:00-5:50

**FDD-2086****Cut and Paste**

Monday 3:00-8:50

One semester: 3 credits

Instructor: Beth B

This course focuses on cut-and-paste techniques as they are employed in image-making. Ranging from collage and paper cut-outs, existing visual elements are reconfigured to fabricate novel types of pictures. Stencils, resists and layering are investigated as techniques for constructing complex images. Critiques and demonstrations will aid to focus each student's technical mastery; the theoretical underpinnings of collage will also be examined.

Course #	Semester
FDD-2086-A	fall
FDD-2086-B	spring

**FPD-2131-A****In Practice: Color Theory**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: P. Hristoff

In this multimedia course, students will explore color and the principles of color theory. Each project will incorporate a specific lesson about color and light as a starting point, which is subsequently developed into a more complex and personal work. This is a challenging course that will help students to acquire the skills to make visually dynamic works, as well as expand the way they use, perceive and understand color. Projects will incorporate painting, photography, collage and digital images. In addition to home assignments, students are required to keep a sketchbook and to review exhibitions. *Note: Please bring acrylic paints (nontoxic and fume-free materials only) to each session. Students must own or have access to a digital camera.*

**FID-2953-A****Introduction to Video and Time-Based Media**

Thursday 12:00-5:50

Fall semester: 3 credits

Equipment fee: \$200

Instructor: J. Tekippe

In this course, students will be introduced to the technical and aesthetic aspects of video as an art form and will create short video projects. We will examine equipment and techniques, including concept development, storyboarding, composition, camerawork, staging, lighting, editing, sound tracks and digital effects. The creative and aesthetic issues involved in working in an expressive time-based medium will be emphasized in individual and group critiques. We will discuss the history of video as an art medium, screen historical and contemporary film and video, and visit current exhibitions of moving image work. Class critiques and group discussions will be stressed. 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. Students will be informed of professional practices and exhibition opportunities for time-based artwork and will receive technical instruction in the Apple Final Cut Pro editing suite.

**FPD-3132 / FPD-3133****The Tactile and the Digital: Painting in the New Century**

Tuesday 9:00-2:50

One semester: 3 credits

Instructor: L. Buvoli

Using varied media and subjects—from traditional to nontraditional—students will develop analytic and expressive dimensions in their practice, drawing from their personal interests and from many disciplines. We will meet as a group and on an individual basis to receive and exchange points of view. By expanding visual and critical vocabularies, we will explore the role of painting in the digital age. The remainder of class time is designated for studio work. Through works by modern and contemporary artists, visits to galleries and museums, readings of related articles and essays, information will be presented that relates to the current art scene. The clarification of formal, conceptual and technical problems in painting is the content of this course. Projects will address light and space, color relationships, means and meanings of representation, and the limitations and potentialities in replicating the physical nature of painting through other media. We will also explore the cultural facets of gender, as well as social and political issues in relation to painting.

Course #	Semester
FPD-3132-A	fall
FPD-3133-A	spring

**FPD-3196 / FPD-3197****Advanced Painting with Photography as Source: The Materials**

Friday 12:00-5:50

One semester: 3 credits

Instructor: I. Richer

Photography was a precipitous event in the advent of "modernism." Its invention continues to catalyze methods and concerns of painting. In the fall semester, this course will investigate the ways in which photographic processes—ranging from the camera obscura, the invention of chemical photography and Kodachrome, to x-ray, photocopy and digital images—have distinctly affected representations and methods in painting. To best link image to medium, we will examine a variety of paint mediums such as tempera, oil and acrylic, and study their inherent characteristics. In the spring semester, we will extend our investigation of these linked contemporary mediums. We will examine the historic artists in photography and the relationship to the painting of the same period. Students will work on a group of paintings that extend the stylistic approach discovered in the investigation of photographic and painting mediums. Students will also create a photographic project that extends their painting project.

Course #	Semester
FPD-3196-A	fall
FPD-3197-A	spring

**FSD-3303-A  
Sculpture Now!**

Monday 9:00-2:50  
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 not only draw on their own personal/cultural pasts to develop ideas and make sculpture, but also to challenge or ally those ideas with different information and influences. A wide range of materials and fabrication methods are available in this course. 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. A partial listing of the current vernacular that we will be cataloging and assessing for our use includes: architectonic, socially concerned, outsider art, site-specific, randomness and objectness. We'll attend exhibitions, films, lectures or performances that relate to our activities. There will also be required reading.

**FSD-3303-D  
Interdisciplinary Workshop**

Friday 9:00-2:50  
Spring semester: 3 credits  
Equipment fee: \$200  
Instructor: G. Sherman

This workshop is for students who want to explore interdisciplinary practices common in the arts today. Projects on "The Module," "Invisibility," "Science" and "The Public/Private Interface" will guide an investigation of the conventions and mechanisms of presentation that intensify or subvert meaning. Resources include art, architecture, industry, design, craft, science, horticulture, cooking, fashion, theater, performance, film, video, television, music, language, etc. All media, processes and techniques are allowed. We will discuss exhibitions, films, readings, lectures and other activities that relate to our studio projects. Critiques and brainstorming sessions will be used to test ideas.

**FSD-3351 / FSD-3352  
Sculpture/Video Art: From Space to Time**

Wednesday 9:00-2:50  
One semester: 3 credits  
Equipment fee: \$200  
Instructor: L. Buvoli

Steel, wood, wire, rubber, video, film, light, sound, music, body movement, language, liquid and dust are just a few of the traditional and nontraditional materials used in this course. We will meet as a group and on a one-to-one basis, to receive and exchange information on student projects and 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 exhibitions, 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 work; you are encouraged to bring in personal interests—music, science, popular culture, philosophy, humor—and incorporate them in the few projects that will be presented for group critiques. Projects will relate to ideas and forms that include visibility and invisibility; sound and silence; time and motion; ephemerality and permanence; discipline and freedom; and gender, social and political issues in relation to sculpture. Indoor and outdoor site-specific or performance-oriented work is included.

<i>Course #</i>	<i>Semester</i>
FSD-3351-A	fall
FSD-3352-A	spring

**FID-3401-A  
Electronics and Interactivity I**

Thursday 3:00-8:50  
Fall semester: 3 credits  
Equipment fee: \$200  
Instructors: F. Muelas, J. Tekippe

If you've ever wanted to experiment with robotics, to make a video that 'knows' when someone is watching it, or build a sculpture that tweets when you touch it, this is the course for you. We will build custom electronics that can sense and respond to the physical world and will learn to program these microcontrollers to 'talk' to computers running Max/MSP/Jitter to create strange and meaningful forms of interaction. In this introductory course, we will build several electronics projects designed to illustrate the possibilities of physical computing and to provide students with tools for further exploration. No prior programming or soldering experience is required, but an interest in accessing your inner mad scientist is a must.

**FID-3402-A  
Electronics and Interactivity II**

Thursday 3:00-8:50  
Spring semester: 3 credits  
Equipment fee: \$200  
Instructors: F. Muelas, J. Tekippe

This course is a continuation of FID-3401, Electronics and Interactivity I. We will expand on that knowledge base, helping students to design their own projects involving custom electronic circuitry and custom software. Students will use relatively simple electronic circuits and a basic understanding of computer programming to develop rich and meaningful interactive sculpture, installation and audio/video works. We will learn to program Arduino microcontrollers to respond to various kinds of sensors and will work with Cycling '74 Max/MSP/Jitter to control and respond to digital video, audio and other types of data. Prerequisite: FID-3401, Electronics and Interactivity I, or equivalent experience building circuits, programming microcontrollers (e.g., PIC, Javelin, BASIC Stamp 2) and some knowledge of Max/MSP/Jitter. *Note: Midyear entry with instructor's permission.*

**FGD-3812  
Printmaking: Silkscreen Multiples**

Thursday 9:00-1:50  
One semester: 3 credits  
Materials fee: \$225  
Instructor: L. Wright

This advanced course will combine silkscreen printing with sculptural concerns to create large scale or three-dimensional mixed-media works. Concepts, fabrication, and sculptural edition problems will be tested and solved. We will explore tools, materials and methods, along with curating and documentation, and printing on a variety of different substrates such as plastic, metal, textiles and ceramics. Find out about decals, heat forming, embossing, *pochoir* and 3D printing. Get studio tips and logic. Learn about jigs for cutting and drilling. This course is a "hands-on make anything" tour de force. Field trips and guests artists are included. *Note: A working knowledge of silkscreen is recommended.*

<i>Course #</i>	<i>Semester</i>
FGD-3812-A	fall
FGD-3812-B	spring

## HUMANITIES AND SCIENCES

Please refer to the humanities and sciences section of this book (beginning on page 188 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-2051-R

#### 21st-Century History I: Globalization and the New World Order

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Bastian

This course will address the major global trends defining the 21st century, looking back at historical roots and forward to potential paths. The interaction of corporate power, government power, people power and nature as they impact key issues will be examined, including the global economy, the role of nations, the end of the oil age, climate change and sustainability. We will use a specific lens—the political economy of food—to see how these forces play out in our lives, shaping how we answer the question: Will democracy make a difference? *Note: This course is paired with HHD-2052, 21st-Century History II: The Power of Citizens and Nations.*

### HHD-2052-R

#### 21st-Century History II: The Power of Citizens and Nations

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: A. Bastian

This course will review issues of economic globalization and America's declining superpower role to focus on two major trends: the shifting fate of nations and the rise of people power in defining the new world order. We will look at how national and corporate powers are emerging around technology, energy and the environment. We will also look at the growing role of people power and social movements, in conflict with both established power systems and traditional hierarchies based on race, gender, class, religion and nationality. *Note: This course has no prerequisite, and is linked to HHD-2051, 21st-Century History I: Globalization and the New World Order.*

### 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-4022-R

#### Poetry and Art

Tuesday 12:00-2:50

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. 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?

### 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-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-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; and 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 and Virginia Held.

### HPD-3641-R and HPD-3641-R1

#### 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-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 best assist your art-making? 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.

**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-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-4026-R through HSD-4026-R2****Art, Science and the Spiritual**

One 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.

Course #	Day	Time	Semester
HSD-4026-R	M	3:00-5:50	fall
HSD-4026-R1	Th	12:00-2:50	fall
HSD-4026-R2	M	12:00-2:50	spring

**ILLUSTRATION AND CARTOONING**

Please refer to the advanced electives section of this book (beginning on page 244) for a complete listing of illustration and cartooning courses open to all students. The following is a sampling of course offerings.

**CID-2050-D****Storytelling I: Comics Narrative**

Tuesday 3:00-5:50

Fall semester: 2 credits

Instructor: G. Panter ([www.garypanter.com](http://www.garypanter.com))

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 knowledge and comfort with traditional tools and techniques for getting ideas onto paper will be emphasized.

**ILD-3316****Life Painting Workshop**

Monday 9:00-2:50

One semester: 3 credits

Instructor: S. Assael ([www.stevenassael.com](http://www.stevenassael.com))

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
ILD-3316-A	fall
ILD-3316-B	spring

**ILD-4206****Memory Drawing**

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 drawing from their head while someone else who can't copy as well may have no problems 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, you will learn how to be objective about the results.

Course #	Semester
ILD-4206-A	fall
ILD-4206-B	spring

**ILD-4301****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
ILD-4301-A	fall
ILD-4301-B	spring

**ILD-4311****Modern Illumination**

Tuesday 6:00-8:50

One semester: 3 credits

Instructor: D. Imperiale-Warner

During the Middle Ages, books were produced that drew widely from the use of symbolism and illustration to convey and support the meaning of the text, much like modern illustration. This course will focus on learning to use the materials and techniques of medieval illuminated manuscripts in a modern context. Students will learn to mix and use egg tempera, apply gold leaf and work on goatskin parchment. Some time will be devoted to looking at examples of manuscripts from Europe, Russia and Persia that were created in the Middle Ages, as well as contemporary examples of egg tempera. Individual research is a must. Initial course sessions are devoted to gilding and understanding the difficulties, limitations and beauty of egg tempera. The second part of the course is geared toward completion of a final project, which can range from re-creating elements of an illuminated manuscript to illustrations, cartoons or personal work. The course is recommended for students who have an attention to detail, excellent time management and patience with an extremely difficult medium. Knowledge of medieval illuminated manuscripts is not necessary. *Note: Materials used in this course are generally more expensive than common painting materials.*

Course #	Semester
ILD-4311-A	fall
ILD-4311-B	spring

**ILD-4342****Advanced Workshop: Digital**

Monday 12:00-2:50

One semester: 3 credits

Instructor: S. Ewalt ([www.ewaltimaging.com](http://www.ewaltimaging.com))

This 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: A working knowledge of the Macintosh computer.

Course #	Semester
ILD-4342-A	fall
ILD-4342-B	spring

**CID-4641****Outside the Box**

Monday 9:00-11:50

One semester: 3 credits

Instructor: P. Kuper ([www.peterkuper.com](http://www.peterkuper.com))

Discovering new narrative possibilities within illustration and comics. With an emphasis on sketchbook drawing, this course will explore a spectrum of visual approaches towards developing and publishing self-generated comics and illustration projects. Regular guest lecturers and class presentations will expand your familiarity with the history and vast possibilities of sequential art and provide a framework for you to uncover your own potential. This course will help you develop the skills to transform personal projects into published works *within* and beyond traditional outlets.

Course #	Semester
CID-4641-A	fall
CID-4641-B	spring

**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 252 of this book.

**IDD-3100-A****Modern and Contemporary Interiors**

Friday 3:00-5:50

Fall semester: 3 interior design art history credits

Instructor: R. Leonardis

The richness and diversity of design in interiors, furniture and the decorative arts from the 20th century to present will be explored in this course. Topics will include: the Bauhaus, International Style, Art Deco, modern and postmodern (1950s and 1960s).

**IDD-3110-A****Influences in Contemporary Interiors**

Friday 3:00-5:50

Spring semester: 3 interior design art history credits

Instructor: R. Leonardis

This course will address past and present design ideas and seek to project future tendencies. A case study approach will be followed where various program types are used to explore and contrast theoretical reasoning and historical design solutions. For example, museum and exhibition spaces will be examined to develop an understanding of critical issues in the public presentation of art: pedagogical vs. aesthetic imperatives; object vs. context; the myth of the neutral setting; temporality, as well as related technical issues in lighting and conservation.

**IDD-3150-A****Sustainable Design**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: R. Ottaiano

Sustainable design is an important strategy in today's design of the built environment, and clients are embracing it as part of their business models and mission statements. This course is geared toward the study of sustainable design strategy as good practice and as related to LEED (Leadership in Energy and Environmental Design). Through case studies (in both the public and private sectors) and class projects, students will explore sustainable environmental design.

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

Thursday 6:00-8:50

Fall 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 popular rendering programs.

## PHOTOGRAPHY

For a complete listing of undergraduate photography courses open to all departments, please refer to page 280 of this book. The following is a sampling of course offerings.

### PHD-1003

#### Basic Photography

Monday 3:00-5:50

One semester: 3 credits

Lab fee: \$45

Instructor: I. Diggs

This course is designed for the novice photographer and relative beginner, and will cover 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-3106-A

#### Principles of Color for Photographers

Monday 12:00-2:50

Fall semester: 3 credits

Instructor: B. Armstrong

This course will focus on how to unleash the power of color to give maximum impact to your photographs. Whether it's fine art, editorial or commercial work, successful photographers know the secrets of color that painters and designers use to create effective color images. Exploring both the technical and aesthetic aspects of color, we will examine such topics as the psychology and symbolism of color, contrast and harmony of colors, and the interaction of colors. Taking advantage of New York's resources, we will visit galleries and museums to examine contemporary color and to see how great painters of the past handled color. Through lectures, slide presentations, shooting assignments and critiques, students will gain a core understanding of how color works, which will improve their technical ability to shoot and print, with film or digital technologies, as they learn the aesthetic principles behind creating strong color photographs. *Note: This is not a lab course; students should have one semester of color printing.*

### PHD-3163

#### Photo Bookworks

Tuesday 12:00-2:50

One semester: 3 credits

Instructor: E. Wallenstein

What do you do with all those photos you have made that are sitting around in boxes? This is a hands-on approach to the photo book using simple bookbinding methods. We will investigate several handmade book structures, including scroll, scrapbook, pamphlet, Oriental fold and fan, as well as the concepts of series, sequence and pacing of images within the books. Books will be examined from the viewpoint of both object and container. A historical overview of book arts—photography books in particular—will be presented. Students will create works from groups of photographs, bound together in completed form. Six to eight books and a group project will be completed. *Note: Open to all students. Please bring your favorite photography book to the first session.*

Course #	Semester
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PHD-3163-A	fall
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PHD-3163-B	spring
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### PHD-3223

#### Practical Theory

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: P. Umbrico

Limited to 12 students per section

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, we 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.*

Course #	Semester
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PHD-3223-A	fall
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PHD-3223-B	spring
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### PHD-3269-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 relation to art history and in parallel developments in photography and print media. Of central concern will be recognizing 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-3363

#### The Secret Sits in the Middle

Wednesday 12:00-2:50

One semester: 3 credits

Instructor: M. Lippman

Robert Frost said, "We dance around in a ring and suppose, but the secret lies in the middle and knows." This course embraces the idea that a photograph can be an outbreathing of a deeply personal self, a reflection of one's inner journey, and a way to honor one's own life by discovering or, more accurately, uncovering one's own poetry—a poetry that resonates with the richness of our unique history, dreams and feelings, one's center and soul. The course is about finding images from the inside out—finding that place within where imagination and intuition, the conscious and the unconscious, begin their dance, enabling us to truly become the source of our own photographs. We will explore the workings of the creative process and investigate our own sensitized surfaces, mining our discoveries for information, inspiration and the necessary courage to let our vision flow out into the world through our work. Guest artists in different mediums will discuss their processes, and will foster the kind of receptivity and awareness that will allow our best work to emerge. *Note: Open to juniors and seniors only.*

Course #	Semester
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PHD-3363-A	fall
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PHD-3363-B	spring
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**PHD-3423-A****Photo Editing/Curatorial Projects I**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructors: A. Brez, W.M. Hunt

The photograph's flexibility, its ability to accrue meaning depending on context, is the basis of this course. Two different but related procedures will be explored: (1) the curatorial process in which exhibitions are formed that explore various themes; (2) photo editing in which photographs are chosen or assigned to accompany printed text. Students will participate in these processes with work from both inside and outside the College community. Pictorial research and an informative attitude are expected; this is also an opportunity for ideas and themes in each student's individual work to be identified and amplified. *Note: Please bring your portfolio to the first session. No midyear entry.*

**PHD-3424-A****Photo Editing/Curatorial Projects II**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructors: A. Brez, W.M. Hunt

This is the second part of a two-semester course. Please see PHD-3423 for course description. *No midyear entry.*

**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 course 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-Dkroom****Darkroom Access: Undergraduate Students**

One semester: no credit

Access fee: \$275

Undergraduate students who want access to the black-and-white darkrooms in the BFA Photography Department must register for PHD-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

*Course # Semester*

PHD-Dkroom-A fall

PHD-Dkroom-B spring

**PHG-Dkroom****Darkroom Access: Graduate Students**

One semester: no credit

Access fee: \$275

Graduate students who want access to the black-and-white darkrooms in the BFA Photography Department must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

*Course # Semester*

PHG-Dkroom-A fall

PHG-Dkroom-B spring







***Graduate***

## Degree Requirements Graduate Division

Please review the information that follows for specific degree requirements in your major field of study.

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

## MAT Degree Requirements Art Education

1. Successful completion of 36 credits, including all required courses.
2. Three semesters of residency (fall, spring and summer). *Note: Students in the two-year program are required to complete five 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.

Students must complete their course work within four years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing. A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or a pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

## MFA Degree Requirements Two-Year Programs

1. Successful completion of 60 credits (64 for MFA Design Criticism), 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 (64 for MFA Design Criticism) for the MFA degree.
2. A matriculation of two academic years. Students with credits in transfer (maximum of 16) can complete the program in three semesters instead of four.
3. Successful completion of the thesis project. Documentation of all MFA thesis projects must be on file in the appropriate graduate program office to be eligible for degree conferral.

Students must complete their course work within four years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing (Photography, Video and Related Media requires a minimum GPA of 3.3. Illustration as Visual Essay and Interaction Design grade on a pass/fail system). A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

## MFA Degree Requirements Three-Year Program: Art Practice

1. Successful completion of 66 credits, including all required courses.
2. A matriculation of three summers on-site and four semesters (fall and spring) of low residency.
3. Successful completion of the thesis project. Documentation of all MFA thesis projects must be on file in the appropriate graduate program office to be eligible for degree conferral.

Students must complete their course work within six years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing. A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or a pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

## MPS Degree Requirements Art Therapy

1. Successful completion of 60 credits, including all required courses.
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 MPS thesis projects must be on file in the Art Therapy graduate program office to be eligible for degree conferral.

Students must complete their course work within four years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing. A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or a pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

## MPS Degree Requirements Branding

1. Successful completion of 36 credits, including all required courses.
2. Three semesters of residency (fall, spring and summer).
3. Successful completion of the thesis project. Documentation of all MPS thesis projects must be on file in the Branding graduate program office to be eligible for degree conferral.

Students must complete their course work within four years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing. A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or a pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

## MPS Degree Requirements Digital Photography

1. Successful completion of 33 credits, including all required courses.
2. Three semesters of residency (fall, spring and summer). *Note: Students enrolled in the online / summer residency program are required to attend on-site courses in the summer semester.*
3. Successful completion of the thesis project. Documentation of all MPS thesis projects must be on file in the Digital Photography graduate program office to be eligible for degree conferral.

Students must complete their course work within four years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing. A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or a pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

## MPS Degree Requirements Fashion Photography

1. Successful completion of 30 credits, including all required courses.
2. Two semesters of residency (fall, spring).
3. Successful completion of the thesis project. Documentation of all MPS thesis projects must be on file in the Digital Photography graduate program office to be eligible for degree conferral.

Students must complete their course work within four years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing. A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or a pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

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

## MPS Degree Requirements Live Action Short Film

1. Successful completion of 36 credits, including all required courses.
2. Three semesters of residency (fall, spring and summer).
3. Successful completion of the thesis project. Documentation of all MPS thesis projects must be on file in the Branding graduate program office to be eligible for degree conferral.

Students must complete their course work within four years, unless given an official extension by the coordinator of academic advisement.

Students are required to maintain a minimum GPA of 3.0 in order to remain in good academic standing. A graduate department may, at its discretion, adapt a policy that accepts only those courses completed with a grade of B- or higher toward the degree, or a pass/fail philosophy. However, each graduate department must make the grading policy clear in departmental literature.

# Registration Information

## Graduate Division

Registration for all students in the Graduate Division will be scheduled on an individual basis, from Monday, March 28 through Friday, April 8. Please contact your departmental advisor for specifics.

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### DEPARTMENTAL ADVISORS

#### Art Criticism and Writing

Annette Wehrhahn, Tel: 212.592.2408 Fax: 212.989.3516  
E-mail: [awehrhahn@sva.edu](mailto:awehrhahn@sva.edu)

#### Art Education

Christina Mazzalupo, Tel: 212.592.2448 Fax: 646.336.7702  
E-mail: [cmazzalupo@sva.edu](mailto:cmazzalupo@sva.edu)

#### Art Practice

Jacquelyn Strycker, Tel: 212.592.2783 Fax: 212.493.5405  
E-mail: [jstrycker@sva.edu](mailto:jstrycker@sva.edu)

#### Art Therapy

Aaron Cockle, Tel: 212.592.2610 Fax 917.606.0461  
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#### Branding

J'aime Cohen, Tel: 212.592.2744  
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#### Computer Art

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E-mail: [advisor@mfaca.sva.edu](mailto:advisor@mfaca.sva.edu)

#### Design

Esther Ro-Schofield, Tel: 212.592.2600 Fax: 212.592.2627  
E-mail: [eroschofield@sva.edu](mailto:eroschofield@sva.edu)

#### Design Criticism

Emily Weiner, Tel: 212.592.2228 Fax: 212.691.2687  
E-mail: [eweiner1@sva.edu](mailto:eweiner1@sva.edu)

#### Digital Photography

Thomas P. Ashe, Tel: 212.592.2170 Fax: 212.691.2687  
E-mail: [tashe@sva.edu](mailto:tashe@sva.edu)

#### Fashion Photography

Colleen O'Connor, Tel: 212.592.2340 Fax: 212.592.2336  
E-mail: [coconnor@sva.edu](mailto:coconnor@sva.edu)

#### Fine Arts

JP Forrest, Tel: 212.592.2501 Fax: 212.592.2503  
E-mail: [jforrest@sva.edu](mailto:jforrest@sva.edu)

#### Illustration as Visual Essay

Kim Ablondi, Tel: 212.592.2210 Fax: 212.366.1675  
E-mail: [kablondi@sva.edu](mailto:kablondi@sva.edu)

#### Interaction Design

Qing Qing Chen, Tel: 212.592.2703 Fax: 212.627.2159  
E-mail: [qqchen@sva.edu](mailto:qqchen@sva.edu)

#### Live Action Short Film

Emily Ross, Tel: 212.592.2706 Fax: 212.627.2195  
E-mail: [eross2@sva.edu](mailto:eross2@sva.edu)

#### Photography, Video and Related Media

Adam B. Bell, Tel: 212.592.2361 Fax: 212.592.2366  
E-mail: [abell1@sva.edu](mailto:abell1@sva.edu)

#### Social Documentary Film

Timothy Doyle, Tel: 212.592.2919 Fax: 212.627.2528  
E-mail: [tdoyle@sva.edu](mailto:tdoyle@sva.edu)

# General Information

## Graduate Division

### PREPARING YOUR COURSE SCHEDULE

#### Summer 2011 / 2012 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 2011 and/or summer 2012 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 2011 / Spring 2012 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.

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

#### Course Adjustment Periods

Course adjustment (drop/add) periods for the fall 2011 and spring 2012 semesters will be held Thursday and Friday, August 11 and 12; and Thursday, September 8 through Tuesday, September 20, 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 2012 semester will be held Wednesday, November 30 through Friday, December 2 and Wednesday, January 11 through Monday, January 23, 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

#### March 1 – March 25, 2011

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

#### March 14 through the start of classes

Registration for the summer 2011 courses (as listed in the summer 2011 section of this book).

#### March 28 – April 8, 2011

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: Tuesday, March 1 through Friday, March 25.

#### May 1, 2011

Tuition and fees due date for the summer 2011 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$200. A late fee of \$50 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 15, 2011

Registered students will receive a complete statement of tuition and fees.

#### August 1, 2011

Due date for fall 2011 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 \$200. A late fee of \$50 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

#### August 11 – 12, 2011

Course adjustment period, fall 2011 and spring 2012 semesters (department advisors' offices)

#### September 8 – 20, 2011

Course adjustment period, fall 2011 and spring 2012 semesters (department advisors' offices)

#### November 30 – December 2, 2011

Course adjustment period for spring 2012 semester (department advisors' offices)

#### December 1, 2011

Due date for spring 2012 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 \$200. A late fee of \$50 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 11 – 23, 2012

Course adjustment period for spring 2012 semester (department advisors' offices)

#### May 1, 2012

Tuition and fees due date for the summer 2012 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$200. A late fee of \$50 will be charged to students on payment plans each month that payment is late. Late payment may result in your registration being canceled.

# GRADUATE DIVISION

## Tuition

Tuition for the Graduate Division is listed by department.

*Note: The per semester graduate tuition charges are based on registering for 12 to 15 credits per semester, with the exception of Art Criticism and Writing and Design Criticism majors, who may take up to 16 credits per semester at the base tuition rate.*

Art Education (one-year program)  
 \$16,540 per semester, fall and spring semesters (12 to 15 credits per semester)  
 \$6,630 summer semester (6 credits)

Art Education (two-year program)  
 \$1,105 per credit, fall and spring semesters (up to 11 credits per semester)  
 \$6,630 summer semester (6 credits)

Art Criticism and Writing; Art Therapy; Computer Art; Design Criticism; Fashion Photography; Fine Arts; Illustration as Visual Essay; Live Action Short Film; Photography, Video and Related Media  
 \$16,540 per semester (12 to 15 credits per semester, with the exception of Art Criticism and Writing and Design Criticism majors, who may take up to 16 credits per semester at the base tuition rate)

Art Practice  
 \$1,105 per credit, fall and spring semesters (7.5 credits per semester)  
 \$13,260 per summer semester (12 credits per semester)

Branding  
 \$17,670 per fall and spring semesters (12 to 15 credits per semester)  
 \$7,080 summer semester (6 credits)

Design, Interaction Design  
 \$17,670 per semester (12 to 15 credits per semester)

Digital Photography  
 \$13,260 per semester, fall and spring semesters (12 credits per semester)  
 \$9,945 summer semester (9 credits)

Social Documentary Film  
 \$20,200 per semester (12 to 15 credits per semester)

## Graduate Departmental Fees

Art Criticism and Writing	\$250	per semester
Art Education	\$250	per semester
Art Practice (summer semester only)	\$500	per summer semester
Art Therapy	\$250	per semester
Branding	\$325	per semester
Computer Art	\$1,200	per semester
Design	\$400	per semester
Design Criticism	\$250	per semester
Fashion Photography	\$1,200	per semester
Illustration as Visual Essay	\$500	per semester
Interaction Design	\$400	per semester
Live Action Short Film	\$1,000	per semester
Photography, Video and Related Media	\$1,200	per semester

## Per-Credit Charge

Students registered for less than 12 credits or more than 15 credits per semester for Graduate Division courses (16 credits for Art Criticism and Writing, and Design Criticism majors) will be billed at the rate of \$1,105 per credit (\$1,180 for Branding, Design and Interaction Design; \$1,350 for Social Documentary Film). Tuition for more than 15 credits (16 credits for Art Criticism and Writing, and Design Criticism majors) 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 that they are enrolled as matriculated and full-time students. Courses must be audited during a two-year period and cannot exceed four courses in total. All applicable course fees will be charged. Courses open to auditing are subject to availability.*

## Housing Charges: Fall 2011/Spring 2012

George Washington Small Single	\$5,050	per semester
George Washington Renovated Small Single	\$5,675	per semester
George Washington Single	\$5,750	per semester
George Washington Renovated Single	\$6,375	per semester
George Washington Double	\$4,800	per semester
George Washington Renovated Double	\$5,425	per semester
Gramercy Studio (shared)	\$6,700	per semester
Gramercy Double	\$6,175	per semester
Ludlow Single	\$6,700	per semester
Ludlow Double	\$6,400	per semester
The New Residence Double	\$6,675	per semester
The New Residence Large Double	\$6,800	per semester
Tenth Street Residence Double	\$6,975	per semester

## Housing Charges: Summer 2011

George Washington Small Single	\$2,575	per semester
George Washington Renovated Small Single	\$3,050	per semester
George Washington Single	\$2,900	per semester
George Washington Renovated Single	\$3,400	per semester
Ludlow Single	\$3,900	per semester
Ludlow Double	\$3,500	per semester

*\* Note: Housing rates for students registered in special summer programs, including the ESL/Studio Summer Workshop, the Residency Program and Graduate Division summer programs, can be obtained by contacting the summer housing information service at 212.592.2984, e-mail summerhousing@sva.edu.*

## 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 \$100 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

\$650 per semester\*

\* Note: The health insurance fee is based on the 2010-2011 academic year. Please refer to the SVA website for the 2011-2012 academic year.

### Payment Plan Fee

\$200 per academic year

### Summer 2011 Graduate Access Fees

BFA Photo Darkroom (PHG-Dkroom)	May 24 – July 31	\$400
BFA Printshop (FGG-Access)	May 25 – August 15	\$275
MFA Computer Art Lab (SDG-Access)	May 31 – August 14	\$600
MFA Photography Lab (PHG-Access)	July 6 – August 5	\$600

### 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 2010-2011 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.

### 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, 2007 through December 31, 2009.

	Jan-Dec '07	Jan-Dec '08	Jan-Dec '09
Arson	0	0	0
Burglary	22	10	6
Motor vehicle theft	0	0	0
Murder	0	0	0
Negligent manslaughter	0	0	0
Robbery	0	0	0
Sexual assault	0	0	0

Violations: The increase in reported cases of both liquor law and drug law violations from 2007-2008 may be due to SVA's better understanding of reporting regulations, and may not be due to an actual increase in the number of violations. Since August 1, 1991, a database has been maintained in the Office of Institutional Research concerning the number of violations occurring on campus. This report covers activity for the period January 1, 2007 through December 31, 2009.

	Jan-Dec '07	Jan-Dec '08	Jan-Dec '09
Drug abuse violations	25	44	42
Liquor law violations	86	145	89
Weapons possession	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.

# 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

## MFA Art Criticism and Writing First-Year Requirements

In addition to the required courses that follow, first-year art criticism and writing students must register for a minimum of two elective courses per semester.

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
ACG-5050	Bases of Criticism I	fall
ACG-5055	Bases of Criticism II	spring
ACG-5080	Writing I	fall
ACG-5085	Writing II	spring

## MFA Art Criticism and Writing Second-Year Requirements

In addition to the required courses that follow, second-year art criticism and writing students must register for a minimum of three elective courses in the fall semester.

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
ACG-6030	Writing III	fall
ACG-6050	Thesis Seminar	spring
ACG-6060	Thesis	spring

## MFA Art Criticism and Writing General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### REQUIRED COURSES

#### **ACG-5050-A**

##### **Bases of Criticism I**

Wednesday 6:00-8:50

Fall semester: 4 credits

Instructor: D.L. Strauss

Required of all first-year students, this course will provide background to the history, theory and criticism offered through the elective courses. Foundational texts and other sources will create a base for further studies during the two-year program. This course will also assist students in understanding the prominent theoretical positions of art criticism—past and present—and their sources.

#### **ACG-5055-A**

##### **Bases of Criticism II**

Wednesday 6:00-8:50

Spring semester: 4 credits

Instructor: D.L. Strauss

This is the second part of a two-semester course. Please see ACG-5050 for course description.

#### **ACG-5080-A**

##### **Writing I**

Wednesday 12:00-2:50

Fall semester: 4 credits

Instructor: S. Bee

This course will lead to the writing of the thesis in the final semester of the program. Students will read examples from different styles of critical writing. 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. Some students will choose to express themselves poetically and others analytically; the common goal will be clarity of expression.

#### **ACG-5085-A**

##### **Writing II**

Wednesday 12:00-2:50

Spring semester: 4 credits

Instructor: N. Princenthal

This is the second part of a three-semester course. Please see ACG-5080 for course description.



**ACG-6030-A****Writing III**

Wednesday 3:00-5:50

Fall semester: 4 credits

Instructor: R. Rubinstein

This course is a continuation of ACG-5085, Writing II, with an added element. In conjunction with writing and revising exhibition reviews for possible publication in the program's online journal, *Degree Critical*, 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, and review of written drafts and prognosticated outlines of the remaining work to come.

**ACG-6050-A****Thesis Seminar**

Tuesday 6:00-8:50

Spring semester: 4 credits

Instructor: S. Bee

Students will begin thesis preparation by formulating the central ideas that will become the thesis, and will consider appropriate strategies for the research, form, presentation and distribution of their ideas. Thesis Seminar will give students the opportunity to meet as a group with a faculty member and discuss issues related to the development of their theses, and read portions of their work in class. Guest lecturers from various fields will discuss what is important about a thesis.

**ACG-6060-A****Thesis**

Day/Time: TBA

Spring semester: 8 credits

Instructors: Thesis Committee

Each student will meet with his or her thesis advisor and work on a one-to-one basis throughout the semester. Meetings are used for the instructor to respond to drafts of the thesis and discuss its development.

**ELECTIVE COURSES****ACG-5153-A****Criticism and Risk**

Monday 3:00-5:50

Spring semester: 4 credits

Instructor: M. Brenson

For most everyone seriously involved with art, risk is an essential and uneasy word. The best artists, critics, curators, collectors and dealers may approach risk differently, but in order to meet the challenges of art, they all know that risk is required. Without risk, there can be neither knowledge nor transformation. Uncertainty, disturbance, otherness and shock have been part of the fabric of modernity, of which each incarnation of "the contemporary," no matter how distinct, is itself part. But what a difficult word risk is: Risk what? Risk how? For what? For whom? With what objective? For a critic, the potential for risk is shaped by the publishing outlet. Risk is encouraged or suffocated by strategies of writing—including style. It goes without saying that its energies and stakes are also shaped by personality and history. This course will not fetishize or commodify risk. Through writings by artists, critics, curators, and others, it will consider questions such as: What are risk's forms? How do we recognize them? How does risk happen within overt and internalized systems of authorization? What role does risk play in the experience of art and writing?

**ACG-5187-A****Against Interpretation** (previously ACG-5376)

Thursday 12:00-2:50

Fall semester: 4 credits

Instructor: N. Princenthal

Serving as a subjective overview of strategies for resisting criticism, this course will look at the perennial efforts artists have undertaken to resist the authority and the conventional formats of criticism. From Dada, Fluxus and conceptualism to the Bruce High Quality Foundation and other collectives dedicated to rewriting art history's curriculum, usurping the critical role has been a recurrent motive. Because the subject is so broad, this course will be organized, in part, around examples of particular interest to class participants. Starting points include the essay by Susan Sontag that gives this course its title, and Sol LeWitt's writings on conceptual art.

**ACG-5223-A****Form and Function**

Thursday 3:00-5:50

Spring semester: 4 credits

Instructor: N. Princenthal

From the Bauhaus and De Stijl to Donald Judd and Scott Burton to Mary Heilmann and Franz West, the commitment to abstraction has coincided, with striking frequency, with an impulse to create functional form. Seemingly contradictory, the two inclinations have also intersected with others, including (variously) utopianism, asceticism and iconoclasm. This course will look at the conceptual, social and political agendas associated with such hybrid work. Artists whose work engages these paradigms critically or ironically (Andrea Zittel and Jorge Pardo, among many others) will also be considered. Problems of engaging sympathetically with the historical contexts in which these varied expressions of idealism (or nihilism) have arisen will be addressed.

**ACG-5231-A****The Poet as Critic**

Thursday 3:00-5:50

Spring semester: 4 credits

Instructor: V. Katz

In this course, we will examine the various ways in which poets have responded to visual art in the modern Western tradition. Our primary focus will be Paris in the 19th and early 20th centuries and New York from the mid-20th century to the present. Our trajectory will reveal a rich tradition, beginning with Baudelaire, continuing with Apollinaire and concentrating especially on the New York School, with writings by Frank O'Hara, Edwin Denby and Bill Berkson, and continuing to the present with such writers as Eileen Myles, Carter Ratcliff, Raphael Rubinstein and John Yau. We will also touch on writers who had and have deep involvements with poetry, many of them artists themselves: Rudy Burckhardt, Nicolas Calas, Rackstraw Downes, Merlin James and Fairfield Porter. We will read pieces that

have become touchstones in contemporary thinking about art, such as Baudelaire's "The Painter of Modern Life" and Denby's account of New York in the 1930s. Our goal is to introduce participants to diverse ways of thinking about the visual arts, to notice how language can be energized to discuss visual arts, to examine effects of collaborations between poets and visual artists, and to learn new ways of writing and thinking about works of art.

**ACG-5254-A** (previously ACG-5698)

**Motion Capture**

Tuesday 12:00-2:50

Fall semester: 4 credits

Instructors: F. Meade, L. Raven

Depicted in still images, via some of the oldest and newest forms of animation, this course will examine how we represent movement, and to what ends. We will track the course of movement from ancient traditions of animism and the talismanic characteristics of inanimate objects to motion-capture technologies and military surveillance. We'll read Aby Warburg and Roland Barthes, look at Muybridge and Marey, and move into ideas of montage in Eisenstein and Godard. In an attempt to envision the future of images, we will also discuss the accumulation of images as material, drones and infrared heat-sensor goggles, and speculative motion capture.

**ACG-5411-A**

**Marxism and Art Criticism**

Thursday 12:00-2:50

Spring semester: 4 credits

Instructor: T. Huhn

This course aims to acquaint students with significant figures and texts in the tradition of Marxist art theory and criticism, beginning with an essay from Marx himself and concluding with work by T.J. Clark, the most eminent contemporary art historian working in the framework of Marxism. Readings also include works by Trotsky, Plekhanov, Raymond Williams, Simmel, Georg Lukacs, Ernst Fischer, Jameson, Althusser, Marcuse and Adorno.

**ACG-5439-A** (previously ACG-5368)

**The Idealist Tradition**

Monday 3:00-5:50

Fall semester: 4 credits

Instructor: T. Huhn

The idealist tradition begins with Plato, migrates to neo-Platonists, the Renaissance Platonists, the Cambridge Platonists and Kant. After Kant, the tradition adapts through stages: Hegelian historicism, the critical historians, the British formalists (especially Bell and Frye), and lands with Clement Greenberg, who popularized and reinvigorated the idealist tradition for about a generation before it lost force, at least for a time. Readings include Plato's *Ion*, *Phaedrus*, *Republic 3*, *Philebus*; selections from Plotinus's *Enneads*; Kant's *Critique of Judgement* and selected essays; Clement Greenberg's *Art and Culture*, and selected essays of Fried and Nodelman.

**ACG-5467-A** (previously ACG-5349)

**The Art of the Interview**

Wednesday 3:00-5:50

Spring semester: 4 credits

Instructor: T. Goodeve

An important tool of the art writer is the interview. Yet it is often regarded as a kind of blank-faced question-and-answer followed by the publication of a mechanically edited transcript. In this course, we will discuss and practice what it means to conduct a successful interview. Students will learn how to prepare properly, how to read a person and use dialogue as a creative form, and how to fashion the interview material after the fact. Students will interview one another, and use New York City as a laboratory of artists, dealers, gallery directors, editors, writers, academics and other representatives of the art world to interview and profile.

**ACG-5482-A** (previously ACG-5242)

**Developing a Voice: From Jacques Derrida to Don DeLillo**

Monday 6:00-8:50

Fall semester: 4 credits

Instructor: T. Goodeve

This course takes *ekphrasis*—art writing, the art of visual description—as its topic. Art writing exists in many forms and is a mutable and creative act. Often, the least interesting writing on art is done by art historians. We will spend the semester studying the writings of poets (including Baudelaire), novelists (including DeLillo), filmmakers (including Pier Paolo Pasolini), philosophers (including Derrida), and artists (including Robert Smithson). The goal of the course is two-fold: for students to be exposed to a variety of writing styles, and to experiment with and develop a unique voice outside the bounds of academic writing or journalism. There will be weekly writings and in-class critiques as well as a final paper.

**ACG-5524-A** (previously ACG-6342)

**A Short History of Reading**

Wednesday 3:00-5:50

Spring semester: 4 credits

Instructor: T. Goodeve

Reading is a skill that has shaped society and the human brain in a manner we are just beginning to understand. It has developed from the 15th century as an elaborate and varied practice within very specific historical and cultural contexts. But what is it to read? We will learn about the impact of the printing press, the book, the novel and the Internet. Of primary importance, we will use the history of reading to explore whether reading is "dead" or simply approached differently in contemporary society. Students will read literature, poetry, historical and theoretical texts from John Donne, Gertrude Stein and Roland Barthes, to the recently published *Proust and the Squid: The Story and Science of the Reading Brain* by Maryanne Wolf.

**ACG-5547-A** (previously ACG-5341)

**Artists' Writings**

Tuesday 3:00-5:50

Spring semester: 4 credits

Instructor: S. Bee

The significant interventions that visual artists have made through art writing into the art criticism of their time are the focus of this course. 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 and Carolee Schneemann, among 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-5573-A** (previously ACG-5453)

**Artists in the Present**

Tuesday 6:00-8:50

Fall semester: 4 credits

Instructor: P. Bui

Instead of concentrating on the conventional modes of interview, which rely on sets of questions that apply to everyone, this course will explore different preparations and methods congenial to a wide variety of practices and approaches that artists have adapted in order to differentiate themselves. Critics need to be able to talk with artists. We'll prepare interviews that uncover working methods and ideas. The course includes studio visits.

**ACG-5661-A****Live Art Criticism: History and Practice**

Thursday 3:00-5:50

Fall semester: 4 credits

Instructor: C. La Rocco

This course will explore strategies for writing about live art, and studying innovators in dance, theater and the visual arts, mostly through the intrepid critics who have long, if sporadically, provided a context for category-defying works. The performing and visual arts have always borrowed from one another, but this mutual interest is too rarely accompanied by critical understanding or comfort, both of which can only be achieved by looking and writing. That's what we will do here.

**ACG-5689-A** (previously ACG-5447)**Science and Art Criticism**

Tuesday 3:00-5:50

Fall semester: 4 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 that is taking place in the United States and abroad. Other topics include: genetically modified food, the commodification of bio-matter, lab residencies for artists and ecological initiatives. In addition, new imaging technologies and their relationship to science, art, design and architecture will be conceptually explored. Visiting speakers will complement the course material.

**ACG-5717-A** (previously ACG-5336)**Virtual Curating**

Thursday 12:00-2:50

Fall semester: 4 credits

Instructor: R. Rubinstein

The premise of this course is for students to conceive a thematic, biennial-style exhibition, and then select the artists and works for the show. During the semester, the class will write all texts required for such an exhibition, including letters of invitation, press releases, catalog essays/entries and wall text. Theoretical texts on curating as well as exemplary catalog essays will be discussed and analyzed. All aspects of curating (short of an actual physical installation) will be covered, with an emphasis on writing.

**ACG-5746-A** (previously ACG-5477)**This Moment**

Thursday 3:00-5:50

Spring semester: 4 credits

Instructor: W. Beckley

Contemporary issues in art criticism will be examined in this course, 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.

**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	Visual to Verbal: Creative Perception—Critical Writing
ESG-0233	Thesis Writing

**FACILITIES ACCESS**

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

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

**FIG-Access****Fine Arts Digital Lab Access**

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

**FSG-Access****Sculpture Center Access**

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

# 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  
 Submission of a completed MAT Degree Portfolio

## MAT Art Education Requirements One-Year Program

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
AEG-5020	Educational Foundations	fall
AEG-5050	Psychology of Special Populations	fall
AEG-5080	Thesis: Research and Observation	fall
AEG-5085	Thesis: Data Collection and Presentation	spring
AEG-5120	Special Topics Seminar 1	fall
AEG-5125	Special Topics Seminar 2	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-5260	Student Teaching On-Site Supervision: Elementary and Middle Schools	fall or spring
AEG-5280	Student Teaching in Public Secondary Schools	fall or spring
AEG-5290	Student Teaching On-Site Supervision: 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 1	fall
AEG-5795	NYSTCE Preparation 2	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis: Compilation and Presentation	summer

## MAT Art Education Requirements Two-Year Program

### YEAR ONE: FALL SEMESTER

<i>Course #</i>	<i>Title</i>
AEG-5050	Psychology of Special Populations
AEG-5120	Special Topics Seminar 1
AEG-5160	Curriculum for Special Populations
AEG-5790	NYSTCE Preparation 1

### YEAR ONE: SPRING SEMESTER

<i>Course #</i>	<i>Title</i>
AEG-5125	Special Topics Seminar 2
AEG-5370	Museum Studies: Theory and Practice
AEG-5400	Technology in Art Education
AEG-5795	NYSTCE Preparation 2

### YEAR TWO: FALL SEMESTER

<i>Course #</i>	<i>Title</i>
AEG-5020	Educational Foundations
AEG-5080	Thesis: Research and Observation
AEG-5210	Materials and Methods: Elementary
AEG-5250	Student Teaching in Public Elementary and Middle Schools
AEG-5260	Student Teaching On-Site Supervision: Elementary and Middle Schools

### YEAR TWO: SPRING SEMESTER

<i>Course #</i>	<i>Title</i>
AEG-5085	Thesis: Data Collection and Presentation
AEG-5280	Student Teaching in Public Secondary Schools
AEG-5290	Student Teaching On-Site Supervision: Secondary Schools
AEG-5340	Curriculum: Arts Integrated
AEG-5430	Materials and Methods: Secondary

### YEAR TWO: SUMMER SEMESTER

<i>Course #</i>	<i>Title</i>
AEG-5800	Advanced Studio Art: Teacher as Artist
AEG-5900	Thesis: Compilation and Presentation

# MAT Art Education General Course Listing

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 practica in SVA's children's programs. Students will maintain reflective journals that will be reviewed and discussed with faculty throughout the program.

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## 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 Psychology of Special Populations

Friday 4:30-7:30

Fall semester: 3 credits

Instructor: D. Thornberg

This course will provide students with the psychological foundations and implications for practice of teaching special needs populations. It will address learning, development, motivation, intelligence research and effective instruction with a range of students with special needs who require accommodations and modifications in the classroom. Populations with learning, physical and developmental disabilities, including autism spectrum disorder will be discussed. We will also cover the Response to Intervention (RTI), pre-referral strategies, and collaborative models of planning and instruction with other teachers (including inclusion models). The areas of instructional strategies, formal and informal assessment, assisted technology and classroom management as pertaining to the psychological well-being of children will be stressed.

## AEG-5080-A Thesis: Research and Observation

Monday 4:00-5:00

Fall semester: 1 credit

Instructor: B. Salander

Weekly meetings to assist students in the development of the thesis project will be held throughout the 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.

## AEG-5085-A Thesis: Data Collection and Presentation

Monday 4:00-5:00

Spring semester: 1 credit

Instructor: B. Salander

Methodologies for conducting action-based research in classroom situations and data collection will be introduced in this course, and students will finalize their thesis proposals. Research techniques and compilation will provide the necessary background for thesis projects to be completed during the summer semester.

## AEG-5120-A Special Topics Seminar 1

Day/Time: TBA; 6 sessions

Fall semester: 1 credit

Instructor: R. Viggiano

This seminar presents information on substance abuse for developing curricula materials that promote health and physical fitness for children in prekindergarten through the 12th grade. Discussions on how to identify and report suspected child abuse (or maltreatment), the prevention of child abduction and abuse, as well as information on fire prevention and arson will be included.

## AEG-5125-A Special Topics Seminar 2

Day/Time: TBA; 6 sessions

Spring semester: 1 credit

Instructor: R. Viggiano

This course will address the use of art to support student learning in reading and literacy.

## AEG-5160 Curriculum for Special Populations

Monday 6:00-9:00

One semester: 3 credits

Instructor: S. Edmonds

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 children at a shelter for displaced mothers and their children. The role of art activities in fostering self-esteem and confidence in children will be explored, with an emphasis on group management, discipline and development of population-appropriate lessons.

Course #	Semester
AEG-5160-A	fall
AEG-5160-B	spring

## AEG-5210 Materials and Methods: Elementary

Thursday 4:30-7:30

One semester: 2 credits

Instructor: S. Edmonds

The methods and materials appropriate for basic art experiences suitable for prekindergarten 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.

Course #	Semester
AEG-5210-A	fall
AEG-5210-B	spring

## AEG-5250 Student Teaching in Public Elementary and Middle Schools

Thursday 2:30-4:20

One semester: 2 credits

Instructor: M. Filan

The student teaching supervisor will meet weekly with students to guide them through the student teaching experience. Topics addressed will include: lesson planning and assessment with a focus on integration of the New York State Learning Standards for the Visual Arts, classroom management strategies, maintaining a student teaching journal, documentation of lessons for the inclusion in the MAT Degree Portfolio.

Course #	Semester
AEG-5250-A	fall
AEG-5250-B	spring
AEG-5250-B	spring

## AEG-5260 Student Teaching On-Site Supervision: Elementary and Middle Schools

Monday through Friday 8:30-2:30

Six weeks: no credit

Student teachers will complete two weeks of fieldwork, after which they will work with an art teacher for 20 full days of on-site student teaching. MAT faculty and cooperating teachers will observe and evaluate lessons taught by the student teachers. *Note: Students must register for this course in conjunction with AEG-5250, Student Teaching in Public Elementary and Middle Schools.*

Course #	Semester	Instructor
AEG-5260-A	fall	M. Filan
AEG-5260-B	spring	M. Filan
AEG-5260-C	spring	L. Seenev

**AEG-5280****Student Teaching in Public Secondary Schools**

Tuesday 2:30-4:20

One semester: 2 credits

Instructor: M. Filan

The student teaching supervisor will meet weekly with students to guide them through the student teaching experience. Topics addressed will include: lesson planning and assessment with a focus on integration of the New York State Learning Standards for the Visual Arts, classroom management strategies, maintaining a student teaching journal, documentation of lessons for the inclusion in the MAT Degree Portfolio.

Course #	Semester
AEG-5280-A	fall
AEG-5280-B	spring

**AEG-5290****Student Teaching On-Site Supervision: Secondary Schools**

Monday through Friday 8:30-2:30

Six weeks: no credit

Student teachers will complete two weeks of fieldwork, after which they will work with an art teacher for 20 full days of on-site student teaching. MAT faculty and cooperating teachers will observe and evaluate lessons taught by the student teachers. *Note: Students must register for this course in conjunction with AEG-5280, Student Teaching in Public Secondary Schools.*

Course #	Semester	Instructor
AEG-5290-A	fall	M. Filan
AEG-5290-B	spring	M. Filan
AEG-5290-C	spring	L. Seeney

**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 on 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.

Course #	Semester
AEG-5340-A	fall
AEG-5340-B	spring

**AEG-5370****Museum Studies: Theory and Practice**

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.

Course #	Day	Time
AEG-5370-A	Th	6:30-9:30 (10 sessions) dates TBA
	F	4:30-7:30 (5 sessions) dates TBA
AEG-5370-B	F	4:30-7:30 (15 sessions)

**AEG-5400****Technology in Art Education**

Spring semester: 3 credits

Fee: \$250

Instructor: J. Permeth

The digital revolution has brought about a tidal wave of technical innovation, and produced an essential shift in human perception. This course will explore the wide-ranging communities of thought, action and expression that permeate the Web, as well as some of the issues, concerns and possibilities they present for educators. During the course of the semester, students will develop multimedia projects that involve video, sound and still images as a means of exploring how new technologies available to students—in particular the smartphone—can provide a rich outlet for creative exploration and interface in the globalized world.

Course #	Day	Time
AEG-5400-A	Tu	3:00-5:50
AEG-5400-B	W	3:00-5:50

**AEG-5430****Materials and Methods: Secondary**

Tuesday 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 1**

Day/Time: TBA; 4 sessions

Fall semester: no credit

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. *Note: Although this is a no credit course, attendance is mandatory for successful completion of the MAT degree.*

**AEG-5795-A****NYSTCE Preparation 2**

Day/Time: TBA; 2 sessions

Spring semester: no credit

Instructor: V. Foster-Adam

This is the second part of a two-semester course. Please see AEG-5790 for course description.

**AEG-5800-A****Advanced Studio Art: Teacher as Artist**

Tuesday, Wednesday; May 8 – June 26, 2012

Hours: 1:00-4:00

Summer semester: 3 credits

Instructor: R. Viggiano

This course will offer MAT candidates an opportunity to reconnect with their art-making practice and develop works of art. We will discuss the relationship between teaching art and art-making, and develop a theme for an exhibition of students' work at SVA's Westside Gallery. Group and one-on-one critiques, presentations on contemporary artists and visits to galleries in Chelsea will be included. *Note: Students will not be charged a departmental fee for the summer semester.*

**AEG-5900-A**

**Thesis: Compilation and Presentation**

Tuesday, Wednesday; May 8 – June 26, 2012

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, Thesis: Research and Observation, and AEG-5085, Thesis: Data Collection and Presentation. 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.*

**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	Visual to Verbal: Creative Perception—Critical Writing
ESG-0233	Thesis Writing

**FACILITIES ACCESS**

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

**FGG-Access**

**Printmaking Workshop Access**

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

<i>Course #</i>	<i>Semester</i>
FGG-Access-A	fall
FGG-Access-B	spring

**FIG-Access**

**Fine Arts Digital Lab Access**

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>	<i>Dates</i>
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

**FSG-Access**

**Sculpture Center Access**

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

<i>Course #</i>	<i>Semester</i>	<i>Dates</i>
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

**MAT Art Education  
New York State Certification Information**

The New York State Teacher Certification Examinations, Annual Institutional Report for the Program Year 2008-2009

<i>Test</i>	<i>Number Tested</i>	<i>Number Passed</i>	<i>Institution Pass Rate</i>	<i>Statewide Pass Rate</i>
ATS-W	19	18	95%	100%
Visual Arts CST	19	18	95%	95%
LAST	19	18	95%	99%

For additional information and teacher supply and demand data, please refer to the New York State Education Department's Office of Teaching website at: <http://www.highered.nysed.gov/tcert>.

# Department of Art Practice

## Degree Requirements

Successful completion of all course requirements  
Complete a minimum of 66 credits  
Maintain a minimum grade point average of 3.0 (B)  
Produce a thesis/special project approved by the Thesis Committee

## MFA Art Practice First-Year Requirements

Course #	Title	Semester
APG-5020	Graduate Seminar I	summer
APG-5110	Studio Practice I	summer
APG-5210	Advanced Video and Sound Editing Workshop	summer
APG-5310	Art History I	fall
APG-5350	Autobiography of a Place I	fall
APG-5390	Studio Practice Review I	fall
APG-5355	Autobiography of a Place II	spring
APG-5395	Studio Practice Review II	spring
APG-5410	Foundations of Criticism I	spring

## MFA Art Practice Second-Year Requirements

Course #	Title	Semester
APG-6020	Graduate Seminar II	summer
APG-6110	Studio Practice II	summer
APG-6140	Art Business Workshop	summer
APG-6220	Performance Workshop	summer
APG-6310	Art History II	fall
APG-6340	Artists' Writing	fall
APG-6390	Studio Practice Review III	fall
APG-6395	Studio Practice Review IV	spring
APG-6410	Foundations of Criticism II	spring
APG-6470	The Journal: A Writing Workshop	spring

## MFA Art Practice Third-Year Requirements

Course #	Title	Semester
APG-6720	Graduate Seminar III	summer
APG-6810	Advanced Digital Imaging Workshop	summer
APG-6850	Art Law Workshop	summer
APG-6910	Studio Practice III	summer
APG-6980	Thesis	summer

## MFA Art Practice General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### APG-5020-A

#### Graduate Seminar I

Monday through Friday, July 5 – July 25, 2011

Hours: 9:00-12:00

Summer semester: 3 credits

Instructors: D. Birnbaum, S. Hefuna, G. Simmons, M. Tribe, R. Winters

The cognate areas of art and relevant issues that have lead to a blurring of the boundaries between formerly discrete aspects of the art world are examined in this seminar. As the program supports a view of contemporary practice that combines a conventional approach to visual art-making, criticism and curatorial work, the series considers the shifts in contemporary society that underlies these profound changes. Topics of central concern will include government and commercial censorship, the continuing impact of technological innovation, changing social relations as a function of the politics of identity and ways in which power relationships within the art world have been transformed. Assigned readings form the basis of discussions and will relate to ongoing work in studio production. The second seminar will include focused conversations concerned with the nature of the changing world of art and ideas. Working in rich-media (multimedia) participants will generate an extended essay on a topic to be determined during the second summer session.

### APG-5110-A

#### Studio Practice I

Monday through Friday, July 5 – August 15, 2011

Hours: Monday, Wednesday, Thursday, Friday, 1:00-7:00; Tuesday 1:00-10:00

Summer semester: 6 credits

Instructors: D. Birnbaum, S. Hefuna, G. Simmons, M. Tribe, R. Winters

The core of the summer sessions is studio practice. Studios are available twenty-four hours a day, seven days a week. Students are required to spend six hours a day at minimum working in the studio. The objective is to produce original, advanced work with instruction and support from faculty and under the specific guidance of an individual mentor, who will offer ongoing critical evaluation. While studios are available at all times, reviews will take place Monday through Friday, with weekly group critiques in the evening. Studio Practice is the central element and primary requirement of the program. As such, it is expected that students will make notable progress in their individual practice.

### APG-5210-A

#### Advanced Video and Sound Editing Workshop

Monday through Friday, July 26 – August 15, 2011

Hours: 9:00-12:00

Summer semester: 3 credits

Instructor: S. Sharp

The production of single-channel videos or multiple channel video installations first requires an ability to master a range of postproduction strategies and techniques. Assuming basic video production and postproduction skills as a prerequisite, this workshop will assist students in mastering advanced video and audio editing techniques. Each student will shoot footage prior the start of the workshop, and then script and complete the postproduction of a finished video work—of any type—during this workshop. Apple Final Cut Pro and a variety of video and audio postproduction tools will be covered. Training and support for the production of a video installation will also be provided.



**APG-5310-OL****Art History I: Exploring the Interdisciplinary**

Fall semester: 3 credits

Instructor: S. Madoff

To better understand the role of art history in preparing and developing one's own artistic direction, this course will explore and critique the conventional masterpiece-based notion of art history, from several perspectives. We will trace the history of modernism in relation to the notion of interdisciplinary art. Starting in the mid-19th century with examples of *gesamtkunstwerk*, the course examines the impact of this kind of thinking through an exploration of key examples of contemporary interdisciplinary art. In response to a wide range of primary source readings, audiotapes, video and film, students will write a series of critical responses to the readings, and participate in online group sessions and discussions.

**APG-5350-OL****Autobiography of a Place I**

Fall semester: 3 credits

Instructor: K. Brew

Where and how we live, how we connect to the communities in which we live and work, and how we situate creative practice into our everyday lives are the subjects to be explored course. In this online workshop, students will script and gather and prepare material using video, film, still photographs and audio recording, and plan the manner in which the work will be edited and presented.

**APG-5355-OL****Autobiography of a Place II**

Spring semester: 3 credits

Instructor: K. Brew

This is the second part of a two-semester course. Please see APG-5350-OL for course description.

**APG-5390-OL****Studio Practice Review I**

Fall semester: 1.5 credits

Instructor: TBA

During the fall and spring semesters, online study sessions will take place, and students are expected to continue their studio work from their home location. Students and mentors will remain in contact online. At least one on-site review of work-in-progress during the semester will take place.

**APG-5395-OL****Studio Practice Review II**

Spring semester: 1.5 credits

Instructor: TBA

This is the second part of a three-semester course. Please see APG-5390-OL for course description.

**APG-5410-OL****Foundations of Criticism I**

Spring semester: 3 credits

Instructor: T. Goodeve

Understanding prominent theoretical positions within art criticism—past and present—is the focus of this course. We will begin with theories of the image from cave paintings to advertising, film theory to the comic strip, video to the digital image, and current debates in animation studies. Classical writings from philosophy (e.g., Plato), art history (Panofsky, Greenberg, W.J.T. Mitchell) and film theory (Eisenstein, Bazin), as well as writers such as Apollinaire and DeLillo will be examined. We will also cover semiotics, feminist theory and institutional critique, reading key theorists such as Barthes, Benjamin, Baudrillard, and Debord, among others.

**APG-6020-A****Graduate Seminar II**

Summer semester: 3 credits

This is the second part of a three-semester course. Please see APG-5020 for course description.

**APG-6110-A****Studio Practice II**

Summer semester: 6 credits

This is the second part of a three-semester course. Please see APG-5110 for course description.

**APG-6140-A****Art Business Workshop**

Summer semester: no credit

It is critically important that artists have a firm grasp of the basic business principles and procedures necessary to managing and maintaining an independent artist's studio practice. An overview of studio management, budget making and cash flow, and a basic understanding of the ins and outs of buying real estate, will be covered in this workshop.

**APG-6220-A****Performance Workshop**

Summer semester: 3 credits

As performance has become central to the contemporary definition of sculptural practice, this workshop will help to refine students' capability to plan and execute performance and performance-based installation works. Students will explore and master the technical aspects of gallery-based (as opposed to theatrical) performance art, and study historic performance works. The history and various theories of performance and theater will be examined. Students will develop and hone performance skills, including planning, production and the performance itself. The workshop will conclude with the presentation of a performance or performance-based installation work.

**APG-6310-OL****Art History II: Challenging the Conventional**

Fall semester: 3 credits

Looking at the history of modern art from a non-Western perspective requires the complete suspension of several commonly held assumptions about art history. That would not make any more sense than a blind acceptance of the prevailing historical paradigm. This course will contrast the canonical history of modernism with the emerging histories that rely upon a very different reading of the social and political context in which art history is conventionally taught. In response to a wide range of primary source readings, audiotapes, video and film, students will write a series of critical responses to the readings, and participate in online group sessions and discussions.

**APG-6340-OL****Artists' Writing**

Fall semester: 3 credits

The significant interventions that visual artists have made through their own writing into the art criticism of their time will be the focus of this course. We will also explore a range of artists' writing forms such as journalism, manifestos, poetry, theoretical writing, letters, artists' books and artist-run publications. The course will also examine some key artists' writings from Russian constructivism to the Bauhaus, surrealism, abstract expressionism, minimalism, conceptual art and feminism. Assigned readings, writings and online group discussions are included. The role of social engagement in the production of individual (or collective) practice will be emphasized, and students will acquire an understanding of the influence of artists' writings on various forms of art criticism. A deeper understanding of one's own writing in relation to the development of one's practice will be underscored throughout the semester.

**APG-6390-OL****Studio Practice Review III**

Fall semester: 1.5 credits

During the fall and spring semesters, online study sessions will take place, and students are expected to continue their studio work from their home location. Students and mentors will remain in contact online. At least one on-site review of work-in-progress during the fall or spring semester is required. Students will begin work on their thesis projects under the supervision of their mentor.

**APG-6395-OL****Studio Practice Review IV**

Spring semester: 1.5 credits

During the second spring semester, online study sessions will take place, and students will continue their studio work from their home location. Students and mentors will remain in contact online. At least one on-site review of work-in-progress during the semester will take place. Students will continue to work on their thesis projects under the supervision of their mentor.

**APG-6410-OL****Foundations of Criticism II**

Spring semester: 3 credits

This is the second part of a two-semester course. The spring semester will focus on interdisciplinary concerns, particularly the intersection of art and music history, art and the history of science, and the relationship of critical theory to changes in technology and evolving concepts of authorship, originality and ownership. Assigned readings and writings, as well as weekly web-based group discussions are required.

**APG-6470-OL****The Journal: A Writing Workshop**

Spring semester: 3 credits

Using the skills developed in the first year of study, this workshop explores the production of the individual artist's journal. Students will produce a daily journal employing a conventional written form or using new media, including blog writing, video journals, and hybrid forms. The intent of the course is to reach a full understanding of the ways in which maintaining a journal allows for the ongoing self-examination of each student's creative practice supporting the continual refinement and integration of one's work and life.

**APG-6720-A****Graduate Seminar III**

Summer semester: 3 credits

In the final semester of the graduate seminar, students will complete an extended essay on the topic chosen during the second summer session.

**APG-6810-A****Advanced Digital Imaging Workshop**

Summer semester: 3 credits

Imagery technology is advancing at a rapid pace, and it is important to master the techniques necessary to the production of digital work, and to have a thorough understanding of the technology itself. Each student will shoot video footage prior the start of the workshop, and then edit the material using Adobe Photoshop and a variety of digital imaging postproduction tools. Advanced audio and video editing structures and processes will be covered. While this workshop will be held in SVA's state-of-the-art digital photography studios, additional training and support for the production of prints and for the use of images online, and in interactive telecommunications is included.

**APG-6850-A****Art Law Workshop**

Summer semester: no credit

Artists must comprehend the complex nature of changes in intellectual property law. In addition, it is increasingly necessary for artists to have a strong professional overview of the legal and basic business practices central to independent art practice. This workshop will provide an overview of current art law, with an emphasis on intellectual property rights and basic contract law.

**APG-6910A****Studio Practice III**

Summer semester: 3 credits

This is the third part of a three-semester course. Please see APG-5110 for course description.

**APG-6980-A****Thesis**

Summer semester: 3 credits

Each student will produce a complete body of new work with guidance and support from faculty and under the specific guidance of an individual mentor. The thesis exhibition represents the culmination of the program, and is a central requirement for the successful completion of the degree.

# 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-5100	Child Art Development
ATG-5110	Adolescent Art Development
ATG-5130	Methods and Materials in Art Therapy
ATG-5150	Internship/Supervision in the Studio I
ATG-5155	Internship/Supervision in the Studio II
ATG-5180	Group Therapy and Practice
ATG-5240	Adult Development and Aging
ATG-5460	Psychiatric Populations and the Diagnostic and Statistical Manual (DSM IV)
ATG-5550	Interviewing and Counseling Skills for Challenged and Addicted Populations

## MPS Art Therapy Second-Year Requirements

### ADDICTIONOLOGY TRACK

<i>Course #</i>	<i>Title</i>
ATG-6060	Clinical Topics in Addictionology
ATG-6090	Physiology of Addictions
ATG-6120	Thesis Project I
ATG-6125	Thesis Project II
ATG-6170	Internship/Supervision in the Studio III
ATG-6175	Internship/Supervision in the Studio IV
ATG-6210	Art Assessment and Diagnosis
ATG-6270	Multicultural Issues in Art Therapy
ATG-6490	Family Art Therapy: The Impact of Disability and Addiction
ATG-6520	Community Access Through the Arts

### CHALLENGED POPULATIONS TRACK

<i>Course #</i>	<i>Title</i>
ATG-6120	Thesis Project I
ATG-6125	Thesis Project II
ATG-6160	Clinical Topics in Challenged Populations
ATG-6170	Internship/Supervision in the Studio III
ATG-6175	Internship/Supervision in the Studio IV
ATG-6210	Art Assessment and Diagnosis
ATG-6270	Multicultural Issues in Art Therapy
ATG-6430	Art Therapy in Disabilities
ATG-6490	Family Art Therapy: The Impact of Disability and Addiction
ATG-6520	Community Access Through the Arts

## MPS Art Therapy General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### ATG-5030-A

#### Theoretical Foundations of Art Therapy

Wednesday 1:00-3:50

Fall semester: 3 credits

Instructor: R. Obstfeld

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-5100-A

#### Child Art Development

Wednesday 10:00-12:50

Fall semester: 3 credits

Instructor: L. Furman

The behavior of children—from birth through pre-adolescence—is the focus of this course. Through case presentations, readings and discussion, we will examine the physical, emotional and intellectual growth of children, and explore psychological and physiological factors, as well as cultural and environmental influences that impact learning, creativity and personality development. Psychopathology and art therapy treatment approaches are included.

### ATG-5110-A

#### Adolescent Art Development

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: E. McGann

It is essential for art therapists to have an understanding of the individuals with whom they work. This course provides a theoretical framework from which adolescence will be examined in such areas as developmental processes in art expression, cognition, intra-psychic dynamics, environmental influences and the interrelationships among them. The role and impact of family, society, culture and trauma have upon adolescent development and functioning will be emphasized. Establishing a safe arena and therapeutic alliance in order to effectively implement art therapy as assessment, intervention and ongoing treatment will be addressed.

**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 I**

Fall semester: 3 credits

Limited to 8 students per section

The MPS 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.

<i>Course #</i>	<i>Day</i>	<i>Times</i>	<i>Instructor</i>
ATG-5150-A	M	3:00-5:50	R. Grant
ATG-5150-B	M	3:00-5:50	TBA
ATG-5150-C	M	6:00-8:50	S. Gorski
ATG-5150-D	M	6:00-8:50	C. Lagstein

**ATG-5155****Internship/Supervision in the Studio II**

Spring semester: 3 credits

Limited to 8 students per section

This is the second part of a two-semester course. Please see ATG-5150 for course description.

<i>Course #</i>	<i>Day</i>	<i>Times</i>	<i>Instructor</i>
ATG-5155-A	M	3:00-5:50	R. Grant
ATG-5155-B	M	3:00-5:50	TBA
ATG-5155-C	M	6:00-8:50	S. Gorski
ATG-5155-D	M	6:00-8:50	C. Lagstein

**ATG-5180-A****Group Therapy and Practice**

Wednesday 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**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: R. Stephenson

This course 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 in behavior and creative expression. Normal development, psychopathology, clinical interventions and art therapy treatment approaches will be included.

**ATG-5460-A****Psychiatric Populations and the Diagnostic and Statistical Manual (DSM IV)**

Wednesday 9:00-11:50

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-5550-A****Interviewing and Counseling Skills for Challenged and Addicted Populations**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: M. Frederick

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.

**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**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Obstfeld

Contemporary neurochemical theories of addictions are the focus of this course. Neuroanatomy 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 I**

Fall semester: 3 credits

In this course, students will be supervised by art therapy faculty members in the development and production of a thesis topic. Each project must be clinical in scope, 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ATG-6120-A	Tu	9:00-11:50	E. McGann
ATG-6120-B	Tu	9:00-11:50	R. Stephenson
ATG-6120-C	Tu	12:00-2:50	E. McGann
ATG-6120-D	Tu	12:00-2:50	R. Stephenson

**ATG-6125****Thesis Project II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see ATG-6120 for course description.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ATG-6125-A	Tu	9:00-11:50	E. McGann
ATG-6125-B	Tu	9:00-11:50	R. Stephenson
ATG-6125-C	Tu	12:00-2:50	E. McGann
ATG-6125-D	Tu	12:00-2:50	R. Stephenson

**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-6170****Internship/Supervision in the Studio III**

Thursday 3:00-5:50

Fall semester: 3 credits

Limited to 8 students per section

The MPS 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.

<i>Course #</i>	<i>Instructor</i>
ATG-6170-A	S. Gorski
ATG-6170-B	D. Farber
ATG-6170-C	E. DelliCarpini
ATG-6170-D	R. Di Sunno

**ATG-6175****Internship/Supervision in the Studio IV**

Thursday 3:00-5:50

Spring semester: 3 credits

Limited to 8 students per section

This is the second part of a two-semester course. Please see ATG-6170 for course description.

<i>Course #</i>	<i>Instructor</i>
ATG-6175-A	S. Gorski
ATG-6175-B	D. Farber
ATG-6175-C	E. DelliCarpini
ATG-6175-D	R. Di Sunno

**ATG-6210-A****Art Assessment and Diagnosis**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Bader

Art assessment and diagnostic materials will be explored through experiential sessions, didactic learning and casework. The fundamentals of art therapy assessment, statistical concepts (including reliability and validity) and familiarity with a variety of art therapy instruments and procedures used in appraisal and evaluation will be examined. Topics include: administration and documentation of art therapy assessment, formulation of treatment goals, basic concepts of testing and assessment, psychological and biopsychosocial assessment, statistical concepts including reliability and validity. Projective tests such as the Diagnostic Drawing Series (DDS), Leveck Emotional and Cognitive Art Therapy Assessment (LECAT), 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-6270-A****Multicultural Issues in Art Therapy**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: V. Sereno

The effect of ethnicity and culture in the therapeutic process will be examined in this course through case material, slide illustrations, didactic and experiential sessions. We will explore cultural determinants of problems encountered in the field of art therapy, and provide a foundation in cultural diversity theory and competency models that are applied to an understanding of artistic language, symbolism and meaning in artwork and art-making. 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 responsive therapist with regard to age, gender, sexual orientation, ethnicity, nationality, socio-economic status, developmental disability and education, as well as family, religious and spiritual values. Cultural self-awareness through self-assessment and strategies for working with diverse communities with regard to attitudes, beliefs and competent practice will be examined.

**ATG-6430-A****Art Therapy in Disabilities**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: M. Frederick

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 12:00-2:50

Spring semester: 3 credits

Instructor: R. Di Sunno

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 3:00-5:50

Spring semester: 3 credits

Instructor: V. Sereno

The professional role as an art therapist, with regard to function and relationship with other mental health providers, knowledge of professional organizations, credentialing and licensure will be covered. 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 also be explored. Field visits to the Foundation Center, Materials for the Arts and museums will be included for observation and presentation purposes. Art therapy resources, grant writing, ethical and legal issues and the development of art therapy career counseling will be covered, plus skills considered essential in enabling individuals and organizations to positively affect career development and aptitude.

## 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	Visual to Verbal: Creative Perception—Critical Writing
ESG-0233	Thesis Writing

## FACILITIES ACCESS

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

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

**FIG-Access****Fine Arts Digital Lab Access**

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

**FSG-Access****Sculpture Center Access**

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

# Department of Branding

## 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

## MPS Branding Requirements

<i>Course #</i>	<i>Title</i>
BRG-5030	Foundation of Visual Branding and Strategy
BRG-5060	Brand Design Leadership
BRG-5220	A Unified Theory of Branding
BRG-5410	The Evolution of CPG Brands and Package Design
BRG-5530	The Meaning of Branded Objects
BRG-5560	Practices in Design and Market Research
BRG-5620	Analysis, Insight and Forecasting
BRG-5650	Business Strategies
BRG-5720	Lecture Series I
BRG-5725	Lecture Series II
BRG-5900	Creating Brands, Identities and Experiences

## MPS Branding General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### BRG-5030-A

#### Foundation of Visual Branding and Strategy

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Giampietro

Beginning with the history and underlying ideas of branding, this course will examine the development of classic brands such as Bass Ale and Coca-Cola, as well as seminal identity designers and design studios, including William Morris, Paul Rand, Landor Associates and Pentagram. We will examine contemporary examples that highlight the challenges of brand and identity creation in specific contexts: retail experiences; the arts and the nonprofit sector; the branding of locations, politicians and political ideas. A look at the future of brands and identity design will be given. The second half of the course will explore brand strategy: how an audience perceives a brand and how that perception might evolve. Students will work on projects that aim to visually address the strategic concerns of several brands. Reducing a visual identity to its most elemental parts and then incorporating material to create a visual context will be addressed, and students will create matrices to determine what audience a brand addresses. We will also mine a brand's history for new opportunities, and conduct SWOT-style analyses that define innovation opportunities and chart a course for future growth. Guest lectures by contemporary practitioners will complement course work.

### BRG-5060-A

#### Brand Design Leadership

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: P. DeCesare

Every day, from the moment we wake up to the sound of our iPhone alarm and drink our first sip of Starbucks, to the second we put down our Crest and crawl into bed, we interact with brands. Great brands have been passionately, holistically, reverently and thoughtfully created and nurtured by managers within corporations with the support of consumers, researchers, trends experts, designers, engineers, anthropologists and strategists, to name a few. But how is design designed? How does a branded image transform from a business need to a tangible identity? This course will unravel the pieces of the brand design process, and transport you from market-driven need to fully realized brand. We will begin with the mechanics of a corporation and a need as a business defines it, through the scenarios that occur as design managers and brand design firms respond, convince and create a brand identity. We will use actual business examples and work individually and in teams to create methodologies, develop guidelines, present and critique design and hone the art and science of creating a point of view worthy of a creative partnership.

### BRG-5220-A

#### A Unified Theory of Branding

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: S. Lerman

Leading the definition and evolution of a world-class brand requires more than intellectual rigor and insight. You must unify and leverage the expertise and efforts of an astounding array of people—leaders, followers, scientists, artists, magicians (consultants), engineers, establishmentarians and revolutionaries. In this course, you will learn to use powerful frameworks that harmonize and focus the efforts of diverse teams as they develop ambitious brand programs. Using real-world case studies—including Caterpillar, Bank of America, DuPont, Harley-Davidson and National Semiconductor—we will look inside the processes that enable organizations to define the future of their brands. The course will provide you with a unique perspective of how research, strategic definition, identity, expression, communications and behavior are shaped into great brands.

**BRG-5410-A****The Evolution of CPG Brands and Package Design**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Shear

Consumer brands, and the retail marketplace that supports them, have evolved through several stages in the last 150 years. Each has been strongly influenced by culture, events and the changes of the retail markets of which they are a part. The first three stages, from the 1850s through the 1990s, can be described as the era of the retailer, the era of the manufacturer and the era of the brand. The last decade has seen an evolution of brand activity toward a focus on consumer experience and lifestyle. Where does the CPG brand stand today and what is its future? This course will review the historical evolution of CPG brand identities through the lens of retail brand identity and package design. We will review, decade by decade, the relatively brief history of CPG brand identities, and the aesthetic and cultural influences that have shaped their path. While reviewing these historical precedents, students will develop an informed judgment on where CPG brand identities are today and where they may be headed.

**BRG-5530-A****The Meaning of Branded Objects**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: T. Guarriello

Brands transform objects into meaning-bearers. This course will explore the collective and individual history of this transformation. As we have evolved from hunter-gatherers into robustly cultural beings, objects themselves have also evolved: from disposable, purely functional extensions of the body to deeply personal, even cherished, expressions of an individual's life. We will examine the history and insights of individual and social psychology in shaping the context for 21st-century perceptions of, and relationships with, the things that surround us. Concretely, we will investigate the increasingly sophisticated manner in which brands have gained and integrated quantitative and qualitative insights into our lives (and our cultural contexts) to create opportunities for complex, meaning-centered relationships between people and things. Students will use their own experiences as the starting point for this exploration into the lived-meaning of individual brands and their collective role in the construction of modern personal identity.

**BRG-5560-A****Practices in Design and Market Research**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: D. Formosa

Brands have historically relied heavily on marketing techniques to help establish and strengthen their presence. That is changing quickly, as instant global communication and various forms of social networking have replaced the need for consumers to rely on brands for confidence in a purchase. In this project-based course, students will learn how to create a research plan, find participants, and integrate research methods in the context of a specific branding project. Some of the topics explored will be qualitative, quantitative, online and ethnographic interview techniques, video and photo documentary, immersion, participant-aided data gathering, prototype assisted observation, methods for organizing data, finding patterns and distilling insights that lead to actionable and inspiring design directives. We will also explore the differences between market research and design research, and understand the goals and appropriateness of each.

**BRG-5620-A****Analysis, Insight and Forecasting**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: S. Devillart

Cultural change is neither unpredictable nor random. The seeds of the next are buried in the now, in the psyche of the individual and in the collective mind called "culture." In this course, students will learn to read deeply and carefully the cultural signs that surround them in order to recognize underlying patterns and learn to translate these patterns into actionable human and cultural insights, valuable throughout the lifecycle of any product or brand. We will also explore how to leverage trend analysis to forecast paradigmatic shifts in human behavior and culture as well as in the marketplace. Students will complete the course with the means to identify and leverage the patterns underlying the most powerful and beloved cultural artifacts and brands.

**BRG-5650-A****Business Strategies**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

From developing a brand personality to discovering invisible brand assets, this multidisciplinary course is about creating brand value, strategy and business literacy. We'll review core branding disciplines such as developing brand positioning, mission statement, brand character, naming and brand architecture. We'll take a look at financial valuation models, as well as creative methods for discovery and ideation, and why a strong brand strategy is like an organization's DNA, serving as a blueprint for strategy and informing other activities such as leadership, marketing, product development, communication, design and advertising. Discussions based on case studies and readings will also use worksheets as a lens, and provide a platform to examine forces and dynamics that shape brands from traditional corporate to entrepreneurial startups. We'll touch on globalization, technology, critical thinking, culture and lifestyle.

**BRG-5720-A****Lecture Series I**

Friday 12:00-2:00

Fall semester: 3 credits

Instructor: D. Millman

The aim of the lecture series is to bring students in contact with a wide variety of professional perspectives and to introduce them to experts in the field. Some lecturers will discuss practical aspects of their critical endeavors and others will focus on intellectual issues. Topics to be addressed include: practices in market research; mass vs. class brands; practices in cultural anthropology; why we shop: marketing, economics and brands; understanding consumer behavior; nomenclature and visual language development; branding, cognition and culture.

**BRG-5725-A****Lecture Series II**

Friday 12:00-2:00

Spring semester: 3 credits

Instructor: D. Millman

This is the second part of a two-semester course. Please see BRG-5720 for course description.

**BRG-5900-A****Creating Brands, Identities and Experiences**

Monday through Thursday, 6:00-8:50

Summer semester: 6 credits

Instructors: S. Lerman, D. Millman, S. Postrel, V. Postrel

The summer semester will be entirely focused on the development and creation of a real-world brand. We will continue to investigate the challenges of bringing elegant, innovative and efficient solutions to market targeted to strong customer needs. The course is structured around the following innovation process: opportunity identification, idea generation, design, testing, launch. The goal is to develop and/or create a brand with an existing organization or to as a solo proprietor.



## 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	Visual to Verbal: Creative Perception—Critical Writing
ESG-0233	Thesis Writing

## FACILITIES ACCESS

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

### FGG-Access

#### Printmaking Workshop Access

One semester; no credit

Access fee: \$275

Graduate 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 courses.*

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

### FIG-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

# Department of Computer Art

## Degree Requirements

Successful completion of all course requirements  
Complete a minimum of 60 credits, including a minimum of 6 credits in art history and 6 credits in computer sciences/programming.  
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, digital video, installation art, interactive media or networked media, or they may elect cross-disciplinary work. Examples of cross-disciplinary study include interactive video and DVD projects, new media performance, sound art, visual music and advanced programming projects. Students are required to meet with the departmental advisor to determine which courses 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 course work, 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 at least two courses from Requirement B. Students may elect to take one of the courses from Requirement B in their third semester of study.

At least 6 credits in art history (SDG courses) must be completed. Students may choose two courses from Requirement C, or one course from Requirement C and one from Requirement D. Students may elect to complete Requirement D in their third semester of study.

### REQUIREMENT A

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
HSG-5010	Computer Systems I	fall
SDG-5010	Digital Art Seminars I	fall
SDG-5015	Digital Art Seminars II	spring

### REQUIREMENT B

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
HSG-5011	Computer Systems II	spring
HSG-5111	Programming for Artists I	fall
HSG-5146	Web Programming I	fall
HSG-5202	Multimedia Programming I	fall
HSG-5336	UNIX	fall or spring
HSG-5564	Max/MSP/Jitter I	spring
HSG-5592	App Culture: The Medium of Mobile Software	spring
HSG-6046	Web Programming II	spring
HSG-6111	Programming for Artists II	spring
HSG-6202	Multimedia Programming II	spring
HSG-6466	Technical Direction	spring
HSG-6564	Max/MSP/Jitter II	fall
HSG-6567	Max/MSP/Jitter III	spring

### REQUIREMENT C

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
SDG-5452	The History of New Media in Contemporary Art	fall
SDG-5463	Animation Culture	fall or spring
SDG-5501	Networked Media Seminar	fall
SDG-5522	New Media Theory	spring
SDG-5534	Theory, Criticism and History of Time-Based Media	spring

### REQUIREMENT D

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
SDG-5441	Contemporary Voices	fall or spring
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	Social Change in the New Media Age	spring

## 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:

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## STUDIO COURSES

### SCG-5386

#### 3D Modeling and Animation

Fall semester: 3 credits

The technical concepts of creating computer-generated 3D imagery will be the focus of this course. We will also examine the application of the aesthetic concepts of traditional animation to creative 3D animation. Geometric construction, surface texturing, scene illumination and cameras will be covered.

Techniques such as squash-and-stretch, anticipation, follow-through, overlapping action, arcs of motion, exaggeration, staging and appeal will be explored. Assignments 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 course 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	10:00-11:50	C. Edwards

### SCG-5424-A

#### 3D for Fine Artists

Tuesday 6:00-7:50

Spring semester: 3 credits

Instructor: E. Kane

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. Maya 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 course will study the structural elements underlying animated entertainment: traditional, experimental, linear and nonlinear narratives. We will view and analyze classic story structures to discover what kind of experience can be conveyed in from as little as 30 seconds to a few minutes or longer. The course will provide an understanding of temporal composition that will enable students to engage the audience in a dynamic visual, emotional and spiritual experience. Throughout the semester, students will develop an original story concept or adaptation realized through storyboards, animatics and previsualization. *Note: Students will be encouraged to attend drawing and software workshops to refine their visualization skills.*

### 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 will center on honing the craft of screenwriting, storyboarding, animatic production and previsualization. Students will focus on the development of concepts, such as the central dramatic question, inciting incident, idiosyncratic characters and spaces, conflicts and needs, mounting tension, turning points, reversals and denouement. These ideas will be explored through the viewing and examination of key works from industry and independent productions. Students will develop an original story concept or adaptation that will be realized as a film treatment, including script, storyboard, animatic and previsualization. Assignments will form the basis of future individual projects and/or the thesis project.

### SCG-5462

#### Sound Workshop I

One semester: 3 credits

Limited to 10 students per section

Intended as an introduction to the creative possibilities of the medium of sound, this course will give equal emphasis to 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 is the primary 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	12:00-1:50	spring	T. Anderson

### 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 creation of interactive, self-contained systems of rules that usually contain a challenge and a victory condition. This course is geared not only toward those interested in the game industry, but also toward those 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. The course will include guest lectures by artists and game designers; readings; hands-on assignments to conceive and create paper prototypes for games, and critique of student assignments, commercial games and fine art games. Students are expected to research and play games that lie outside the course syllabus and to share those experiences in a thoughtful and meaningful way.

### SCG-5529-A

#### Video for Computer Artists I

Thursday 3:00-4:50

Fall semester: 3 credits

Instructor: J. Lowder

In the analog and early digital eras of video technology, working with video as an artistic medium was expensive and complicated. Now, however, video literacy is becoming a skill set for millions of people every year. This entry-level studio course will cover video production and postproduction from a self-reliant standpoint; being able to acquire and edit video imagery without the need for a huge budget, cast and crew. Students will learn to use various types of SD and HD camcorders, microphones, lighting, Final Cut Pro and various hardware and software resources.

**SCG-5531-A****Video for Computer Artists II**

Thursday 3:00-4:50

Spring semester: 3 credits

Instructor: J. Lowder

A continuation of SCG-5529, Video for Computer Artists I, this course will center on further exploration of the conceptual and technical possibilities inherent in creating video artworks. Students will have creative latitude to pursue subjects that interest them, culminating in a final project of their choosing. In addition to learning more about production and postproduction, we will examine modes of distribution, such as preparing video for Net-based, optical media-based or installation art projects. Prerequisite: SCG-5529, Video for Computer Artists I, or instructor's permission.

**SCG-5532****Digital Compositing**

One semester: 3 credits

Instructor: B. Livny

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 critique.

Course #	Day	Time	Semester
SCG-5532-A	M	8:00-9:50pm	fall
SCG-5532-B	F	12:00-1:50	spring

**SCG-5537-A****Multimedia Studio I**

Tuesday 12:00-1:50

Fall semester: 3 credits

Instructor: J. Davis

Offering a context for producing multimedia and addressing issues relating to audiovisual production and aesthetics, this course will give a solid grounding in the design and execution of multimedia, including interactive and network-based media artworks. In addition to lectures, discussion and group critique, students will work on short creative assignments as well as a personal project. Multimedia is assumed to be a time-based concentration; therefore, assignments will incorporate audio, synchronization and motion graphics elements. Emphasis will be placed on studio practice using Adobe Flash.

**SCG-5538-A****Multimedia Studio II**

Friday 12:00-1:50

Spring semester: 3 credits

Instructor: J. Davis

A continuation of SCG-5537, Multimedia Studio I, this course will focus on the conceptualization and production of interactive and networked media artworks. Emphasis will be placed on studio practice using Flash ActionScript as the primary exploratory platform. Topics will focus on advanced interactivity using database and rich media structures to incorporate video, audio, graphic imagery and typography for stand-alone, networked, and mobile creative solutions. The course will consist of lecture, discussion, several creative assignments, and group critique. Prerequisite: SCG-5537, Multimedia Studio I.

**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**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: F. Muelas

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-5641****Motion Graphics I**

Spring semester: 3 credits

Instructor: A. Meyers

Encompassing drawing, two- and three-dimensional animation, video, stop motion, photography and typographic elements, motion graphics extend beyond the commonly used methods of frame-by-frame animation and live action and create a conglomeration of multiple visual styles. Motion graphics can be used to creatively go beyond the rules of representation, thus augmenting the various ways that media artists can delve into their imaginations and express unique visual and aural works. While the primary software for this course is Adobe After Effects, students are strongly encouraged to explore the creative software available to them, as well as experiment with traditional media. Project critiques will be given to develop an informed sense of refined creative expression.

Course #	Day	Time
SCG-5641-A	Tu	1:00-2:50
SCG-5641-B	W	3:00-4:50

**SCG-5657-A****Advanced Modeling and Rigging Concepts**

Monday 6:00-7:50

Spring semester: 3 credits

Instructor: E. Kane

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 character workability, and how to develop a flexible nonlinear workflow 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**

Monday 12:00-1:50

Fall semester: 3 credits

Instructor: R. Bowen

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. 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-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, it is accessible through the Internet, 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 LCDs. Alternative distribution technologies will be covered. Students will be assigned a semester-long project to be completed in at least two of the following media: Internet, installation, performance, interactive screen-based application, sculpture, DVD or hybrid.

**SCG-5850****Thesis Development**

Spring semester: 3 credits

Intended to assist students in the defining and production of a thesis proposal, this course will examine approaches to clearly articulate the central concept of the thesis and the implementation of idea to the creative process. Through short readings and written exercises that introduce students to the major texts and resources in their chosen field of interest, we will focus on initial research strategies for the development of a thesis project. Students will undertake a series of short projects that include documentation, proposals, book reports and prototypes. Students will also gain experience presenting and discussing their creative ideas in class.

Course #	Day	Time	Instructor
SCG-5850-A	M	3:00-5:50	G. Weinbren
SCG-5850-B	F	12:00-2:50	C. Edwards

**SCG-6050****Thesis I**

Fall semester: 6 credits

This course is intended to guide students through the initial stages of their thesis. A forum for discussion and critique of work-in-progress with faculty and visiting artists will be provided. The thesis project consists of documented research and a body of creative 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 I, students will finalize a written thesis proposal, conduct research and begin their creative work. Throughout the year, students will work with a thesis group leader and the department chair.

Course #	Day	Time	Instructor
SCG-6050-A	M	12:00-2:50	A. Meyers
SCG-6050-B	M	12:00-2:50	K. Ralske
SCG-6050-C	M	3:00-5:50	C. Edwards
SCG-6050-D	W	3:00-5:50	S. Rittler

**SCG-6060****Thesis II**

One semester: 6 credits

A continuation of SCG-6050, Thesis I, this course is geared to achieving the goals outlined in thesis proposals. Weekly group and individual critiques will be held.

Course #	Day	Time	Instructor	Semester
SCG-6060-A	F	12:00-2:50	B. Wands	fall
SCG-6060-B	M	3:00-5:50	C. Edwards	spring
SCG-6060-C	Tu	12:00-2:50	K. Ralske	spring
SCG-6060-D	Tu	3:00-5:50	A. Meyer	spring
SCG-6060-E	W	2:00-4:50	S. Rittler	spring
SCG-6060-F	F	3:00-5:50	B. Wands	spring

**SCG-6210****Thesis Research and Writing I**

Fall semester: 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. Students will meet with the instructor in groups and individually several times during the semester. 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.

Course #	Day	Time	Instructor
SCG-6210-A	Tu	12:00-2:50	R. Mahoney
SCG-6210-B	Th	3:00-5:50	R. Lederman
SCG-6210-C	F	12:00-2:50	M. Thursz
SCG-6210-D	F	3:00-5:50	K. Teske

**SCG-6220****Thesis Research and Writing II**

Spring semester: no credit

This course will focus on contextualizing thesis ideas and research into an expanded artist's statement. Students will meet with the instructor in groups and individually several times during the semester. 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.

Course #	Day	Time	Instructor
SCG-6220-A	M	3:00-5:50	R. Lederman
SCG-6220-B	Tu	12:00-2:50	R. Mahoney
SCG-6220-C	Tu	12:00-2:50	M. Thursz
SCG-6220-D	F	3:00-5:50	K. Teske

**SCG-6351****Thesis Continuation**

Monday 3:00-5:50

One semester: 3, 6 or 9 credits

Instructor: B. Wands

This course 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.

Course #	Semester
SCG-6351-A-C	fall
SCG-6351-D-F	spring

**SCG-6364-A****Seminar in Musical Choices**

Tuesday 3:00-5:50

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 course. The process will provide a sound accompaniment to help students better realize the story line and the motion of characters involved in their animations. Website designers and installation artists can achieve a strong musical reference point in order to formulate a soundtrack that parallels to their visuals. Students will learn how to make music choices for projects that will guide artistic vision or enhance what is already conceived. *Note: The composition of original music is encouraged but not required.*

**SCG-6372-A****Interface Design**

Thursday 3:00-4:50

Fall semester: 3 credits

Instructor: R. Shupe

This course 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 I**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: F. Muelas

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. Development and realization of artworks will be the primary focus of the course. Prerequisite: SCG-5586, Physical Computing I.

**SCG-6387-A****Physical Computing III**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: F. Muelas

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. 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-6401-A****Production Issues: Animation I**

Thursday 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. Focusing on production methods as they are practiced in the professional world, assignments will address the conceptualization, design, scheduling and techniques of animation production.

**SCG-6401-B****Production Issues: Interactive Media I**

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 focus 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: Animation II**

Thursday 8:00-9:50pm

Spring semester: 3 credits

Instructor: I. Hong

A continuation of SCG-6401-A, Production Issues: Animation I, this course will go into greater depth in the examination and discussion of thesis projects and professional production methods. Advanced techniques in lighting, texturing and rendering will be covered. Prerequisite: SCG-6401-A, Production Issues: Animation I.

**SCG-6402-B****Production Issues: Interactive Media II**

Thursday 6:00-7:50

Spring semester: 3 credits

Instructor: R. Shupe

A continuation of SCG-6401-B, Production Issues: Interactive Media I, this course will go into greater depth in the examination and discussion of thesis projects and professional production methods. Advanced programming techniques in JavaScript and ActionScript, as well as audio and video issues, will be covered. Prerequisite: SCG-6401-B, Production Issues: Interactive Media I.

**SCG-6411-A****Character Animation II**

Tuesday 6:00-7:50

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 course will be divided into lectures, demonstrations, tutorials, in-class exercises and critiques. Prerequisite: SCG-5401, Character Animation I.

**SCG-6432-A****Visual Effects for Video and Motion Graphics**

Tuesday 3:00-4:50

Fall semester: 3 credits

Instructor: E. Eiser

Video is increasingly being employed to create a montage of animation through visual effects: live action, 2D, 3D and stop motion. It has spawned the new creative discipline of motion graphics. In this course, students will learn live-action camera techniques, lighting, motion capture, editing and compositing, in order to incorporate live video into synthetic virtual environments, and vice-versa. From the basics of how to prepare and design a scene for a chroma key shot to creating the digital elements that blend with live action, students will become adept at seamlessly integrating live and digital elements. While the class will work as a team, individual projects will also be assigned.

**SCG-6452-A****Dynamics and Particle Systems**

Wednesday 6:00-7:50

Fall semester: 3 credits

Instructor: E. Kane

Particles and dynamics will be used in this course to explore a variety of special effects families, including: explosions, chemical reactions, flocking animals, complex morphing, meteorological phenomena, glows, magical effects, dust and tornadoes. The effects will be built from scratch and then we will identify, refine and control the most essential aesthetic parameters. Topics will include: particles, fields, goals, collision detection, the instancer, springs, paint effects, hard and soft bodies, deformer interaction, shader networks, glows, software and hardware render compositing, and lighting. Students will develop a strong foundation in MEL (Maya Embedded Language).

**SCG-6462-A****Sound Workshop II**

Wednesday 3:00-4:50

Fall semester: 3 credits

Instructor: J. Lowder

Limited to 10 students

Building on the material covered in SCG-5462, Sound Workshop I, this course will introduce the conceptual and technical context for the composition of music. Work will include creative projects, in-class listening, critique, lecture and discussion. Primary areas in which the capabilities of Digidesign's Pro Tools are expanded will be covered: music composition using MIDI sequencing and real-time, surround-sound mixing. Many different "virtual instrument" (software-based synthesizer) plug-ins will be explored from developers such as Digidesign, Arturia and GForce. Prerequisite: SCG-5462, Sound Workshop I, or equivalent.

**SCG-6487-A****Advanced Interface Design**

Friday 3:00-4:50

Spring semester: 3 credits

Instructor: J. Kang

Strategies for interface design will be explored within a conceptual framework of content, usability and visual design. This course will investigate the development of interactive media content and information architecture as it applies to user-centered design and the specific ways of building usable, effective and meaningful interfaces. Concepts and design strategies that incorporate layout, color, graphics, symbols, grids and typography will be the foundation for producing interface designs for the Web, mobile devices and kiosks. Students will create content and design interfaces for a variety of media.

**SCG-6558-A****Advanced Video Projects**

Wednesday 6:00-7:50

Fall semester: 3 credits

Instructor: E. Bowes

Limited to 10 students

After mastering the basics of creating, editing and compositing digital video image sequences, the issues of refining a directing style and content choice 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 and advanced topics. Prerequisite: SCG-5531, Video for Computer Artists II, or SCG-5736, New Forms in Video, or instructor's permission.

**SCG-6561-A****Sound Design**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: E. Grana

Limited to 12 students

The fundamentals of sound design will be the focus of this course. Underscoring the visual image and how the principles of music work with time-based and interactive media will be addressed. Topics will include: selection and use of prerecorded material; creation of music and audio content; music and sound production time constraints for animations, websites, DVDs, videos and other digital media projects and developing the final track. Discussions will center on the differences between working with sound in a narrative and an interactive environment. Projects will be presented for in-class critique. *Note: The composition of original music is not required.*

**SCG-6641-A****Motion Graphics II**

Monday 3:00-4:50

Fall semester: 3 credits

Instructor: A. Whitney

A continuation of SCG-5641, Motion Graphics I, this course is intended to develop creativity and a personal style, as well as hone professional and artistic skills. It will focus on an innovative approach to producing motion graphics projects, including crossover (designers as artists, artists as designer), inspiration, osmosis and looking beyond the screen to the world around us. The art of title design for opening sequences will also be addressed. Self-directed short- and long-term projects within an artistic design framework will be supported, and group critiques will help to develop communication and visual analytic skills. Reel building will be examined to further professional development. This course is for flexible, open-minded thinkers who want to explore their creative vision and learn the art of communication through moving imagery. Prerequisites: SCG-5641, Motion Graphics I, or equivalent, and a working knowledge of Adobe Illustrator and Photoshop.

**SCG-6959****Independent Study**

One semester: 3 credits

Independent study is granted to students 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**

Fall semester: 3 credits

Instructor: T. Brous

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.

Course #	Day	Time
HSG-5010-A	Tu	6:00-7:50
HSG-5010-B	Tu	8:00-9:50

**HSG-5011-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, indoctrination in "real-world" problem solving is necessary. This course dissects, researches and solves systems problems that prepare students to successfully execute a thesis project. In addition to lectures, field trips will be made to state-of-the-art facilities. Prerequisite: HSG-5010, Computer Systems I.

**HSG-5111-A****Programming for Artists I**

Wednesday 8:00-9:50pm

Fall semester: 3 credits

Instructor: N. Mikros

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 6:00-7:50

Fall semester: 3 credits

Instructor: M. Lascarides

Serving as an introduction to the basic concepts, techniques and technologies of Web programming, this course will address how to design and build dynamic and database-driven sites for the Web. Conceptual and practical programming ideas will be examined through the creation of flowcharts, as well as working through examples of code and scripts, including HTML, CSS and JavaScript. The exploration of design principles and building dynamic templates will be achieved by working on assigned projects.

**HSG-5202-A****Multimedia Programming I**

Thursday 8:00-9:50pm

Fall semester: 3 credits

Instructor: R. Shupe

Multimedia programming concepts using Flash ActionScript as a foundation will be introduced in this course. Topics will include variables, data types, scope, conditionals, loops, functions, and program flow. Similar compatible languages—such as JavaScript, PHP and Processing—will be discussed briefly, with a focus on language similarities and differences. Additional technologies, such as audio, video, XML, authoring for mobile devices and external sensors and controllers may also be explored. These comparative looks at programming approaches will help students determine which will be most useful during thesis development. The course will consist of lectures, short weekly assignments, and a final project.

**HSG-5336****UNIX**

Thursday 6:00-7:50

One semester: 3 credits

Instructor: E. Wesselak

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 #	Semester
HSG-5336-A	fall
HSG-5336-B	spring

**HSG-5564-A****Max/MSP/Jitter I**

Tuesday 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 I.

**HSG-5592-A****App Culture: The Medium of Mobile Software**

Thursday 3:00-4:50

Spring semester: 3 credits

Instructor: J. F. Simon, Jr.

This course is an introduction to designing and programming apps for mobile devices, such as the iPhone and iPad. We will examine the iPhone application development process using Cocoa Touch/Objective-C within the X-Code IDE, and students should be comfortable with the fundamentals of programming. Lectures will address writing software code and include a larger discussion on app culture. The steps in developing an app are traced from Interface Builder to deployment in the App Store. Each student will produce an app for the final project. *Note: Code simulators will be used; students do not need to own an iPhone or iPad to develop and test their apps.*

**HSG-6046-A****Web Programming II**

Monday 6:00-7:50

Spring semester: 3 credits

Instructor: M. Lascarides

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 websites. Prerequisite: HSG-5146, Web Programming I, or instructor's permission.

**HSG-6111-A****Programming for Artists II**

Thursday 12:00-1:50

Spring semester: 3 credits

Instructor: J. F. Simon, Jr.

A continuation of HSG-5111, Programming For Artists I, this course will explore object-oriented and graphics programming through the use of the Processing programming language and environment, and will introduce the Java programming language and environment. Emphasis will be placed on solving creative problems by going beyond commercially available software products. Topics will include understanding computer architecture, 2D and 3D image processing, intermediate programming constructs, and rich media Web solutions. The course will consist of lectures and short weekly assignments. Prerequisite: HSG-5111, Programming for Artists I, or HSG-5202, Multimedia Programming I.

**HSG-6202-A****Multimedia Programming II**

Thursday 8:00-9:50pm

Spring semester: 3 credits

Instructor: R. Shupe

A continuation of HSG-5202, Multimedia Programming I, this course is intended for students interested in producing highly interactive creative work, including games, installation art and rich media websites. Advanced programming topics related to the design and creation of interactive media will be covered. Object-oriented programming and design will also be explored through a series of short assignments using Flash and ActionScript. Course time will be divided between lecture, discussion and group critique. Prerequisite: HSG-5111, Programming for Artists I, or HSG-5202, Multimedia Programming I.

**HSG-6466-A****Technical Direction**

Monday 12:00-1:50

Spring semester: 3 credits

Instructor: E. Kane

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 6:00-7:50

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****Digital Art Seminars I**

Wednesday 6:00-7:50

Fall semester: no credit

Instructor: T. Schreiber

These seminars address many aspects of digital art history and theory, including the evolution of digital technologies through an examination of the key theorists and practicing artists who have defined the digital media field. The primary goal is to expose students to the broad range of ideas and forms of expression that the digital arts encompass. Students will clarify and expand their personal creative niche within the context of contemporary art and culture, through research, short written assignments and creative experimentation. This series offers a historical and theoretical foundation in the digital arts, along with establishing a familiarity with contemporary art in New York City through gallery visits, artist talks and guest lectures.

**SDG-5015-A****Digital Art Seminars II**

Wednesday 6:00-7:50

Spring semester: no credit

Instructor: T. Schreiber

This is the second part of a two-semester course. Please see SDG-5010 for course description.

**SDG-5441****Contemporary Voices**

One semester: 3 credits

Instructor: K. Brew

Limited to 15 students per section

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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
SDG-5441-A	Tu	3:00-4:50	fall
SDG-5441-B	M	1:00-2:50	spring

**SDG-5452-A****The History of New Media in Contemporary Art**

Friday 12:00-2:50

Fall semester: 3 credits

Instructor: A. Deck

This course will explore artistic developments in new media over the past several decades, with a particular focus on artistic practices that examine or embrace new circumstances in the media and technologies of our time. Key works will be presented and discussed in light of the evolution of creative expression. Students will also research and discuss the concepts presented by critics and theorists. The term "new media" will be treated broadly to include developments in contemporary art, interaction, Internet-based work, 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
SDG-5463-A	W	12:00-2:50	fall
SDG-5463-B	M	3:00-5:50	spring

**SDG-5501-A****Networked Media Seminar**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Connor

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 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-5522-A****New Media Theory**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Connor

The history and theory of new media from aesthetic, cultural and political perspectives will be outlined in this course. Key texts from science, technology, cultural theory and philosophy will be used to illustrate how mediation in various forms has impacted perception, communication, information systems and cultural production. Prominent theories will be referenced to trace the development of the term "new media." Other topics include the logic of the database as a new cultural form, as well as notions of software and the power of code's structures and rules. How networks affect cultural production—from social networking to semantic filtering to intellectual properties and urbanity—will be explored. Through lectures, reading assignments and discussions, new media will be positioned in this larger cultural context.

**SDG-5531-A****Video Art and Beyond**

Thursday 6:00-8:50

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-5534-A****Theory, Criticism and History of Time-Based Media**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: A. Sinha

As the first time-based medium, film quickly became a primary means of cultural expression and an icon of popular culture. Early works by Thomas Edison included live action, stop motion and animation, laying the groundwork for digital video, motion graphics and computer animation. Although digital projection, 3D and web-based technologies have begun to supercede the film medium, its history, including video and animation, provides a wellspring of ideas and practices that demand theoretical and critical analysis. This course will address the vocabulary, grammar and syntax of experimental and mainstream film language, while examining and analyzing basic film constructs, genres and forms. Focusing on these issues from an international perspective, students will explore time-based media through the works of theorists, critics and practitioners. Reading and writing assignments will be complemented by student presentations, guest lectures and discussion.

**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, Allucquère 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

In this course, computer technology will be examined in the context of the artistic New York avant-garde. We will delve into discussions of 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 are examined in detail in this context as is the impact of digital technology on the practices of poetry, painting, sculpture and architecture. Weekly readings are assigned and students will 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****Social Change in the New Media Age**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: A. Deck

Rather than simply looking at a series of ‘political artworks’ or ‘political artists,’ this course aims to encourage students to reflect on political and ethical judgment within the terms of our contemporary cultural condition. It is organized around a series of key political and philosophical issues such as the public sphere, social media, intellectual property, privacy, technology, the nation-state, genetics and the environment. We will consider the fate of these concepts within an evolving social space increasingly re-defined by new technologies of communication, circulation and retrieval. The course will ask what role art might play in charting new social, political and ethical frameworks to address present circumstances.

**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	Visual to Verbal: Creative Perception—Critical Writing
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. 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 Photography, Video and Related Media Department may also be available to qualified Computer Art students. Please refer to the 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 Editing

## FACILITIES ACCESS

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

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

### FIG-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

## MFA Computer Art Electives Open to All Graduate Departments

The following courses (with a course code prefix of SDG) may be taken by any graduate student, with permission from the MFA Computer Art Department chair. *Note: These courses are non-studio and do not include access to the MFACA Computer Lab. Students taking the following courses (with a course code prefix of SDG) are not required to register for SCG-Access.*

Course #	Title
SDG-5441	Contemporary Voices
SDG-5452	The History of New Media in Contemporary Art
SDG-5463	Animation Culture
SDG-5521	Virtual Reality Seminar
SDG-5522	New Media Theory
SDG-5531	Video Art and Beyond
SDG-5534	Theory, Criticism and History of Time-Based Media
SDG-5541	Ecstasy and Apocalypse
SDG-5551	Art & Technology and the New York Avant-Garde
SDG-5561	Social Change in the New Media Age

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 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: Photography, Video and Related Media majors will not be charged a lab access fee for any of the following courses:*

Course #	Title
HSG-5111	Programming for Artists I
HSG-5146	Web Programming I
HSG-5202	Multimedia Programming I
HSG-5564	Max/MSP/Jitter I
HSG-6046	Web Programming II
HSG-6111	Programming for Artists II
HSG-6202	Multimedia Programming II
HSG-6564	Max/MSP/Jitter II
HSG-6567	Max/MSP/Jitter III
SCG-5424	3D for Fine Artists
SCG-5462	Sound Workshop I
SCG-5537	Multimedia Studio I
SCG-5538	Multimedia Studio II
SCG-5544	Stereoscopic 3D
SCG-5586	Physical Computing I
SCG-5727	Digital Montage
SCG-6372	Interface Design
SCG-6386	Physical Computing II
SCG-6387	Physical Computing III
SCG-6462	Sound Workshop II
SCG-6487	Advanced Interface Design

### SCG-Access

#### MFA Computer Art Lab Access

One semester: no credit

Access fee: \$1,200

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.*

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

# Department of Design

## MFA Design General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### 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
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-5130	Writing and Designing the Visual Book	fall
DSG-5170	New York Stories	spring
DSG-5200	3D Product Reality	spring
DSG-5210	Can Design Touch Someone's Heart?	fall
DSG-5230	Just Type	fall
DSG-5250	Thesis Introduction	spring
DSG-5260	Explaining Yourself	spring
DSG-5270	Designing in Three Dimensions	fall
DSG-5433	The Book—From Idea to Package to Consumer	spring

### DSG-5070-A

#### Crossing Disciplines: Authorship and the Web—New Venues, New Ideas

Friday 3:30-6:30

Spring semester: 3 credits

Instructor: A. Pratt

This course 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 website—pitching ideas, making an information architecture document, gathering content and site navigation. The final project will be an Adobe 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, Wednesday; 10:00-12:00

Fall semester: no credit

Instructors: K. Godard, S. Heller, J. Scher, L. Talarico

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-5130-A

#### Writing and Designing the Visual Book

Thursday 5:00-9:00

Fall semester: 3 credits

Instructor: W. Lehrer

This course combines design and literature to create integrated and meaningful expression. Students will develop their creative writing skills through a sequence of exercises in continuous writing, observational writing, titling objects and images, theatrical improvisation, storytelling, writing from different points of view, structuring a narrative and editing. Selected texts from exercises are then set into a variety of book formats, using any combination of book structures, typography, images and symbols. Emphasis is placed on discovering a visual form that emerges out of the meaning and shape of an original text. Historical and contemporary examples of "visual text" will be presented.

## MFA Design Second-Year Requirements

Course #	Title	Semester
DSG-6010	Introduction to Design Criticism	fall
DSG-6030	Intellectual Property and the Law	fall
DSG-6050	Seminars I	fall
DSG-6055	Seminars II	spring
DSG-6070	Thesis Consultation (preparation)	fall
DSG-6080	Thesis Consultation (research and writing)	fall
DSG-6090	Thesis Consultation (production)	spring
DSG-6120	Thesis Consultation (pitch and presentation)	spring
DSG-6130	Thesis Video and Installation	spring

**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 sessions will take place off campus.

**DSG-5200-A****3D Product Reality**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructor: K. O'Callaghan

This course is devoted to the how in the question: How do I begin to create a "prototype" model of my product idea? This course 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. It seems to be more difficult for design to achieve a similar affect. In this course, students will explore how to achieve this with three individual assignments.

**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-5250-A****Thesis Introduction**

Monday 5:00-8:00

Spring semester: 3 credits

Instructors: D. Hussey, M. Kace, J. Kinon, L. Talarico

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-5260-A****Explaining Yourself**

Wednesday 5:00-8:00

Spring semester: 3 credits

Instructor: S. Stowell

How do you use design to tell engaging stories? How can you communicate clearly and/or appropriately—both in your work and about your work? This isn't a public-speaking course, but you'll do some. It isn't information design, but you'll make some. And this isn't a portfolio course, but you'll think about your work and how others experience it. We'll work on projects with different sets of constraints, hear from guest speakers with various points of view and think about speaking to a range of audiences through (and about) design.

**DSG-5270-A****Designing in Three Dimensions**

Thursday 5:00-8:00

Fall semester: 3 credits

Instructor: A. Chochinov

Designing with honesty and passion is what makes a project successful. In this interactive course, we will explore the development of product concepts. With a series of benchmarks, students will pitch their ideas, research the respective markets and create prototypes as their final designs.

**DSG-5433-A****The Book—From Idea to Package to Consumer**

Monday 5:00-8:00

Spring 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 and non-illustrated books, children's books and interactive works. 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-6010-A****Introduction to Design Criticism**

Thursday 5:30-8:30

Fall semester: 3 credits

Instructor: Thesis Faculty

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 as 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.

**DSG-6050 / DSG-6055****Seminars I and II**

Wednesday 5:30-8:30

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.

<i>Course #</i>	<i>Semester</i>	<i>Dates</i>
DSG-6050-A	fall	9/7 – 10/12
DSG-6050-B	fall	10/19 – 11/9
DSG-6050-C	fall	11/16 – 12/14
DSG-6055-A	spring	1/11 – 2/1
DSG-6055-B	spring	2/8 – 2/29
DSG-6055-C	spring	3/14 – 4/4

**DSG-6070-A****Thesis Consultation** (preparation)

Tuesday 5:30-8:30

Fall semester: 3 credits

Instructor: J. Kinon

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: K. Carbone, M. Kace, 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, B. Collins

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-6120-A****Thesis Consultation** (pitch and presentation)

Thursday 5:30-8:30

Spring semester: 3 credits

Instructors: J. Kinon, L. Talarico

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.

**DSG-6130-A****Thesis Video and Installation**

Monday 5:30-8:30

Spring semester: 3 credits

Instructor: A. Whitney

Exhibiting design methods are continuously changing. The venerable gallery exhibition is giving way to online and other platforms. To stay current and push the boundaries, this course will employ video as a means for thesis students to present their final projects in a more dynamic fashion, as 30-second to two-minute video "promotions" or "documentaries" that serve to introduce their concepts and material results. The course is divided into conception and production sections. Students will develop narratives through storyboards and scripts. Shooting, lighting, sound, editing and authoring skills and programs will be taught. The final result is a video to be premiered at a gallery launch and, ultimately, used on small and large screens.

**DSG-6632****Thesis Extension**

One semester: 3 credits

Instructors: Thesis Committee

This course is designed for students who 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 course and continue to work with their thesis advisor.

<i>Course #</i>	<i>Semester</i>
DSG-6632-A	fall
DSG-6632-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	Visual to Verbal: Creative Perception—Critical Writing
ESG-0233	Thesis Writing

## FACILITIES ACCESS

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

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

### FIG-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

## ARTS ABROAD PROGRAM IN DESIGN

### IPG-5212-A

#### Masters Workshop: Design History, Theory and Practice in Venice and Rome

June 5 – June 19

Summer semester: 3 graduate studio credits

\$6,700

Limited enrollment

Studying graphic design and typography this summer in Venice and Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience. The program, now in its third season, is a unique way to learn about type, book and lettering design, as well as architecture, art, archaeology and even Italian cuisine. Study with some of the best typographers in Italy. Visit the Trajan Column and the Pantheon, and partake in exclusive visits to the Roman and Imperial Forums. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop in design history, theory and practice allows participants to research and analyze the roots of typography, draw type and letters from the classic models while practicing contemporary design along with a faculty of Italian and American designers, historians and publishers. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design. In addition, collaborations with noted Italian design organizations and media businesses result in unique (and potentially publishable) print and Web projects. Faculty includes Darius Arya, Carlo Branzaglia, Giorgio Camuffo, Cristina Chiappini, James Clough, Pietro Corraini, Steven Heller, Louise Fili, Lita Talarico and Mauro Zennaro.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to museums, design firms and ateliers. The opportunity to visit some of the most exciting sites in Italy and learn from masters of design, typography and archaeology is guaranteed. Invest in your design career. Join us this summer in Venice and Rome.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals.

*Note: An interview (in-person or by telephone) and samples of your work are required for acceptance to this program. Participants must supply their own Macintosh laptop (MacBook) with Adobe InDesign and Photoshop installed and a digital camera, as well as equipment to download images from the camera to laptop.*

Tuition includes accommodations, daily Continental breakfast, transportation for class field trips, guided tours of architectural and archaeological site visits, train from Venice to Rome and all program receptions.

For further information contact Esther Ro-Schofield, program coordinator, at 212.592.2600; fax: 212.592.2627; e-mail: eroschofield@sva.edu.

# Department of Design Criticism

## Degree Requirements

Meet all academic and administrative requirements  
 Successful completion of 64 credits, including all required courses  
 Maintain a minimum grade point average of 3.0 (B)  
 Complete a thesis project and paper approved by the Thesis Committee

The recommended course load is 16 credits per semester.

## MFA Design Criticism First-Year Requirements

Course #	Title	Semester
DCG-5010	Design History	fall
DCG-5070	The Critical Imperative	fall
DCG-5110	Architecture and Urban Design Criticism	fall
DCG-5117	Writing: Style, Voice and Process	fall
DCG-5140	Urban Curation	fall
DCG-5170	Reading Design	spring
DCG-5240	Criticism Lab	spring
DCG-5270	Lecture Series I	fall
DCG-5275	Lecture Series II	spring
DCG-5310	Radio and Podcast Workshop	fall
DCG-5340	The Blogging Workshop	spring
DCG-5370	Researching Design	spring
DCG-5410	Thesis Development	spring

## MFA Design Criticism Second-Year Requirements

Course #	Title	Semester
DCG-6010	Thesis Consultation	fall
DCG-6070	Cultural Theory Meets Design	fall
DCG-6090	Typologies	fall
DCG-6110	Reporting Tools	fall
DCG-6140	Restaurant Design Review	spring
DCG-6210	Exhibition and Collection Curation	spring
DCG-6370	The Design Book	spring
DCG-6800	Thesis I: Research and Writing	spring
DCG-6810	Thesis II: Production and Presentation	spring
DCG-6900	Design Criticism Conference Lab	spring

# MFA Design Criticism General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## DCG-5010-A

### Design History

Wednesday 5:00-7:50

Fall semester: 4 credits

Instructor: R. Flinchum

Beginning with an overview of developments arising from the Industrial Revolution, this survey course will equip students with a solid background in the history of design. One goal will be to establish a common language and enable students to identify major touchstones and reliable reference points as they formulate an accurate chronology of events. Emphasis will be placed on the changing interpretations of what constitutes modernism during the period from 1918 to 1968. A series of guest lecturers will address various aspects of contemporary design.

## DCG-5070-A

### The Critical Imperative

Tuesday 1:00-3:50

Fall semester: 2 credits

Instructor: R. Caplan

As society has become more complex and our needs more diverse, so have the performance criteria for design. The aim of this course is to prepare students to respond critically to design. This entails critical thinking, critical looking, critical listening and a critical attitude toward any other components of design that affect judgment. In researching guidelines for exercising critical capacities students will consider such areas as taste, subjectivity, objectivity and "constructive" versus "destructive" criticism. We will study and discuss the writings of William Morris and John Ruskin, as well as modern critics such as Gilbert Seldes, Reyner Banham and Edgar Kaufmann, Jr. Contemporary critics that include Ada Louise Huxtable, Martin Filler and Jessica Helfand will also be read. In addition, this course will examine criticism in other fields such as literature, theater, art and music, and the extension of critical analysis to fashion, food, dance, sports and film, among other aspects of popular culture.

## DCG-5110-A

### Architecture and Urban Design Criticism

Thursday 1:00-3:50

Fall semester: 4 credits

Instructor: A. Lange

This course will examine the works of 20th-century architecture and design critics, focusing on individuals from the New York City area, and those published in the popular press. Authors to be considered include Montgomery Schuyler and Lewis Mumford, as well as contemporary critics such as Robert Campbell, Christopher Hawthorne and Blair Kamin. Several sessions will be devoted to critiques of various forms of urban design: skyscrapers, parks, museums and design exhibitions, signage and the branding of neighborhoods. Students will write short presentations of the sites critiqued.

## DCG-5140-A

### Urban Curation

Monday 5:00-7:50

Fall semester: 2 credits

Instructor: K. Jacobs

In this course, students act as urban curators. They will consult writings by innovative urban theorists (such as Henry Adams, John Ruskin, John Berger, Jane Jacobs, Ian Frazier and Colson Whitehead), as well as pieces from contemporary magazines and websites. The heart of the course will be assignments based on scavenger hunts: students will be asked to find the most significant building on a randomly chosen New York City street and make a case for their selection; find an object on the street that tells you that this is the 21st century and decide what that object says about this moment in time; go to Times Square and find the best piece of design and the worst piece of design; visit Crate & Barrel, Muji, and Pearl River, and



decide which one best represents the notion of good design and why. Students will develop an eye for their surroundings and gain confidence in their own abilities to identify meaning—perhaps even beauty—in a cluttered, chaotic environment.

#### **DCG-5117-A**

##### **Writing: Style, Voice and Process**

Tuesday 4:30-5:30

Fall semester: no credit

Instructor: J. Cantwell

The objective of this course is to help students work on critical elements of any writer's skill set—their writing style, voice and process. Intensive one-on-one workshop sessions will be scheduled to discuss the mechanics of different writing styles (writing for radio, essays, reviews) with more specificity relative to each student's particular strengths and weaknesses. The goal is to provide a forum in which students can effectively work through their projects and discuss concerns.

#### **DCG-5170-A**

##### **Reading Design**

Friday 3:00-5:50

Spring semester: 2 credits

Instructor: A. Busch

Students will investigate popular national media, with a focus on how design contributes to so many of the events that shape our times. Newspapers have home and style sections, but the noteworthy design stories also tend to be found elsewhere: in politics, finance and even sports articles. Readings extend to essays, fiction, nonfiction and poetry—narratives in which design also plays a significant part—reinforcing a comprehensive and critical understanding about design that goes far beyond the styling of consumer products.

#### **DCG-5240-A**

##### **Criticism Lab**

Friday 11:00-1:50

Spring semester: 4 credits

Instructors: A. Codrington, J. Davidson

The first part of this semester will consist of five writing workshops, focusing on the craft of professional journalistic criticism. Classes will concentrate on formulating an argument and then choosing the right language to advance it. Assignments vary in length, but the focus will be on polishing shorter pieces rather than developing longer ones. The second half of the course will provide students with a dynamic workshop environment in which to develop and experiment with their individual writerly voices. Each week, students will be given a short writing assignment conceived either to call attention to various elements of compelling criticism or to help hone their ability to make connections between design and larger socio-cultural trends. Taking an emphatically expansive view on design, students will be asked to cast their critical eye on everything from film to fashion, analyzing the meanings and messages embedded in the contemporary visual landscape.

#### **DCG-5270-A**

##### **Lecture Series I**

Tuesday 6:00-8:00

Fall semester: 2 credits

Visiting scholars, journalists and critics will discuss topics of concern and introduce students to research, ideas and methods. Some lecturers will discuss practical aspects of their critical endeavors and others will focus on intellectual issues. In addition to helping in the selection of guest speakers, students will perform the role of designated respondents. The aim of the series is to bring students in contact with a wide variety of professional perspectives and to introduce them to experts in the field.

#### **DCG-5275-A**

##### **Lecture Series II**

Thursday 6:00-8:00

Spring semester: 2 credits

This is the second part of a two-semester course. Please see DCG-5270 for course description.

#### **DCG-5310-A**

##### **Radio and Podcast Workshop**

Thursday 5:00-7:50

Fall semester: 2 credits

Instructors: K. Andersen, L. Molad

Sound has limitless opportunities for storytelling and is one of the most compelling media for conveying information and analysis with nuance and intimacy. In this course, students will learn about the differences and similarities between creating journalism to be heard and to be read—ultimately discovering how to make provocative radio broadcasts about design, architecture and the visual arts. How to interview and gather sound, as well as write, edit and produce stories for radio and podcast will be examined. Creating narrative arcs and effective pacing, using sound to help set scenes, and incorporating music and archival clips to enrich pieces will also be addressed. Assignments will range from a single-voice commentary to a final radio feature incorporating multiple voices.

#### **DCG-5340-A**

##### **The Blogging Workshop**

Monday 5:00-7:50

Spring semester: 4 credits

Instructor: E. Spiers

This course will provide a broad overview of the new media landscape as it relates to design criticism. Over the course of the semester, students will explore sustainable models for independent criticism, how to write and produce content for online audiences, the interplay between traditional media and new, the economics of online content, and how usability and user experience affect the efficacy of design criticism. The latter part of the course will focus on composing blog posts and short-form essays.

#### **DCG-5370-A**

##### **Researching Design**

Wednesday 9:00-11:50

Spring semester: 4 credits

Instructor: S. Heller

The ability to conduct extensive and finely honed research is one of the design critic's richest resources. This course explores the interrelated processes of uncovering, collecting and categorizing data. Working directly with primary sources such as correspondence, institutional documents and promotional materials, students will test a range of methodologies derived from disciplines such as anthropology, sociology and material culture. Visits to a selection of New York's most significant and intriguing public and private archives, collections and libraries, as well as online and database research, are included.

#### **DCG-5410-A**

##### **Thesis Development**

Tuesday 2:00-4:50

Spring semester: no credit

Instructors: A. Codrington, A. Twemlow

Choosing a topic and format that is appropriate, innovative and rich enough to withstand extended inquiry is essential to the success of a thesis. This course will assist in the selection of a topic and a thesis advisor, refinement of the presentation format and the thesis proposal preparation.

**DCG-6010-A****Thesis Consultation**

Tuesday 2:00-4:50

Fall semester: 4 credits

Instructor: A. Codrington

Working in close consultation with their advisors, students will develop detailed research plans, identify useful archives and sources, and analyze the results of their research for thesis preparation.

**DCG-6070-A****Cultural Theory Meets Design**

Monday 5:00-7:50

Fall semester: 4 credits

Instructor: S. Riegler

This course will explore a range of theoretical models that are useful for framing discussions of design. The aim is to introduce students to the major movements of cultural theory, while also mapping the connections between theory and design. While the two may seem naturally paired, the coupling is rarely explicitly stated in writings. In gaining understanding of key terms and figures, students will be able to identify when a theoretical model is in use in a text or another form of criticism and to evaluate its appropriateness, coherence and value. The course will focus on statements of theory as well as examples of writing that comment in some relevant way on the topic, area or figure under consideration. In this way, students will learn about theory and be equipped to situate their own interests within larger, ongoing discussions of “culture” and also be exposed to clear, jargon-free expository writing in this arena. Theories to be discussed include: postmodernism, feminism and gender studies, sociological studies of consumption and taste, Marxism, semiotics and linguistics.

**DCG-6090-A****Typologies**

Monday 1:00-3:50

Fall semester: 4 credits

Instructor: P. Patton

Philosophers throughout the ages have understood that insights often derive from analyzing the similarities and differences in categories of objects. Typologies exist in artworks of Andy Warhol, the photographs of Bernd and Hilla Becher and the informational graphics of Edward Tufte—all as a means toward a deeper comprehension. In this course, students will identify an object, a building or a graphic element, and assemble and evaluate its variants. By looking at types of design (coffee cup lids, magnetic car ribbons, military unit patches, manhole covers), students will learn to identify what does and does not change in a form in order to come closer to its essence.

**DCG-6110-A****Reporting Tools**

Wednesday 5:00-7:50

Fall semester: 4 credits

Instructors: J. Lasky, A. Levy

This course will begin with the art of the interview, sampling a range of effective interviews in a variety of forms and formats: question and answer, written narrative profiles based on interviews and, most importantly, on-camera interviews. Through an examination of both written and visual sources, this course will analyze the techniques that evoke the answers an interviewer is seeking, as well as those he or she never expected to hear. The second half of the course will address investigative reporting, and explore the tools and inspiration for probing a journalistic subject. Students will read writings on design and social change. The authors of exemplary works will visit the class to discuss their strategies and experiences in getting the story. Other sessions will be devoted to research sources and methods, both traditional and new.

**DCG-6140-A****Restaurant Design Review**

Thursday 6:00-8:50 (5 weeks, begins 3/29)

Spring semester: 2 credits

Instructor: E. Louie

Students will take field trips to different Manhattan restaurants and experience each venue. This will be followed by interviews with each restaurant’s interior designers, owners and guests. Students will then write reviews that discuss the interplay between food quality, atmosphere, etiquette and service.

**DCG-6210-A** (previously DCG-5210)**Exhibition and Collection Curation**

Tuesday 10:00-12:50

Spring semester: 2 credits

Instructors: P. Antonelli, D. Ohad Smith

Design curation is a vital and growing area of critical design discourse. This course will provide an overview of how design has been collected and presented in museum and exhibition contexts to date, and introduces some of the alternative approaches currently being practiced. Focusing on the design collections and exhibitions at the Museum of Modern Art in New York, students will analyze various curatorial strategies, from the research phase to the structuring of content through narrative, chronology or themes, and the final set up in the gallery space.

**DCG-6370-A****The Design Book**

Thursday 5:00-7:50 (7 weeks, begins 1/12)

Spring semester: 2 credits

Instructor: K. Stein

This course examines book publishing in the design world and commonly associated quandaries: What role do books serve in the realm of critical design discourse and how does that role differ from those of magazines, journals and even blogs? For whom are design books published and why? Are books simply the longest form of design criticism or is there something about their content that makes them unique? Assignments will follow the stages of book production, from crafting proposals, researching a target audience and assessing a project’s commercial viability, to drafting sample materials. Students will critique each other’s work, debate strategies and complete research to support their findings.

**DCG-6800-A****Thesis I: Research and Writing**

Wednesday 5:00-7:50 (7 weeks, begins 1/11)

Spring semester: 4 credits

Instructor: A. Codrington

Working in close consultation with their thesis advisors, students will develop detailed research plans, identify useful archives and sources, and analyze the results of their research. The next stage will be to draft, revise and write the thesis, a process that will also be supervised by faculty.

**DCG-6810-A****Thesis II: Production and Presentation**

Wednesday 5:00-7:50 (8 weeks, begins 2/29)

Spring semester: 4 credits

Instructor: A. Codrington

Each student will complete and present a final thesis—whether it’s a video documentary, a website, an exhibition, or an audio tour. This course will assist in choosing the appropriate tools and techniques for the creation of a thesis project. Students may work in collaboration with graduate students from other departments for the creation of their chosen project. The thesis must be reviewed and approved by the thesis committee and the department chair.

**DCG-6900-A****Design Criticism Conference Lab**

Monday 5:00-7:50 (7 weeks, begins 1/16)

Spring semester: 2 credits

Instructor: A. Twemlow

In a public conference devoted to design criticism, second-year students will present papers based on their theses. Students will investigate the conference as a critical medium and will examine some historical examples. They will be involved in all aspects of conference planning and, as a group, will determine the theme of the conference and its keynote speakers.

## 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	Visual to Verbal: Creative Perception—Critical Writing
ESG-0233	Thesis Writing

## FACILITIES ACCESS

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

### FGG-Access

#### Printmaking Workshop Access

One semester; no credit

Access fee: \$275

Graduate 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 courses.*

<i>Course #</i>	<i>Semester</i>
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FGG-Access-A	fall
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FGG-Access-B	spring
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### FIG-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>	<i>Dates</i>
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

<i>Course #</i>	<i>Semester</i>	<i>Dates</i>
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

# Department of Digital Photography On-site Program

## Degree Requirements

Successful completion of all course requirements

Complete a minimum of 33 credits

Produce a thesis approved by the Thesis Committee

*Note: Students must have a high-speed Internet connection, a digital camera, desktop color printer and a personal computer that is outfitted with the most current versions of Adobe Lightroom and Adobe Photoshop. Students should contact the department with any purchasing questions.*

## MPS Digital Photography On-site Program Requirements

### Fall Semester

Course #	Title
DPG-5220-A	Digital Materials and Processes
DPG-5250-A	Color Management and Output
DPG-5310-A	The Art of Editorial Photography
DPG-5350-A	i3: Images, Inspiration, Information I
DPG-5420-A	Advanced Image Processing

### Spring Semester

Course #	Title
DPG-5355-A	i3: Images, Inspiration, Information II
DPG-5480-A	Studio Management and Practices
DPG-5510-A	Photo Illustration
DPG-5600-A	Thesis Development
DPG-5620-A	Thesis Production Skills

### Summer Semester

Course #	Title
DPG-5820-A	Large-Format Printing
DPG-5910-A	Thesis: The Electronic Portfolio
DPG-5920-A	Thesis: The Book
DPG-5930-A	Thesis: The Exhibition
DPG-5960-A	Professional Communication Essentials

## DIGITAL PHOTOGRAPHY ONLINE / SUMMER RESIDENCY PROGRAM

For students registered in the MPS Digital Photography Online / Summer Residency Program, please see page 350 for course specifics.

Digital Photography On-site students are required to attend the summer semester in New York City to produce and complete their thesis projects.

## MPS Digital Photography On-site Program General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### DPG-5220-A

#### Digital Materials and Processes

Tuesday 7:00-9:50

Fall semester: 3 credits

Instructor: T. Ashe

This comprehensive survey of the terms, tools and technology of digital image processing will address the technical aspects of digital input and an efficient workflow. Students will learn how to evaluate and improve image quality; understand and apply critical technical analysis to workflow components; and how to manage files from capture and download to processing and archiving.

### DPG-5250-A

#### Color Management and Output

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Murphy

This course tackles the most prominent problem in making a print—accuracy and consistency in reproducing the photographer's vision from display to print. Topics include: creating files that are color-managed from input to output, properly sharpened files for a wide variety of media and substrates, working with color management software and equipment, using soft proofing, and experimenting with various papers and output options to achieve consistent results.

### DPG-5310-A

#### The Art of Editorial Photography

Thursday 7:00-9:50

Fall semester: 3 credits

Instructor: TBA

This intensive seminar will simulate real-world print and multimedia assignments. Students will develop story ideas, go "on assignment" to capture photographs, audio and video assets, and learn how to edit the work for final submission. A body of work for print or online publication will be completed. Most importantly, students will garner valuable information about how prominent editors and photographers conceive and execute highly sought-after magazine photographic and video assignments.

### DPG-5350-A

#### i3: Images, Inspiration, Information I

Wednesday 7:00-8:50

Fall semester: no credit

Instructor: P. Chen

Consisting of lectures, seminars, and portfolio reviews, this course features presentations by cutting-edge digital photographers, hardware and software developers, and industry experts.

### DPG-5355-A

#### i3: Images, Inspiration, Information II

Wednesday 7:00-8:50

Spring semester: no credit

Instructor: A. Stein

This is the second part of a two-semester course. Please see DPG-5350 for course description.

**DPG-5420-A****Advanced Image Processing**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: K. Eismann

Advanced creative and production techniques are the focus of this course. Issues addressed include processing a variety of camera raw files, exploring the creative digital darkroom, learning advanced masking and retouching techniques, and capturing and processing panoramic and HDR (high dynamic range) images.

**DPG-5480-A****Studio Management and Practices**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Reznicki

Being a successful photographer requires more than talent and good fortune. Photographers need to develop a business plan with realistic short- and long-term goals. This course will examine studio business practices that include budgeting and financial planning; buying, leasing or renting concerns; safe business practices; image use and licensing considerations, and working with an agent, accountant and tax advisor.

**DPG-5510-A****Photo Illustration**

Thursday 7:00-9:50

Spring semester: 3 credits

Instructor: J. Porto

From concept to capture and image processing, this course addresses the creative workflow that commercial and fine art illustrators use to make compelling photomontages and composites. Students will learn the essential attributes of a successful composite, including: planning the image before lifting the camera; lighting and photographing the image elements and background plates; selecting, color matching and compositing the elements; and working with an art director and production team to create the best image possible.

**DPG-5600-A****Thesis Development**

Tuesday 7:00-9:50

Spring semester: 3 credits

Instructor: B. Gest

This course is dedicated to developing the thesis body of work that demonstrates the highest creative and technical standards. We will concentrate on the written thesis proposal, media research and exploration, image creation, rigorous critique, and a survey of image distribution and display options.

**DPG-5620-A****Thesis Production Skills**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: B. Bobkoff

Professional photographers must do more than take pictures—they need to understand branding, design essentials, and how to prepare and present their images for a variety of Web and print output destinations. In this course, students will work with Adobe Illustrator to develop branding materials, Adobe InDesign to create letterhead, business cards and promotional materials, and Adobe Dreamweaver to design a website with essential contents and links.

**DPG-5820-A****Large-Format Printing**

Monday through Friday, May 21 – May 25, 2012

Hours: 9:00-5:50

Summer semester: 2 credits

Instructor: G. Gorman

In this course, students will learn to select, prepare and fine-tune their images for large-scale printing. Topics will include: refining digital input; modifying tonal adjustments to match the proofs; appropriate sharpening techniques; understanding proofs in relation to size, substrate and color. Students will work with wide-format printers to create large-format, high-quality color and black-and-white prints.

**DPG-5910-A****Thesis: The Electronic Portfolio**

Tuesday May 8 – July 3, 2012

Hours: 7:00-9:50

Summer semester: 2 credits

Instructor: M. Richmond

Students will begin the process of editing, grouping, sequencing and distributing their images via digital contact sheets, as well as presenting their final selections online. Since this is digital process, students have tremendous freedom to explore their images and to experiment with the most effective way to sequence images for online and tablet presentation.

**DPG-5920-A****Thesis: The Book**

Tuesday May 8 – July 3, 2012

Hours: 3:00-5:50

Summer semester: 2 credits

Instructor: M. Kurtz

This course takes the branding, editing and sequencing issues a step further as students experiment with the printed presentation and layout of their images. Final layout, design, image selection and writings will be produced using digital book publishing services or with the handmade book or portfolio. Designing and developing a coherent and fitting brand in terms of business cards, letterheads and leave behinds will also be addressed.

**DPG-5930-A****Thesis: The Exhibition**

Monday May 7 – June 4, 2012

Hours: 3:00-5:50

Wednesday May 30 – June 27, 2012

Hours: 7:00-9:50

Summer semester: 2 credits

Instructor: M. Foley

Working in a gallery space is a creative and often collaborative challenge. The number of images shown, their size, their presentation, delivery, insurance, hanging and removal are all issues an artist must face. This course concentrates on preparing the exhibit collateral materials and organizing the gallery space for the final thesis exhibition.

**DPG-5960-A****Professional Communication Essentials**

Wednesday May 30 – June 27, 2012

Hours: 3:00-5:50

Summer semester: 1 credit

Instructor: TBA

Being a successful artist requires that you present yourself with polished and professional written and verbal eloquence. This course will address how to write an effective résumé, cover letter, artist statement and press release. Additionally, students will learn how to plan and execute a professional verbal presentation suitable for interviews, pitches and public speaking events.

## 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	Visual to Verbal: Film, Art, Writing
ESG-0233	Thesis Writing

# Department of Digital Photography Online / Summer Residency Program

## Degree Requirements

Successful completion of all course requirements

Complete a minimum of 33 credits

Produce a thesis approved by the Thesis Committee

*Note: Students must have a high-speed Internet connection, a digital camera, desk-top color printer and a personal computer that is outfitted with the most current versions of Adobe Lightroom and Adobe Photoshop. Students should contact the department with any purchasing questions.*

## MPS Digital Photography Online / Summer Residency Program Requirements

### Fall Semester

Course #	Title
DPG-5220-OL	Digital Materials and Processes
DPG-5250-OL	Color Management and Output
DPG-5310-OL	The Art of Editorial Photography
DPG-5350-OL	i3: Images, Inspiration, Information I
DPG-5420-OL	Advanced Image Processing

### Spring Semester

Course #	Title
DPG-5355-OL	i3: Images, Inspiration, Information II
DPG-5480-OL	Studio Management and Practices
DPG-5510-OL	Photo Illustration
DPG-5600-OL	Thesis Development
DPG-5620-OL	Thesis Production Skills

### Summer Semester

Course #	Title
DPG-5820-A	Large-Format Printing
DPG-5910-A	Thesis: The Electronic Portfolio
DPG-5920-A	Thesis: The Book
DPG-5930-A	Thesis: The Exhibition
DPG-5960-A	Professional Communication Essentials

## DIGITAL PHOTOGRAPHY ONLINE / SUMMER RESIDENCY

The online/summer residency program is based on the same curriculum as the on-site program and is ideal for students who prefer distance learning. Students will complete the fall and spring semesters online and are required to attend the summer semester in New York City to produce and complete their thesis projects. SVA offers housing options for Summer Residency students.

## MPS Digital Photography Online / Summer Residency Program General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

Online courses are taught in an asynchronous format and have no pre-scheduled meeting times. Registered students will receive login information for their courses. Requirements, including deadlines for reading, projects, discussion, critique, assignments and examinations will be distributed by the instructor throughout the semester.

### DPG-5220-OL

#### Digital Materials and Processes

Fall semester: 3 credits

Instructor: A. Batt

This comprehensive survey of the terms, tools and technology of digital-image processing will address the technical aspects of digital input and an efficient workflow. Students will learn how to evaluate and improve image quality, understand and apply critical technical analysis to workflow components, and how to manage files from capture and download to processing and archiving.

### DPG-5250-OL

#### Color Management and Output

Fall semester: 3 credits

Instructor: C. Murphy

This course tackles the most prominent problem in making a print—accuracy and consistency in reproducing the photographer's vision from display to print. Topics include: creating files that are color-managed from input to output, properly sharpened files for a wide variety of media and substrates, working with color management software and equipment, using soft proofing, and experimenting with various papers and output options to achieve consistent results.

### DPG-5310-OL

#### The Art of Editorial Photography

Fall semester: 3 credits

Instructor: TBA

This intensive seminar will simulate real-world print and multimedia assignments. Students will develop story ideas, go "on assignment" to capture photographs, audio and video assets, and learn how to edit the work for final submission. A body of work for print or online publication will be completed. Most importantly, students will garner valuable information about how prominent editors and photographers conceive and execute highly sought-after magazine photographic and video assignments.

### DPG-5350-OL

#### i3: Images, Inspiration, Information I

Fall semester: no credit

Instructor: TBA

Consisting of lectures, seminars and portfolio reviews, this course features presentations by cutting-edge digital photographers, hardware and software developers and industry experts.

### DPG-5355-OL

#### i3: Images, Inspiration, Information II

Spring semester: no credit

Instructor: K. Eismann

This is the second part of a two-semester course. Please see DPG-5350 for course description.

**DPG-5420-OL****Advanced Image Processing**

Fall semester: 3 credits

Instructor: K. Eismann

Advanced creative and production techniques are the focus of this course. Issues addressed include processing a variety of camera raw files, exploring the creative digital darkroom, learning advanced masking and retouching techniques, and capturing and processing panoramic and HDR (high dynamic range) images.

**DPG-5480-OL****Studio Management and Practices**

Spring semester: 3 credits

Instructors: M. Lightner, J. Reznicki

Being a successful photographer requires more than talent and good fortune. Photographers need to develop a business plan with realistic short- and long-term goals. This course will examine studio business practices that include budgeting and financial planning; buying, leasing or renting concerns; safe business practices; image use and licensing considerations, and working with an agent, accountant and tax advisor.

**DPG-5510-OL****Photo Illustration**

Spring semester: 3 credits

Instructor: M. Beckelman

From concept to capture and image processing, this course addresses the creative workflow that commercial and fine art illustrators use to make compelling photo montages and composites. Students will learn the essential attributes of a successful composite, including: planning the image before lifting the camera, lighting and photographing the image elements and background plates, selecting, color matching, and compositing image elements, and working with an art director and production team to create the best image possible.

**DPG-5600-OL****Thesis Development**

Spring semester: 3 credits

Instructor: A. Stein

This course is dedicated to developing the thesis body of work that demonstrates the highest creative and technical standards. We will concentrate on the written thesis proposal, media research and exploration, image creation, rigorous critique, and a survey of image distribution and display options.

**DPG-5620-OL****Thesis Production Skills**

Spring semester: 3 credits

Instructor: B. Bobkoff

Professional photographers must do more than take pictures—they need to understand branding, design essentials, and how to prepare and present their images for a variety of Web and print output destinations. In this course, students will work with Adobe Illustrator to develop branding materials, Adobe InDesign to create letterhead, business cards and promotional materials, and Adobe Dreamweaver to design a website with essential contents and links.

**SUMMER RESIDENCY COURSES**

The following courses must be completed on-site during the summer semester. SVA offers housing options for Summer Residency students. Courses will be held from May 7 through July 3, 2012.

**DPG-5820-A****Large-Format Printing**

Monday through Friday, May 21 – May 25, 2012

Hours: 9:00-5:50

Summer semester: 2 credits

Instructor: G. Gorman

In this course, students will learn to select, prepare and fine-tune their images for large-scale printing. Topics will include: refining digital input; modifying tonal adjustments to match the proofs; appropriate sharpening techniques; understanding proofs in relation to size, substrate and color. Students will work with wide-format printers to create large-format, high-quality color and black-and-white prints.

**DPG-5910-A****Thesis: The Electronic Portfolio**

Tuesday May 8 – July 3, 2012

Hours: 7:00-9:50

Summer semester: 2 credits

Instructor: M. Richmond

Students will begin the process of editing, grouping, sequencing and distributing their images via digital contact sheets, as well as presenting their final selections online. Since this is digital process, students have tremendous freedom to explore their images and to experiment with the most effective way to sequence images for online and tablet presentation.

**DPG-5920-A****Thesis: The Book**

Tuesday May 8 – July 3, 2012

Hours: 3:00-5:50

Summer semester: 2 credits

Instructor: M. Kurtz

This course takes the branding, editing and sequencing issues a step further as students experiment with the printed presentation and layout of their images. Final layout, design, image selection and writings will be produced using digital book publishing services or with the handmade book or portfolio. Designing and developing a coherent and fitting brand in terms of business cards, letterheads and leave behinds will also be addressed.

**DPG-5930-A****Thesis: The Exhibition**

Monday May 7 – June 4, 2012

Hours: 3:00-5:50

Wednesday May 30 – June 27, 2012

Hours: 7:00-9:50

Summer semester: 2 credits

Instructor: M. Foley

Working in a gallery space is a creative and often collaborative challenge. The number of images shown, their size, their presentation, delivery, insurance, hanging and removal are all issues an artist must face. This course concentrates on preparing the exhibit collateral materials and organizing the gallery space for the final thesis exhibition.

**DPG-5960-A****Professional Communication Essentials**

Wednesday May 30 – June 27, 2012

Hours: 3:00-5:50

Summer semester: 1 credit

Instructor: TBA

Being a successful artist requires that you present yourself with polished and professional written and verbal eloquence. This course will address how to write an effective résumé, cover letter, artist statement and press release. Additionally, students will learn how to plan and execute a professional verbal presentation suitable for interviews, pitches and public speaking events.

# Department of Fashion Photography

## Degree Requirements

Successful completion of all course requirements  
Complete a minimum of 30 credits  
Produce a thesis approved by the Thesis Committee

## MPS Fashion Photography Requirements

### Fall Semester

Course #	Title
PFG-5140	Fashion Photography Critique I
PFG-5170	Symposium I
PFG-5270	Digital Photography for Fashion Photographers
PFG-5330	History of Fashion Photography
PFG-5410	Light

### Spring Semester

Course #	Title
PFG-5145	Fashion Photography Critique II
PFG-5175	Symposium II
PFG-5510	Fashion Photography, Narrative and Cinema
PFG-5570	Logistics, Collaboration, Support
PFG-5630	Video and Fashion Photography

## MPS Fashion Photography General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### PFG-5140-A

#### Fashion Photography Critique I

Friday 6:00-8:50

Fall semester: 3 credits

Instructors: D. Freedman, J. Moffat

At the conceptual core of the program is the weekly discussion of each participant's images, followed by a rigorous and thorough analysis of those works. As an intimacy with one another's work and objectives develops, the work becomes refined through being challenged. A vigorous participation in the conversation about each person's work, and a balance of generosity and useful criticism is expected.

### PFG-5145-A

#### Fashion Photography Critique II

Friday 6:00-8:50

Spring semester: 3 credits

Instructors: D. Freedman, J. Moffat

This is the second part of a two-semester course. Please see PFG-5140 for course description.

### PFG-5170-A

#### Symposium I

Saturday 1:00-3:50

Fall semester: 3 credits

Instructors: Symposium Leaders

Throughout the year of study, symposium acts as a weekly gathering of program participants for an array of activities: guest lectures and guest critiques, trips to museum and gallery exhibitions, and visits to designers' studios and couture shows. The emphasis will be on bringing a broad range of cultural ideas to the conversation, and to take advantage of all the resources that New York offers.

### PFG-5175-A

#### Symposium II

Saturday 1:00-3:50

Spring semester: 3 credits

Instructors: Symposium Leaders

This is the second part of a two-semester course. Please see PFG-5170 for course description.

### PFG-5270-A

#### Digital Photography for Fashion Photographers

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: P. Dangin

As the genre of fashion photography becomes increasingly stylized and fictional, working skills and a rigorous knowledge of digital retouching are essential. This hands-on studio course will review the key Adobe Photoshop tools for fashion and tethering equipment for a seamless digitized environment. Work from the professional community that highlights creative retouching and digital manipulation will be discussed. Under consideration will also be the ethical dimensions of retouching and its impact on culture.

### PFG-5330-A

#### History of Fashion Photography

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: C. Squiers

This course will provide a historical survey of fashion photography with an emphasis on contemporary work of the last thirty years, when the conceptual framework of fashion became more experimental and creative, as well as a cultural matrix. Active participation in discussions is required, and each student will give a presentation on an aspect of recent history that has particular relevance to the individual.



**PFG-5410-A****Light**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

It is an enduring cliché that light is a fundamental aspect of the photographic vocabulary, and an understanding of light is an especially essential facet of fashion photography as a genre in which light (as well as dark) is controlled for creative effect. This course will pursue an in-depth examination of the importance of light, its ability to suggest place, psychology and emotion, and to enhance texture and detail, as among the many possibilities of an informed use of light.

**PFG-5510-A****Fashion Photography, Narrative and Cinema**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: E. Reeves

A crucial aspect of contemporary fashion photography is the telling of a story. Central to this topic is an examination of cinema's influence on fashion photography and how, as a visual medium, it condenses narrative to image. The objective of this course is to forge an ability to employ narrative that is driven by light, place, gesture, object, or character, with the resulting image having depth and complexity.

**PFG-5570-A****Logistics, Collaboration, Support**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: A. Browne

Similar to cinema, fashion photography is a collaborative medium, and its success lies in photographer's ability to work with a crew of individuals to produce the desired image. This course will address the logistics of that effort, and emphasize the importance of creative collaboration. Each student, based on his or her sensibility and aesthetic, will form a creative team from the ranks of the professional photographic community.

**PFG-5630-A****Video and Fashion Photography**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: TBA

Partly as a result of the rapid transformations in media and publishing, and the influence of the Internet, fashion video has become increasingly important and the subject of much speculation. As a fashion venue, it increases narrative and contributes sound, music and motion. This course will focus on the production of a video short. Sessions include digital lab time with editing instruction.

**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	Visual to Verbal: Film, Art, Writing
ESG-0233	Thesis Writing

**FACILITIES ACCESS**

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

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

**FIG-Access****Fine Arts Digital Lab Access**

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

**FSG-Access****Sculpture Center Access**

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

# Department of Fine Arts

## 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
AHG-5010	Seminar I	fall
AHG-5015	Seminar II	spring
FIG-5010	Workshop I	fall
FIG-5020	Workshop II	spring
FIG-6030	Term Review I	fall
FIG-6035	Term Review II	spring
HCG-5020	Writing Workshop	fall or spring

## MFA Fine Arts Second-Year Requirements

Course #	Title	Semester
AHG-6010	Seminar III	fall
AHG-6015	Seminar IV	spring
FIG-5010	Workshop I	fall
FIG-5020	Workshop II	spring
FIG-6030	Term Review I	fall
FIG-6080	Thesis Workshop	spring
FIG-6090	Thesis Review	spring

# MFA Fine Arts General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## FIRST-YEAR COURSES

### AHG-5010-A

#### Seminar I

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: D. Shirey

Devoted to cognate areas of art—its history, art criticism and theory, philosophy of art, and relevant issues—this course endeavors to examine such topical arguments as the nature of the museum and gallery system, the intricate problems of censorship in the arts, the origins of critical thought in the modern era and the interaction of various artistic and aesthetic disciplines. The seminars focus on fundamental art theories, crucial to the evolution of contemporary viewpoints. Drawing from the wellspring of resources in New York, students will view notable exhibitions in museums and galleries. The second semester concentrates on the critique of student work, using critical and historical criteria. Students will continue to visit assigned exhibitions.

### AHG-5015-A

#### Seminar II

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: D. Shirey

This is the second part of a two-semester course. Please see AHG-5010 for course description.

### FIG-5010

#### Workshop I

Fall semester: 6 credits per section

These workshops provide group instruction and critiques in the students' areas of concentration. Structured to refine skills and artistic development, workshops pay as much attention to technical mastery as to experimentation and individual imagination. *Note: All students must register for two sections of FIG-5010 in the fall semester each year.*

Course #	Day	Time	Instructor(s)
FIG-5010-A	M	9:00-12:50	J. Winsor
FIG-5010-B	M	1:00-4:50	T. Lanigan-Schmidt
FIG-5010-C	Tu	9:00-12:50	P. Apfelbaum, K. Fujita
FIG-5010-D	Tu	9:00-12:50	M. Lopez
FIG-5010-E	Tu	1:00-4:50	G. Stephan
FIG-5010-F	W	9:00-12:50	P. Bard
FIG-5010-G	W	9:00-12:50	TBA
FIG-5010-H	W	1:00-4:50	D. Row
FIG-5010-J	Th	1:00-4:50	S. Maine, F. Wilson
FIG-5010-K	Th	1:00-4:50	M. Minter
FIG-5010-L	Th	1:00-4:50	J. Berthot
FIG-5010-M	F	9:00-12:50	S. McClelland
FIG-5010-N	F	9:00-12:50	P. Coyne
FIG-5010-P	F	1:00-4:50	J. Swartz

**FIG-5020****Workshops II**

Spring semester: 6 credits per section

This is the second part of a two-semester course. Please see FIG-5010 for course description. *Note: First-year students must register for two sections of FIG-5020. Second-year students must register one section of FIG-5020.*

Course #	Day	Time	Instructor(s)
FIG-5020-A	M	9:00-12:50	J. Winsor
FIG-5020-B	M	1:00-4:50	T. Lanigan-Schmidt
FIG-5020-C	M	1:00-4:50	A. Smith-Stewart
FIG-5020-D	Tu	9:00-12:50	M. Lopez
FIG-5020-E	Tu	1:00-4:50	G. Stephan
FIG-5020-F	W	9:00-12:50	J. Grimonprez
FIG-5020-G	W	1:00-4:50	D. Row
FIG-5020-H	Th	1:00-4:50	J. Berthot
FIG-5020-J	Th	1:00-4:50	S. Maine, F. Wilson
FIG-5020-K	F	9:00-12:50	P. Coyne
FIG-5020-L	F	9:00-12:50	S. McClelland
FIG-5020-M	F	1:00-4:50	K. Landauer
FIG-5020-N	F	1:00-4:50	K. Fujita, TBA
FIG-5020-P	F	1:00-4:50	J. Swartz

**HCG-5020****Writing Workshop**

One semester: no credit

The primary aim of this course is to teach clarity and aptness in verbal composition, and to improve students' expressive writing skills.

Course #	Day	Time	Semester	Instructor
HCG-5020-A	Tu	9:30-10:50	fall	S. Maine
HCG-5020-B	Tu	1:30-2:50	fall	M. Lopez
HCG-5020-C	Tu	1:30-2:50	spring	M. Lopez

**SECOND-YEAR COURSES****AHG-6010-A****Seminar III**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructors: P. Bard, K. Fujita

The second-year seminars are devoted to the contemporary art scene and to contemporary criticism, ideas and ideologies in art. The first semester focuses on art concepts and notions—historical and contemporary, traditional and current. Discussion topics may include: the diverse roles that art plays in both private and public venues; art as perceived from aesthetic, political, historical social-cultural viewpoints; patronage in the arts; and the confluence of the visual arts with other means of artistic expression. Seminar IV concentrates on significant examples, movements, trends and influences of contemporary art. Students will make presentations on a particular preference or personal interest they entertain in the arts. Outstanding professionals from various disciplines in the arts will be invited as visitors to the seminars.

**AHG-6015-A****Seminar IV**

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: D. Cameron

This is the second part of a two-semester course. Please see AHG-6010 for course description.

**FIG-6030****Term Review I**

Day/Time: TBA

Fall semester: no credit

At the end of each semester, students will meet with instructors for a special discussion and review of student work. The work, chosen by students and exhibited in their studios, should reflect significant artistic developments and accomplishments. At the end of the second year, instructors conduct a thorough review of graduating students' special projects.

Course #	Instructor
FIG-6030-A	J. Berthot
FIG-6030-B	P. Apfelbaum
FIG-6030-C	P. Coyne
FIG-6030-D	T. Lanigan-Schmidt
FIG-6030-E	M. Lopez
FIG-6030-F	S. Maine
FIG-6030-G	M. Minter
FIG-6030-H	S. McClelland
FIG-6030-J	G. Stephan
FIG-6030-K	J. Winsor
FIG-6030-L	D. Row
FIG-6030-M	P. Bard
FIG-6030-N	J. Swartz
FIG-6030-P	TBA

**FIG-6035****Term Review II**

Day/Time: TBA

Spring semester: no credit

This is the second part of a two-semester course. Please see FIG-6030 for course description.

Course #	Instructor
FIG-6035-A	J. Berthot
FIG-6035-B	D. Row
FIG-6035-C	P. Coyne
FIG-6035-D	T. Lanigan-Schmidt
FIG-6035-E	M. Lopez
FIG-6035-F	S. Maine
FIG-6035-G	G. Stephan
FIG-6035-H	S. McClelland
FIG-6035-J	K. Fujita
FIG-6035-K	J. Winsor
FIG-6035-L	A. Smith-Stewart
FIG-6035-M	J. Grimonprez
FIG-6035-N	J. Swartz
FIG-6035-P	K. Landauer

## FIG-6080

### Thesis Workshop

Spring semester: 6 credits

Graduating seniors will have a faculty sponsor who supervises the thesis project. With a concentration on an artistic theme (mutually agreed upon by the student and sponsor) and a related written component, the purpose of this workshop is to enable students to investigate a subject or subjects of compelling interest and complete their thesis project for graduation.

Course #	Day	Time	Instructor(s)
FIG-6080-A	M	9:00-12:50	J. Winsor
FIG-6080-B	M	1:00-4:50	T. Lanigan-Schmidt
FIG-6080-C	M	1:00-4:50	A. Smith-Stewart
FIG-6080-D	Tu	9:00-12:50	M. Lopez
FIG-6080-E	Tu	1:00-4:50	G. Stephan
FIG-6080-F	W	9:00-12:50	J. Grimonprez
FIG-6080-G	W	1:00-4:50	D. Row
FIG-6080-H	Th	1:00-4:50	J. Berthot
FIG-6080-J	Th	1:00-4:50	S. Maine, F. Wilson
FIG-6080-K	F	9:00-12:50	P. Coyne
FIG-6080-L	F	9:00-12:50	S. McClelland
FIG-6080-M	F	1:00-4:50	K. Landauer
FIG-6080-N	F	1:00-4:50	K. Fujita, TBA
FIG-6080-P	F	1:00-4:50	J. Swartz

## FIG-6090

### Thesis Review

Day/Time: TBA

Spring semester: no credit

At the end of the second year, instructors conduct a thorough review of graduating students' thesis projects.

Course #	Instructor
FIG-6090-A	P. Coyne
FIG-6090-B	D. Row
FIG-6090-C	J. Berthot
FIG-6090-D	T. Lanigan-Schmidt
FIG-6090-E	M. Lopez
FIG-6090-F	S. Maine
FIG-6090-G	G. Stephan
FIG-6090-H	S. McClelland
FIG-6090-J	K. Fujita
FIG-6090-K	J. Winsor
FIG-6090-L	A. Smith-Stewart
FIG-6090-M	J. Grimonprez
FIG-6090-N	J. Swartz
FIG-6090-P	K. Landauer

## FIG-6101-A

### Business Practices for Artists

Wednesday 10:00-11:20

Fall semester: no credit

Instructor: J. Page

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.

## FIG-6111-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 website creation. Adobe Photoshop will be used in the preparation of images to be incorporated into web pages. Dreamweaver—comprehensive web-design software—will then be demonstrated. Dreamweaver writes the HTML code that is used to create Internet pages, which can then be edited in Dreamweaver or the standard HTML code. The course will include demonstrations and in-class exercises that will culminate in the production of each student's own website.

## FACILITIES ACCESS

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

Course #	Semester
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FGG-Access-A	fall
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FGG-Access-B	spring
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### FIG-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

## 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	Visual to Verbal: Film, Art, Writing
ESG-0233	Thesis Writing

# 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

Course #	Title	Semester
ILG-5010	Critique I	fall
ILG-5015	Critique II	spring
ILG-5020	Drawing I	fall
ILG-5025	Drawing II	spring
ILG-5040	Book Seminar	fall
HCG-5050	Creative Writing Workshop I	fall
HCG-5055	Creative Writing Workshop II	spring
ILG-5090	Computer Illustration Portfolio I	fall
ILG-5095	Computer Illustration Portfolio II	spring
ILG-5120	Seminar	spring

## MFA Illustration Second-Year Requirements

Course #	Title	Semester
ILG-6010	Thesis Project: Visual Essay I	fall
ILG-6015	Thesis Project: Visual Essay II	spring
ILG-6020	Studio Workshop I	fall
ILG-6025	Studio Workshop II	spring
ILG-6040	Thesis Review I	fall
ILG-6045	Thesis Review II	spring
ILG-6050	Painting I	fall
ILG-6055	Painting II	spring
ILG-6070	History of Storytelling	fall
ILG-6110	The Digital Book	fall

Replacement or exchange of required classes are reviewed on an individual basis.

## MFA Illustration General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### ILG-5010-A

#### Critique I

Wednesday 10:00-3:50

Fall semester: 3 credits

Instructors: M. Arisman, C. Titolo

The morning session of this 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, Creative Writing Workshop I, with their artwork. The afternoon is conducted primarily as a studio session in which a wide range of media is investigated, and various approaches to composing an image will be explored. Tools and methods will be introduced for both ongoing projects initiated in the studio and unexpected workshop situations.

### ILG-5015-A

#### Critique II

Wednesday 10:00-3:50

Spring semester: 3 credits

Instructors: M. Arisman, C. Titolo

A continuation of ILG-5010, Critique I, this course will focus on the production of a one-of-a-kind book that includes text and image. Individual meetings and class critiques are ongoing throughout the semester.

### ILG-5020-A

#### Drawing I

Friday 12:00-4:50

Fall semester: 3 credits

Instructor: C. Fabricatore

The development of drawing ability with a concentration on discovering a unique personal voice is the focus of this course. Through drawing from models in the studio and going out on location, students will also study and interpret the relationships between subjects and their environment, and expand their drawing vocabulary beyond the use of a two-dimensional reference. By keeping sketchbooks and compiling interviews, students will explore receptive observation, risk-taking, spontaneity, drawing from intuition and sketching from the energy and unpredictability of being on location. At least one narrative series assignment will be completed over the course of the year.

### ILG-5025-A

#### Drawing II

Friday 12:00-4:50

Spring semester: 3 credits

Instructor: C. Fabricatore

This is the second part of a two-semester course. Please see ILG-5020 for course description.

### ILG-5040-A

#### Book Seminar

Thursday 5:30-8:20

Fall semester: 3 credits

Instructor: V. Koen

Students will experiment and create a body of work based on the short story. Although the course title is *Book Seminar*, students are not confined to the book format; however, a series of objects or an installation is encouraged. Students will outline their ideas in a thesis statement prior to the start of the course, which they will present and discuss in the first session. This written statement will serve as a point of departure and later as a point of reference while the work evolves to its final stages. The project will explore technical, aesthetic and conceptual interests while looking into professional directions and specializations.

**HCG-5050-A****Creative Writing Workshop I**

Thursday 12:00-3:50

Fall semester: 3 credits

Instructor: M. Zackheim

This workshop is structured to develop writing skills in prose and fiction through readings and discussions. The goal is to explore personal expression through writing that reflects artistic concerns.

**HCG-5055-A****Creative Writing Workshop II**

Thursday 12:00-3:50

Spring semester: 3 credits

Instructor: M. Zackheim

A continuation of HCG-5050, Creative Writing Workshop I, this semester will focus on poetry, writing for the theater and songwriting.

**ILG-5090-A****Computer Illustration Portfolio I**

Tuesday 9:00-12:50

Fall semester: 3 credits

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-5095-A****Computer Illustration Portfolio II**

Tuesday 9:00-12:50

Spring semester: 3 credits

Lab fee: \$250 per semester

Instructor: M. Richmond

A continuation of ILG-5090, Computer Illustration Portfolio I, the spring semester will focus on website design. Please see ILG-5090 for course description.

**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-5536-A****Special Projects I**

Day/Time: TBA

Fall semester: 3 credits

Instructor: M. Arisman

This first-year course will be coordinated by Marshall Arisman for students who require specific skill training in the areas of drawing and painting.

**ILG-5537-A****Special Projects II**

Day/Time: TBA

Spring semester: 3 credits

Instructor: M. Arisman

This is the second part of a two-semester course. Please see ILG-5536 for course description.

**ILG-6010-A****Thesis Project: Visual Essay I**

Day/Time: TBA

Fall semester: 3 credits

Students will choose a New York City artist as their thesis faculty advisor to work with on an individual basis, and establish a schedule to research, write and visualize the thesis project. Emphasis will be on topics with visual essay interest such as graphic novels, comics, illustrated books, children's books or a series of paintings.

**ILG-6015-A****Thesis Project: Visual Essay II**

Day/Time: TBA

Spring semester: 6 credits

A continuation of ILG-6010, Thesis Project: Visual Essay I, this semester will focus on the completion of thesis projects. Students will participate in a group exhibition at the end of the semester.

**ILG-6020-A****Studio Workshop I**

Tuesday 5:00-10:50

Fall semester: 3 credits

Instructor: D. Sandlin

Studio Workshop I will develop concepts and finished artwork in relation to the thesis project. Student work will be critiqued regularly by visiting professionals (illustrators, art directors, artists and gallery directors).

**ILG-6025-A****Studio Workshop II**

Tuesday 5:00-10:50

Spring semester: 6 credits

Instructor: D. Sandlin

A continuation of ILG-6020, Studio Workshop I, this semester will focus on refining and completing thesis projects. There will be individual and group critiques; visiting professionals will continue to view and discuss student projects.

**ILG-6040-A****Thesis Review I**

Friday 9:00-11:50

Fall semester: no credit

Instructor: M. Arisman

Thesis Review is a series of individual meetings with the department chair for review and critique of the thesis project. The meetings will supplement the ongoing work in ILG-6010 and ILG-6015, Thesis Project: Visual Essay I and II.

**ILG-6045-A****Thesis Review II**

Friday 9:00-11:50

Spring semester: no credit

Instructor: M. Arisman

This is the second part of a two-semester course. Please see ILG-6040 for course description.

**ILG-6050-A****Painting I**

Wednesday 6:00-9:50

Fall semester: 3 credits

Instructor: G. Crane

With an emphasis on figurative painting techniques, this course will focus on the uses of form, color, composition, light, proportion and perspective. Contemporary and classical approaches to oil painting will be explored. The goal is to provide a solid foundation in oil painting techniques.

**ILG-6055-A****Painting II**

Wednesday 6:00-9:50

Spring semester: 3 credits

Instructor: G. Crane

This course will focus on an advanced approach to the concepts and techniques of figurative painting in oil, including direct, sustained observation of the human form. Emphasis is placed on a more fully developed or visualized painting process.

**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 comics are 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 comics in the 1950s and '60s, the development of a comic-book subculture from the 1970s to the 1980s, and contemporary electronic media developments.

**ILG-6110-A****The Digital Book**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructor: M. Richmond

Our desire to tell stories always has, and always will adapt to and define new mediums. The storybook is as old as writing systems themselves, it's evolution is bound to that of mankind. The history of film is saturated with animated predictions of stories and characters coming to life and walking off the page. Today, the proliferation of tablets and e-book readers is beginning to redefine what storytelling and characters can be. The digital revolution introduced the storybook to hypertext and interactivity, with the internet came social interaction and data driven narrative. As perceptions regarding digital medium shifts from desktop to multi-touch tablet computers it's becoming increasingly apparent that reading, storytelling, animation and interactivity are standing on the precipice of their own revolution. In short: There has never been a more exciting to be in the business of telling stories.

**ILG-6536-A****Special Projects I**

Day/Time: TBA

Fall semester: 3 credits

Instructor: M. Arisman

This second-year course will be coordinated by Marshall Arisman for students who require specific skill training in the areas of drawing and painting.

**ILG-6537-A****Special Projects II**

Day/Time: TBA

Spring semester: 3 credits

Instructor: M. Arisman

This is the second part of a two-semester course. Please see ILG-6536 for course description.

**FACILITIES ACCESS**

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

**Course # Semester**

FGG-Access-A fall

FGG-Access-B spring

**FIG-Access****Fine Arts Digital Lab Access**

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

**Course # Semester Dates**

FIG-Access-A fall 9/12 through 10/28

FIG-Access-B fall 10/31 through 12/16

FIG-Access-C spring 1/9 through 2/24

FIG-Access-D spring 2/27 through 4/20

**FSG-Access****Sculpture Center Access**

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

**Course # Semester Dates**

FSG-Access-A fall 9/12 through 10/28

FSG-Access-B fall 10/31 through 12/16

FSG-Access-C spring 1/9 through 2/24

FSG-Access-D spring 2/27 through 4/20

**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	Visual to Verbal: Film, Art, Writing
ESG-0233	Thesis Writing

# Department of Interaction Design

## Degree Requirements

Meet all academic and administrative requirements  
Complete a minimum of 60 credits  
Complete a thesis project and paper approved by the Thesis Committee

The recommended course load is 15 credits per semester.

## MFA Interaction Design First-Year Requirements

Course #	Title	Semester
IXG-5030	Fundamentals of Interaction Design	fall
IXG-5080	Research Methods	fall
IXG-5160	Craft and Communication	fall
IXG-5220	Fundamentals of Physical Computing	fall
IXG-5280	Strategic Innovation in Product/Service Design	fall
IXG-5310	Introduction to Cybernetics and the Foundations of Systems Design	fall
IXG-5540	Information Visualization	spring
IXG-5610	Design in Public Spaces	spring
IXG-5800	Thesis Preparation	spring
IXG-5840	Entrepreneurial Design	spring
IXG-5870	Prototyping User Experiences	spring
IXG-5950	Seminars and Workshops	spring

## MFA Interaction Design Second-Year Requirements

Course #	Title	Semester
IXG-6030	Thesis Development	fall
IXG-6070	Design and the Service Experience	fall
IXG-6120	Public Interfaces	fall
IXG-6160	Design Management	fall
IXG-6210	Ethics and Professional Practices	spring
IXG-6390	Narrative and Interactivity	spring
IXG-6410	Content Strategy	spring
IXG-6460	Selling Design	spring
IXG-6900	Thesis Presentation	spring

## MFA Interaction Design General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### IXG-5030-A

#### Fundamentals of Interaction Design

Monday 6:00-8:50 (7 weeks, begins 9/12)

Fall semester: 1.5 credits

Instructor: C. Fahey

Through a series of interaction design themes, this course will explore diverse disciplines, both historical and theoretical, to demonstrate how these themes shape contemporary practices in interaction design. Fundamental interaction and communication design concepts, influential people and movements, and iconic projects and designs are addressed. By the end of the semester, students acquire a vocabulary and toolkit for future design challenges.

### IXG-5080-A (previously IXG-5790)

#### Research Methods

Monday 6:00-8:50 (7 weeks, begins 11/7)

Fall semester: 1.5 credits

Instructor: A. Wright

User-centered design begins, by definition, with an understanding of users. In this course, students will learn how to model interaction by conducting qualitative and quantitative research into users' behaviors, attitudes and expectations. By exploring ethnographic techniques, usability testing, log analysis, surveying, and other research methods, students will learn how to engage user feedback effectively at every stage of the design process. We will also address how to conduct secondary research into published literature and other sources that can inform thesis projects and beyond.

### IXG-5160-A

#### Craft and Communication

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Santa Maria

One of our primary ways to convey information to people is through text; articles, operating instructions, books, websites, and more. Type is both a verbal and visual medium; what you say is just as important as how you say it, and where those two things meet is the start of a conversation with our audience. We are expected to create and consume mass amounts of information daily. The design of that information is becoming more important to aid in our audience's comprehension.

### IXG-5220-A (previously IXG-5120)

#### Fundamentals of Physical Computing

Wednesday 2:00-4:50

Fall semester: 3 credits

Instructor: R. Faludi

This course explores the fundamentals of extending computation beyond the glowing screen and into the physical world. Using a programmed single-chip computer, students will learn how to connect sensors, actuators and indicators to create devices, installations and environments that move computational interaction "outside the box." Our focus is on people rather than on devices. We will consider how the human mind is affected by physicality in all environments. By making a hands-on exploration of reactive, expressive, interactive and embodied behaviors, students learn to observe users, understand affordances and move seamlessly from digital processes to tangible actions. Course work is done individually in weekly technique labs and in groups for longer creative assignments.

*Note: No previous programming or electronics experience is required.*



**IXG-5280-A** (previously IXG-5070)**Strategic Innovation in Product/Service Design**

Thursday 2:00-4:50

Fall semester: 3 credits

Instructor: J. Zapolski

The design of interactive products and services differs from other forms of design in important ways. Developing the context for successful user experiences requires designers to think more holistically about the business models for the products they create: how the value proposition to customers and users unfolds over time; what's being "sold" and where the costs of production and management occur; how to engage, complement, and benefit from other services that intersect with what is being offered. This course will help students in becoming more effective at understanding and describing the strategic decisions involved in the creation of interactive products and services, and to equip them with tools and methods for generating innovative options and making smart strategic choices.

**IXG-5310-A** (previously IXG-5700-D)**Introduction to Cybernetics and the Foundations of Systems Design**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: P. Pangaro

This course presents frameworks for modeling interaction in terms of structure and context, augmenting traditional discussions of form and syntax. We will collaboratively address questions that are fundamental to design practice: What is a system, and what are the different types? How do we interact with systems, and what are the different types of interaction? Systems may act independently, interact with other systems, learn, and even converse. What do such systems have in common, and how can we describe them? How can we measure their limitations? The course explores the integral structures and coherent processes for the design of effective artifacts, communications, collaborations, and services. Students will apply frameworks for steering design processes and/or design outcomes based on their own interests, encompassing domains as broad as education, health and wellness, and sustainability.

**IXG-5540-A****Information Visualization**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: N. Felton

This course allows students to examine problems across space, time, and location by understanding the methods needed to develop a range of complex data visualizations and information graphics. By the end of the course, students will have the skills to conduct a rigorous examination of the choice of models and their place in the applied practice of interaction design.

**IXG-5610-A** (previously IXG-5700-B)**Design in Public Spaces**

Tuesday 6:00-8:50 (7 weeks, begins 1/10)

Spring semester: 1.5 credits

Instructor: J. Nussbaum

Interfaces are embedded in nearly every aspect of our daily lives—from grocery shopping to banking to reading books. How can we integrate technology with the physical world to create better interfaces and more useful, playful and meaningful experiences? This course explores how interaction design fundamentals apply to physical spaces by surveying branded environments, retail stores, museums, urban settings and corporate venues with specific user goals and design considerations in mind.

**IXG-5800-A****Thesis Preparation I**

Tuesday 6:00-7:50

Spring semester: 4 credits

Instructor: L. Danzico

This course assists students in developing a course of action for choosing a thesis area of investigation to pursue during the final semester and over the course of the summer and to begin considering a thesis advisor. Students evaluate what comprises an appropriate thesis topic and its requisite components over the thesis year.

**IXG-5840-A** (previously IXG-5570)**Entrepreneurial Design**

Thursday 2:00-4:50

Spring semester: 3 credits

Instructor: Z. Klein

Building on concepts of methods of interaction design, this studio course focuses on needs analysis, framing, prototyping, iteration and collaboration in an applied context. Each student engages in semester-long projects that bring together business goals, user needs, and technology.

**IXG-5870-A** (previously IXG-5510)**Prototyping User Experiences**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructors: R. Fabricant, J. Hoefs, J. Musick, C. Wiedemann

Interaction design concepts can be hard to describe. And the best way to both communicate and improve your design is to prototype it quickly and often. This course examines how to integrate lightweight prototyping activities, as well as some basic research and testing techniques, into every stage of the interaction design process. A range of methods will be covered, from paper prototyping to participatory design to bodystorming. Students will learn how to choose the appropriate method to suit different dimensions of a design problem at different stages in the process and the pitfalls of each approach. The course is highly collaborative with hands-on prototyping and testing. Working individually and in teams, students will create rapid exercises, with one prototype developed or iterated each week, with the goal of evolving toward more robust ways of expressing ideas in rich interactive form.

**IXG-5950****Seminars and Workshops**

To bring students into contact with a significant number of working professionals, a series of seminars and workshops are held during the first year of the study. Individual descriptions follow.

**IXG-5950-A****Behavioral Economics and Interaction Design**

Day/Time: TBA

Spring semester: .5 credit

Instructor: L. Danzico

This workshop will provide an overview of behavioral economics and its relevancy for interaction design. The field seeks to unify an understanding of social, cognitive, and emotional factors to demonstrate how humans make decisions, and in this course we seek to apply that understanding to practical design decisions. Using theory and available methods, students will test models and synthesize the findings of their work.

**IXG-5950-B****Community, Collaboration, Civic Sharing and Human Flourishing**

Day/Time: TBA

Spring semester: no credit

Instructor: T. Giltsoff

The emergence of a new era of business and society is debunking the highly mechanized and industrialized worldview and presenting significant potential in addressing global systemic social issues. This course will explore the role and future of community, grass-roots social innovation, networked society 2.0 and an increasing focus on unlocking the potential of humanity to overcome issues and arrive at radically new solutions. Students will also work with Participatory Learning and Action Research methods, gaining new practice skills alongside exploring content. The aim is to explore and observe the emerging worldview, as well as gain experience working with practice that is attuned to this new era.

**IXG-5950-C****Hopeful Monsters**

Day/Time: TBA

Spring semester: no credit

Instructors: M. Jones, J. Schulze

This workshop will explore the interesting territory of how products and services are now deeply intertwined—from a product, form and communication standpoint rather than from a "service-design" or "problem-solving" viewpoint. The generative will be emphasized: looking to create 'hopeful monsters'—possible product constellations in universes next door that we could take little leaps

toward. It also emphasizes the politics and influence of craft and materials and how they interact with other demands of a design program. It will aim to introduce techniques and “maneuvers” that can create surprising and inventive outcomes.

### **IXG-5950-D**

#### **Planning Websites: A Visual Approach**

Day/Time: TBA

Spring semester: no credit

Instructor: D. Brown

Despite the temptation to dive into designing screens for a new website, good designers know that a more deliberate, considered approach leads to better design: the more complex the system, the truer this is. Designers working on elaborate business applications have to deal with dozens of features, scenarios and business rules. A little planning goes a long way. Two diagrams essential to the planning process are flow charts and concept models. Flow charts help designers envision processes and tasks while concept models illustrate a site's underlying structure. In this workshop, participants will learn how to create their own diagrams and use them in the planning process.

### **IXG-6030-A**

#### **Thesis Development**

Monday 2:00-4:50

Fall semester: 6 credits

Instructor: J. Bove

We are continuously introduced to new products that will make our lives easier, more efficient, and more enjoyable. But how many of these products survive? Finding a product suitable for full-scale development and one appropriate for a specific audience is the aim of this course. It will assist students in researching a thesis topic and preparing for the next stage of development. The course is divided into three sections: 1) developing and implementing a research plan; 2) iterating through potential ideas; 3) prototyping potential ideas. In addition, there will be seminars on the prototyping of design ideas and how to produce viable projects that will have real business potential.

### **IXG-6070-A**

#### **Design and the Service Experience**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: P. Ha

Throughout our lives, we encounter services that span industries as varied as health care, banking, transportation and retail. In fact, the service sector makes up nearly 70 percent of the U.S. economy, yet frustrating service experiences still abound. This course will examine the increasing need for the improvement of services and the development of service innovations. Working individually and in groups, students will address the challenges and opportunities in designing for the service sector through methods such as blueprinting, service enactment, and front and backstage processing. By employing these methods in combination with interaction design approaches, students will be able to gain an understanding of service ecologies and learn to choreograph human-centered, responsive, and memorable services.

### **IXG-6120-A**

#### **Public Interfaces**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructors: J. Barton, I. Curry

Concepts and methods of layout, grid and typography form the foundation for constructing meaningful layouts and, in turn, effective communications. This course will explore how to create meaning through useful, usable, and desirable interfaces across the complex environments of different media at different scales. Understanding basic concepts through the development of a vernacular, students will be encouraged to reinterpret concepts for interactive environments.

### **IXG-6160-A**

#### **Design Management**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: K. McGrane

Once a product or service is designed, it needs to be managed. Whether as an entrepreneur, a design consultant, or an in-house designer, integrating the creative and business sides is rarely easy. This course will illustrate how to mediate between the two, empowering students to merge the design and business aspects effectively. We will examine design in its real world, contemporary contexts (rather than silos such as product design, web design, or mobile design) to realize its broad potential and reach.

### **IXG-6210-A** (previously IXG-6560)

#### **Ethics and Professional Practices**

Monday 6:00-7:50

Spring semester: 3 credits

Instructor: R. Mader

Creative business practices, ethical standards and effective networking are the cornerstones of this course. Case studies will illustrate the importance of creating viable and responsible business models. Through studio tours, case activities and small group activities, we will critique examples of successful, flawed and failed practices. Upon completion of this course, students will be equipped to describe and cite examples of creative business practices, ethical standards and effective networking in the business of design management.

### **IXG-6390-A** (previously IXG-5700-C)

#### **Narrative and Interactivity**

Tuesday 6:00-7:50 (7 weeks, begins 1/10)

Spring semester: 1.5 credits

Instructor: D. Womack

A well-told story transcends any particular medium, and at a very basic level, defines a satisfying interaction. The study of narrative offers designers a tool for exploring the user journey and understanding that journey from different perspectives. This course will explore aspects of narrative such as plot, setting, and point-of-view, and train students to use narrative as a way to frame and evaluate interactions.

### **IXG-6410-A** (previously IXG-6350)

#### **Content Strategy**

Tuesday 6:00-7:50 (7 weeks, begins 3/13)

Spring semester: 1.5 credits

Instructor: P. Ford

The Web has made everyone a publisher—and content is a critical component of user experience. This course will explore content development as an aspect of creating user experiences, with particular attention to its relationship to information architecture. Students will examine different approaches to audio, video, and especially text, exploring ways that content can improve user experience (while looking out for legal and copyright pitfalls). We will also address the basics of content management and examine how to develop a large-scale editorial strategy that can be used to guide the creation of websites with millions of pages.

### **IXG-6460-A**

#### **Selling Design**

Thursday 6:00-7:50

Spring semester: 3 credits

Instructor: J. Zeldman

Realizing a great idea can be easy, but selling the idea can be a real challenge. This course will explore proven approaches to marketing and selling ideas. Students will learn how to be strategic in the market and crafty in their efficiency.

### **IXG-6900-A**

#### **Thesis Presentation**

Tuesday 2:00-4:50

Spring semester: 6 credits

Instructor: P. Pangaro

Building upon the material covered in prior thesis-related courses, Thesis Presentation is designed to guide students from a researched and defined concept to more detailed definition, prototyping, market/business review, creation of materials and public presentation.

## SUMMER INTENSIVE PROGRAM

These summer courses may be taken individually for \$1,200 per course. A discount of \$200 per course will be applied for participants who register for all four courses.

### IXG-5007-A

#### Elements of Communication Design

Tuesday 6:00-9:00

July 5 – August 2, 2011

Summer semester: no credit

Instructor: N. Felton

Beginning with an overview of typographic standards and best practices, this course will introduce many of the fundamental elements of clear communication design. An examination and application of grid systems follows. We will then focus on information design and the tools for visually communicating data. Finally, these fundamental elements will be integrated into a final class-based assignment that works with the larger theme for the program.

### IXG-5008-A

#### Leaving the Screen: Introduction to Programming for Interactive/Reactive Systems

Wednesday 6:00-9:00

July 6 – August 3, 2011

Summer semester: no credit

Instructor: Z. Lieberman

This course will be a gentle but thorough introduction to code, and how computation can be used to build new systems for interaction that move away from the screen and into physical space. The course will use openFrameworks (openframeworks.cc), a cross-platform C++ library for creative coding, and also look at other toolkits and frameworks that helps the creative process and how different systems are connected. We'll cover the building blocks of code, computational logic and object-orientated programming, and then start putting those pieces to work with systems of computer vision, signal processing and interfacing with physical devices. In the latter part of the course, participants will work to code creative and expressive prototypes based on these approaches. In addition to the technical side, students will weave through examples of the aesthetic and practical applications of the medium, looking for sources of inspiration and challenging our notion of what is possible. *Note: Some familiarity with code (i.e., know what a variable and a function is) is recommended; however, beginners who are prepared to roll up their sleeves and get their hands dirty are welcome.*

### IXG-5009-A

#### Data Visualization

Thursday 6:00-9:00

July 7 – August 4, 2011

Summer semester: no credit

Instructor: S. Allen

This course will introduce the fundamental concepts of data visualization, and provide a structured environment for experimentation with a variety of methods in both digital and physical media. Students will study the iterative process of visualization design as a means to adaptively organize, understand and communicate quantitative information. Practical applications for visualization in a variety of contexts will be explored, and the course will culminate in a presentation of visual artifacts based on a shared data set relevant to the summer program's central theme.

### IXG-5021-A (previously IXG-5006)

#### Practice of Interaction Design

Monday 6:00-9:00

July 11 – August 8, 2011

Summer semester: no credit

Instructor: C. Diana

The relationship among people, objects and information through the field of interaction design is the focus of this course. Beginning with case studies, students will gain a sense of the breadth of interaction design practice. In a series of hands-on, studio-based exercises, we will examine the critical aspects of the design process while addressing specific methods for human-centered concept exploration and the development of product behaviors. The course will culminate in a final project that incorporates major principles of interaction design and fits within the context of a larger, track-independent theme.

## 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	Visual to Verbal: Creative Perception—Critical Writing
ESG-0233	Thesis Writing

## FACILITIES ACCESS

Some facilities in the BFA Fine Arts Department are available to graduate students who are interested in using the Printmaking Workshop, Fine Arts Digital Lab, or the Sculpture Center. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Graduate students are responsible for all access fees.

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$275

Graduate 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 courses.*

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

### FIG-Access

#### Fine Arts Digital Lab Access

7 weeks per semester; no credit

Access fee: \$250

For graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester	Dates
FIG-Access-A	fall	9/12 through 10/28
FIG-Access-B	fall	10/31 through 12/16
FIG-Access-C	spring	1/9 through 2/24
FIG-Access-D	spring	2/27 through 4/20

### FSG-Access

#### Sculpture Center Access

7 weeks per semester; no credit

Access fee: \$250

For 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 courses.*

Course #	Semester	Dates
FSG-Access-A	fall	9/12 through 10/28
FSG-Access-B	fall	10/31 through 12/16
FSG-Access-C	spring	1/9 through 2/24
FSG-Access-D	spring	2/27 through 4/20

# Department of Live Action Short Film

## 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 an approved thesis film project

## MPS Live Action Short Film Requirements

Course #	Title	Semester
LAG-5230	Short Film: History and Analysis I	fall
LAG-5235	Short Film: History and Analysis II	spring
LAG-5260	Screenwriting	fall
LAG-5320	Preproduction and Development	fall
LAG-5440	Production	spring
LAG-5470	Editing as Storytelling	spring
LAG-5610	Project Class I	fall
LAG-5615	Project Class II	spring
LAG-5710	Lecture Series I	fall
LAG-5715	Lecture Series II	spring
LAG-5850	Postproduction and Editing	summer
LAG-5940	Project Class: Thesis	summer

## MPS Live Action Short Film General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### LAG-5230-A

#### Short Film: History, Technique and Analysis I

Thursday 6:00-9:00

Fall semester: 3 credits

Instructor: A. Sinha

The dynamic craft of short filmmaking in the history of the cinema will be examined in this course. We will begin with the earliest masters of short films, from the inception of the form with the Lumière brothers in 1895 to George Méliès's *A Trip to the Moon* and Edwin S. Porter's classic *The Great Train Robbery*, followed by the one and two-reelers of D. W. Griffith and Thomas Ince, along with the luminous short comedies of the great Charlie Chaplin, Harold Lloyd and Buster Keaton. This will be followed by screenings and discussions of the early Dada film *Entr'acte*, by René Clair; *Ballet Mécanique* by Fernand Léger, and the surrealist masterpiece *Un Chien Andalou* by Salvador Dalí and Luis Buñuel. Short films made during 1943 to 1978 by independent filmmakers such as Maya Deren, Chris Marker, Alain Resnais, Michael Snow, Peter Kubelka, Bert Haanstra, Kenneth Anger and Stan Brakhage will also be studied. The final section of the course will focus on short films made from the 1980s to the contemporary explosion of digital shorts in the global Internet age.

### LAG-5235-A

#### Short Film: History, Technique and Analysis II

Thursday 6:00-9:00

Spring semester: 3 credits

Instructor: A. Sinha

This is the second part of a two-semester course. Please see LAG-5230 for course description.

### LAG-5260

#### Screenwriting

Wednesday 6:00-9:00

Fall semester: 3 credits

The course is an intensive exploration of the basic principles of dramatic writing that will include the practice and theory of storytelling in a wide range of contexts, from the ancient Greeks to contemporary Hollywood, focusing on those elements common to all narratives. The focus will be on writing a short (8 to 19 minute) screenplay. Each screenplay will be developed under the close guidance of faculty, and will be workshopped in class. Students will be expected to submit numerous revisions and work through several drafts, until the screenplay is deemed ready to shoot.

Course #	Instructor
LAG-5260-A	A. Tanaka
LAG-5260-B	R. Leventhal

### LAG-5320-A

#### Preproduction and Development

Monday 6:00-9:00

Fall semester: 3 credits

Instructor: TBA

This course will address areas of preproduction including budgeting, scheduling, assembling a crew, creating storyboards, casting, rehearsing, understanding and completing necessary legal paperwork. Students will design and plan their shooting schedules, with the aim of creating a tight, efficient and smart approach that will maximize on-set time.

**LAG-5440-A****Production**

Monday 6:00-9:00

Spring semester: 3 credits

Instructor: TBA

This course presents a hands-on, practical approach to filmmaking as a transition from theory to decision making. Students will learn to look at their scripts, bearing the production in mind, to see if economies can be made that will not affect the story. Cinematography will be addressed and students will shoot their films. The role of the director as the leader of the cast and crew will be discussed, as well as set protocol and demeanor.

**LAG-5470-A****Editing as Storytelling**

Wednesday 6:00-9:00

Spring semester: 3 credits

Instructors: S. Korda, F. Portinari

How to use editing as a tool to tell stories is the focus of this course. Students will become comfortable with the interface of Apple Final Cut Pro and move on to more advanced FCP editing techniques. They will arrange and cut scenes to enhance narrative and the performances of the actors in their films, all with the goal of telling their story. Real-world professional techniques will be applied, and examples of these techniques will be shown in the form of weekly screenings of short films, commercials and music videos. The course will also cover Apple Soundtrack Pro, audio finishing and managing clips and media.

**LAG-5610-A****Project Class I**

Tuesday 6:00-9:00

Fall semester: 6 credits

Instructor: B. Giraldi

Students will have a firsthand opportunity to experience the creation and execution of a short film in the ever-changing world of media production. We will discuss and analyze international Academy Award-winning short films of various techniques. Each student will examine and experience the challenges of producing a small movie, to be completed in the final semester. Areas of focus will be: conceptual screenwriting, casting, location scouting, directing, photography, editing and finishing.

**LAG-5615-A****Project Class II**

Tuesday 6:00-9:00

Spring semester: 6 credits

Instructor: B. Giraldi

This is the second part of a two-semester course. Please see LAG-5610 for course description.

**LAG-5710-A****Lecture Series I**

Day/Time: TBA

Fall semester: no credit

Established professionals from the industry will share their experiences and offer diverse perspectives in short filmmaking. Lecturers will discuss myriad specialized topics, including new technologies and platforms; film festivals and distribution; and rights and clearances. In several sessions, filmmakers will screen their projects and share insight about their work and the field. Lecturers will include: Rajendra Roy, chief curator, Department of Film, Museum of Modern Art; David Nugent, director of programming, Newport International Film Festival and programming consultant, Hamptons International Film Festival; Frederick Kaufman, contributing editor, *Harper's*.

**LAG-5715-A****Lecture Series II**

Day/Time: TBA

Spring semester: no credit

This is the second part of a two-semester course. Please see LAG-5710 for course description.

**LAG-5850-A****Postproduction and Editing**

Wednesday, May 9 – June 27, 2012

Hours: 4:00-9:00

Summer semester: 3 credits

Instructor: TBA

Using Apple Final Cut Pro, students will arrange and cut scenes to enhance the narrative, tension and continuity of their films. Materials needed to support the narrative such as stills and documents, film and video archives, background and additional sequences will be researched and collected. Music, sound effects and dubs will be added to film soundtracks for quality control, realism and clarity. Marketing, submission to film festivals and postproduction issues will also be addressed.

**LAG-5940-A****Project Class: Thesis**

Tuesday, May 8 – June 26, 2012

Hours: 4:00-9:00

Summer semester: 3 credits

Instructor: B. Giraldi

This course will culminate in final thesis projects that will be screened during a film festival at the SVA Theatre.

## 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	Visual to Verbal: Film, Art, Writing
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.

## Photography, Video and Related Media First-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
PHG-5030	Master Critique I	fall
PHG-5050	Historical Perspectives	fall
PHG-5070	Criticism and Theory	fall
PHG-5130	Studio: Digital Imaging I*	fall

\* Note: Students working in video should register for PHG-5130-C, Studio: Digital Imaging I—Moving Image. Video specialists must register for PHG-5610, Studio: Video Projects.

PHG-5035	Master Critique II	spring
PHG-5090	Contemporary Issues*	spring
PHG-5135	Studio: Digital Imaging II*	spring

\* Note: Students working in video should register for PHG-5135-C, Studio: Digital Imaging II—Moving Image, and PHG-5090-B, Contemporary Issues: Video Culture.

## Photography, Video and Related Media Second-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
PHG-6030	Master Critique III	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring

## GSAL Photography, Video and Related Media Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
AHD-3002-C*	The Social History of Photography	fall
PHG-5010	GSAL Master Critique I	fall
PHG-5130	Studio: Digital Imaging I	fall
AHD-3003-C*	The Aesthetic History of Photography	spring
PHG-5015	GSAL Master Critique II	spring
PHG-5135	Studio: Digital Imaging II	spring

\* Note: Course offered through the Undergraduate Division. Please refer to the art history course listing for course information.

# MFA Photography General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

## PHG-5010-A GSAL Master Critique I

Tuesday 10:00-12:50  
Fall semester: 3 credits  
Instructor: C. Traub

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-5015-A GSAL Master Critique II

Tuesday 10:00-12:50  
Spring semester: 3 credits  
Instructor: C. Traub

This is the second part of a two-semester course. Please see PHG-5010 for course description.

## PHG-5030 Master Critique I

Fall semester: 3 credits  
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	Instructor
PHG-5030-A	Tu	10:00-12:50	C. Schorr
PHG-5030-B	W	3:00-5:50	P. Umbrico
PHG-5030-C	W	3:00-5:50	R. West
PHG-5030-D	W	3:00-5:50	P. Chang

## PHG-5035 Master Critique II

Spring semester: 3 credits  
This is the second part of a two-semester course. Please see PHG-5030 for course description.

Course #	Day	Time	Instructor
PHG-5035-A	M	6:00-8:50	G. Powell
PHG-5035-B	Tu	6:00-8:50	TBA
PHG-5035-C	F	10:00-12:50	L. Deschenes
PHG-5035-D	F	2:00-4:50	S. Attie

## 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 and reactions to this attack in the 1990s. How have photography curators responded to critics, new scholarship, the escalating art market, and the shift in museum management toward marketing and entertainment? The search for answers includes the examination of 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.

## PHG-5050-B Historical Perspectives: Past Tense, Present Tense

Wednesday 6:00-8:50  
Fall semester: 3 credits  
Instructor: L. Rexer

An exploration of photography's shifting relationship with several key topics that have played a central role in the history of the medium is the focus of this course. These topics will provide a lens with which we can explore our continued, and often complicated, engagement with the past. Issues to be addressed will include: photographic abstraction, the role of creative communities (e.g., Black Mountain College), the road as subject and metaphor, Africa as photographic subject and creator, the archive and modern consciousness and the artist as curator. In addition to readings and discussions, distinguished guests will help us to consider subjects from their professional perspectives.

## PHG-5050-C Historical Perspectives: Issues in the Moving Image—A History of Hybrids

Thursday 3:00-5:50  
Spring 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. 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-5050-D Historical Perspectives: The Lens and Visual Arts, 1950s to the 1980s

Thursday 6:00-8:50  
Fall semester: 3 credits  
Instructor: S. Stillman

This course will map a history of contemporary art via the medium of photography. Since 1960, photography and photo-based media—including video and film—have been central to the practice and theory of art. We will track the various ways that photographic images have been incorporated into contemporary art, as well as examine the discourse around photographic reproduction that has been integral to postmodernism and poststructuralist theory. Artists to be discussed include: Nam June Paik, Robert Rauschenberg, Yves Klein, Andy Warhol, Ed Ruscha, Sherrie Levine, Mel Bochner, Robert Smithson, Vito Acconci, Martha Rosler, Hans Haacke, Jeff Wall, Cindy Sherman, Richard Prince, Barbara Kruger, Mary Kelly, Annette Messager, Christian Boltanski, Sophie Calle, Adrian Piper, Robert Mapplethorpe, Nan Goldin, Bernd and Hilla Becher. Each session will consist of a lecture and discussion about critical readings that illuminate the work of a specific group of artists. Presentations on topics related to the subject of the course are required.

## PHG-5050-E Historical Perspectives: History of the Book

Tuesday 6:00-8:50  
Spring semester: 3 credits  
Instructor: D. Ross

The photobook has played a central, if neglected, role in the history of photography. Artists have known that their use of photographs to tell a story implied the need for some narrative device, and the photobook has long served that role. From early artist books and lavish 19th-century albums to mass-produced trade editions and self-published books, photobooks allow images and photographs to be experienced widely and intimately—shaping the medium, and influencing fellow photographers and artists, in profound ways. We are now in the midst of a series of radical changes to the idea of the book as "dead-tree" publishing is being transformed by the online revolution. Through attention to specific books, publishers and online projects, this course will examine the history of the photobook from the earliest efforts to new innovative avenues of self-publishing, print-

on-demand and the advent of the photobook in a paperless society. In addition to lectures, guest presentations and discussions, the course will also include field trips to publishers, artists' studios and special collections.

#### **AHG-5302-A**

##### **History of Video Art I: 1965 to 1985**

Wednesday 12:00-2:50

Fall semester: 3 credits

Instructor: D. Ross

What is referred to as "video art" has become a ubiquitous feature of 21st-century art practice, yet it is an art form whose emergence is still a relatively fresh aspect of contemporary art history. This course will explore the origins of video art, examining its sources in film, photography and performance art. Through screenings of key works; discussion with artists, critics and curators, and in directed readings, students will be exposed to important works and individuals associated with the first two decades of video. Special attention will be paid to an understanding of the cultural and social context that supported the emergence of video art. We will focus upon the evolution of video art from both a technological perspective as well as the development of a video's critical and institutional framework. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Stan, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, TVTV, Videofreex, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

#### **AHG-5303-A**

##### **History of Video Art: 1985 to Present**

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: D. Ross

As video art became more widely accepted and the tools became increasingly affordable and available, the medium quickly emerged as a primary site for the global dialogue that characterizes contemporary art practice. Among the topics to be addressed in this screening, lecture and discussion course will be the emergence of Asian, Latin American and European Video Art, the continued development of sculptural video installation work, the emergence of the market for video art. The blurring of the lines among video art digital art forms, digital cinema and art made for the Internet will also be addressed. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Stan, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, TVTV, Videofreex, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

#### **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. This mix also provides location of emerging discourses in cultural studies, and issues of imaging and representation. Understanding the issues as an interrelated history of ideas will be emphasized.

#### **PHG-5070-B/C**

##### **Criticism and Theory: Critical Reading**

Tuesday 3:00-5:50

Fall semester: 3 credits

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 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHG-5070-B	Tu	3:00-5:50	J. Avigkos
PHG-5070-C	W	10:00-12:50	N. Davenport

#### **PHG-5070-D**

##### **Criticism and Theory: Technology of Ideas**

Tuesday 10:00-12:50

Fall semester: 3 credits

Instructor: M. Stafford

The history of technology is often presented as a progressive scheme inside a 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 ideas 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 ways 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-E**

##### **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 themes, issues and artists from global and comparative perspectives. 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. Readings will be discussed for context, and to broaden personal orientations and strategies. Students will help select topics and direct reading sessions, and will produce a paper (print, hypertext, or image essay) that explores a theme relevant to their own interests and uses strategies different from their previous orientation to image production.

#### **PHG-5070-F**

##### **Criticism and Theory: Time, Image, Perception**

Thursday 2:00-4:50

Fall semester: 3 credits

Instructor: A. Sinha

The term "photographic" is not a category exclusive to photography; it is a condition that appears in several genres and practices that involve imagery. It embraces film, painting and video, as well as photography and new forms of digital media. Above all, it is connected to a visual field where actions include cutting, framing, stopping and expanding movement. This course will examine contemporary and historic works along with theoretical writings that address the aesthetic, social and psychological aspects of the "photographic," both still and moving.

#### **PHG-5090-A**

##### **Contemporary Issues: The Lens and Visual Arts 1980s to Present**

Wednesday 10:00-12:50

Spring 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 1980 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

Thursday 10:00-12:50

Spring semester: 3 credits

Instructor: S. Farkhondeh

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: Right Here, Right Now

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: L. Rexer

This course offers a forum to research, debate and unravel some of the pressing issues that affect contemporary photographers. Each week, we will concentrate on a question or a theme that is crucial to contemporary practitioners. Subjects include: does size matter?; contemporary print aesthetics; the return of black-and-white; the new color: where has editorial gone?; the power of the edit; roles of nostalgia in a digital era. Through lectures and readings, we will connect contemporary photography with historical precedents, and through discussions explore these connections to each student’s photographic practice.

#### PHG-5090-D/E

##### Contemporary Issues: Moving Image Colloquia

Friday 11:00-1:50

One semester: 3 credits

Instructor: M. Leftheris

This course will consist of professional presentations and workshops in topics that relate to the theory, development, production, postproduction and distribution of video. Visiting professionals will be an integral component of the colloquia.

Course #	Semester
PHG-5090-D	fall
PHG-5090-E	spring

#### PHG-5090-F

##### Contemporary Issues: The Future of Documentary

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: B. Palmer

Journalism, photography and the documentary image have been transformed, as disciplines and as industries, by the technological revolution in the capture, combination and dissemination of image, sound and text. Twentieth-century labels and identities—“artist,” “journalist,” “documentarian,” “expert”—have been shredded, as have the institutions we once relied upon to help shape our culture. Through lectures, guest presentations, readings and hands-on projects, students will examine various forms of nonfiction visual storytelling, both moving and still. We will also attempt to identify the fundamentals of ethical and persuasive real-world storytelling practice in a range of traditional disciplines—documentary and journalism, fine art, anthropology, science, law—and then devise alternative models using 21st-century technology.

#### PHG-5090-G

##### Contemporary Issues: The Concept of Style

Thursday 10:00-12:50

Fall semester: 3 credits

Instructor: P. Bui

Can the content of a work of art be articulated in different styles? Why style rather than non-style? How does style apply to the immediate culture of pluralism? This course will examine works that range from deep social/political concerns to the most personal and poetic meditation of imagery through the study of artists who include Shirin Neshat, Shoja Azari, George Gittoes, Jonas Mekas, Alfredo Jaar, Susan Meiselas and Robert Bergman. In addition, artists, critics and curators will be invited to discuss the wider functions of art.

#### PHG-5130-A/B

##### Studio: Digital Imaging I

Fall semester: 3 credits

The theory and practice of digital imaging will be explored in this course. The use of digital cameras; flatbed and film scanners; enhancement of images for various output options; tonal and color correction, color management, restoration and retouching techniques will be addressed, with a focus on creative masking and compositing techniques to create images from multiple image sources. 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 will also be included.

Course #	Day	Time	Instructor
PHG-5130-A	M	10:00-12:50	S. Lambert
PHG-5130-B	M	3:00-5:50	TBA

#### PHG-5130-C

##### Studio: Digital Imaging I—Moving Image

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: S. Jablonsky

This course will explore the theory and practice of digital production and post-production for the moving image. It will concentrate on specific applications including Apple Final Cut Pro, Adobe After Effects, DVD Studio and Adobe Flash, as well as on traditional and web-based distribution strategies.

#### PHG-5135-A/B

##### Studio: Digital Imaging II

Monday 10:00-12:50

Spring semester: 3 credits

Instructor: TBA

This is the second part of a two-semester course. Please see PHG-5130-A/B for course description. *Note: Midyear entry with instructor’s permission.*

Course #	Day	Time	Instructor
PHG-5135-A	M	10:00-12:50	A. Bell
PHG-5135-B	M	3:00-5:50	TBA

#### PHG-5135-C

##### Studio: Digital Imaging II—Moving Image

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: S. Jablonsky

This is the second part of a two-semester course. Please see PHG-5130-C for course description. *Note: Midyear entry with instructor’s permission.*

#### PHG-5411-A

##### Studio: Introduction to Video

Friday 3:00-5:50

Spring 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.

**PHG-5411-B****Studio: The Laws of Light and How to Break Them**

Wednesday 10:00-12:50

Fall semester: 3 credits

Instructor: C. Callis

This course is an opportunity to learn the laws of light and to gain an appreciation of how important an understanding of light is to a photographer's process. We begin with an exploration of the physics of light in order to explain its behavior. Sessions and assignments will teach students to approach every lighting experience with confidence. The purpose is to master these concepts and to ensure effective application of this knowledge. The ability to problem solve is a crucial element when faced with challenging lighting situations. Without this understanding it is very difficult to move beyond obvious limitations. The ultimate goal is to be able to apply these concepts and then to see all the possibilities.

**PHG-5411-C****Studio: Solving the Mysteries of Light**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: C. Callis

The goal of this course is for each student to develop a unique style. This will be achieved through discussions on photographs that students bring to class, along with an evaluation of how the lighting was achieved. Each session will include a lighting demonstration, based on student concerns. Students will also bring in photographs for which they want to emulate the lighting, along with sketches showing their best assessment of how the lighting was achieved. Through class discussion, new sketches will be developed. Assignments are based on the photographs brought to class and the revised lighting sketches that evolve. Each student will submit a notebook at the end of the semester.

**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 is the focus of this seminar. Readings, discussion and critique are involved in deciphering the influence of sexuality in image-making. Prerequisite: One criticism and theory course.

**PHG-5610-A****Studio: Video Projects**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Patierno

This course will delve into video production to prepare students for advanced video and multimedia courses. We will examine the foundations of video-making and explore working in a time-based medium. Editing, lighting and sequencing will be focal points.

**PHG-6030****Master Critique III**

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	Tu	3:00-5:50	G. Weinbren
PHG-6030-C	Th	10:00-12:50	E. Carucci

**PHG-6040-A****Contemporary Issues: Photography and Film—A Practical Relationship**

Monday 3:00-5:50

Fall semester: 3 credits

Instructors: C. Traub, G. Weinbren

The integral and increasingly fluid relationship between the photograph and the moving image in contemporary arts practice will be explored in this course. Special attention will be paid to the critical and historical discourses that have shaped cinematic and photographic practice and tradition. One stream of discussion will focus around the differences and similarities between pertinent construction and production issues in duration and non-duration based media, e.g., image composition, the significance of editing and the treatment of time. The relevancy of these issues to each student's work and artistic practice will also be addressed.

**PHG-6050****Thesis Forms I**

Fall semester: 3 credits

This course is required as a preparation for the second-year thesis. Students will finalize the central ideas for their thesis projects, 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 through them to find appropriate answers for their own projects.

Course #	Day	Time	Instructor
PHG-6050-A	M	6:00-8:50	M. Heiferman
PHG-6050-B	Tu	6:00-8:50	E. Bowes
PHG-6050-C	Th	3:00-5:50	M. Stafford

**PHG-6070****Thesis Forms II**

Day/Time: TBA

Spring semester: 3 credits

A continuation of PHG-6050, Thesis Forms I, this course will provide instruction and critique, enabling students to complete their written thesis proposal and accompanying work.

Course #	Instructor
PHG-6070-A	M. Heiferman
PHG-6070-B	TBA
PHG-6070-C	M. Stafford

**PHG-6200****Thesis Project**

Spring semester: 9 credits

The 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	6:00-8:50	G. Weinbren
PHG-6200-C	F	10:00-12:50	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.

Course #	Semester
PHG-6211-A	fall
PHG-6211-B	spring

**PHG-6421****Studio: Digital Design and Visual Effects**

Wednesday 6:00-8:50

One semester: 3 credits

Instructor: R. Bowen

As 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 such as type design, architecture, photo design, high-resolution retouching, matte-painting, stereo imaging, anamorphosis, panoramic-panoptic viewing, package design and 3D computer graphics. Prerequisite: PHG-5135, Studio: Digital Imaging II, or equivalent.

<i>Course #</i>	<i>Semester</i>
PHG-6421-A	fall
PHG-6421-B	spring

**PHG-6421-C****Studio: Advanced Photoshop Projects**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

This advanced project-based Adobe Photoshop course is designed for students who want practical professional training or wish to improve their Photoshop skills. Specialized techniques will be explored through a series of intensive projects, and will include high-end retouching and photo restoration, compositing, vector graphics and advance workflow techniques. The goal of the course is to enhance and refine each student's Photoshop skills for wide range of applications both inside the studio and in the workplace. Prerequisite: PHG-5135, or instructor's permission. Prerequisite: PHG-5135, Studio: Digital Imaging II, or equivalent.

**PHG-6422-A****Studio: Video Editing**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Collins

Video editing is the arrangement of disparate pieces of image and sound within a sequence. This course will demystify the editing experience, allowing the process to become one in which students have the freedom to make confident decisions that are motivated by aesthetic and style choices. Excerpts from a variety of films and videos will be screened to provide a fundamental understanding of editing styles, aesthetics and techniques. Practical assignments will assist in the development of a personal style and approach to editing. Topics will cover theories of montage, time management (on screen and within the process itself), sound design and the use of music and graphics, match frame edits, jump cuts and an overall sense of structure.

**PHG-6422-B****Studio: Book Design for Photographers**

Wednesday 10:00-12:50

Spring semester: 3 credits

Instructor: K. Bauer

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 covers 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.

**MFA COMPUTER ART COURSE ELECTIVES**

The following courses may be taken with the proper prerequisites and permission from both department chairs, space permitting. 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-5111	Programming for Artists I
HSG-5146	Web Programming I
HSG-5202	Multimedia Programming I
HSG-5564	Max/MSP/Jitter I
HSG-6046	Web Programming II
HSG-6111	Programming for Artists II
HSG-6202	Multimedia Programming II
HSG-6564	Max/MSP/Jitter II
HSG-6567	Max/MSP/Jitter III
SCG-5424	3D for Fine Artists
SCG-5462	Sound Workshop I
SCG-5537	Multimedia Studio I
SCG-5538	Multimedia Studio II
SCG-5544	Stereoscopic 3D
SCG-5586	Physical Computing I
SCG-5727	Digital Montage
SCG-6372	Interface Design
SCG-6386	Physical Computing II
SCG-6387	Physical Computing III
SCG-6462	Sound Workshop II
SCG-6487	Advanced Interface Design
SDG-5441	Contemporary Voices
SDG-5452	The History of New Media in Contemporary Art
SDG-5463	Animation Culture
SDG-5521	Virtual Reality Seminar
SDG-5522	New Media Theory
SDG-5531	Video Art and Beyond
SDG-5534	Theory, Criticism and History of Time-Based Media
SDG-5541	Ecstasy and Apocalypse
SDG-5551	Art & Technology and the New York Avant-Garde
SDG-5561	Social Change in the New Media Age

**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	Visual to Verbal: Film, Art, Writing
ESG-0233	Thesis Writing

## SUMMER RESIDENCY

### **CVD-4993-A**

#### **Still and Moving Imaging: New Technologies**

July 6 – August 3

Summer semester: 4 credits; \$4,000

A new discipline is developing in the lens and screen arts, and the creative image-maker can no longer work solely in the traditional divisions of photography and video. High-definition, video-capable DSLR cameras have transformed the conventional image and enabled us to create professional-quality films. While still and moving imagery may be produced with the same set of tools, each requires very different approaches and practices. The still photography practitioner must understand the language of the moving image, and vice versa.

This four-week engagement, led by senior faculty members of the MFA Photography, Video and Related Media Department at SVA, will immerse participants in the practice of these new technologies. The residency will provide a highly charged atmosphere in which talents participate in productive dialogue and collaborations. Initial sessions will alternate practical studio lab and on-location production using hardware such as the Canon 5D Mark II. Postproduction editing with Apple Final Cut Pro and file management will follow, and we will examine current modes of exhibition and distribution.

Practical workshops will be augmented by seminars exploring the history, theory and conceptual issues that characterize the divergences in the production practices of the still and moving image. Critiques of works-in-progress as well as screenings of films and visits to studios, galleries and museums will complement the course work. The goal of the program is for residents to develop their own projects and realize a personal vision in this lens-arts hybrid.

Faculty and distinguished guest lecturers and critics will include Charles Traub, Michelle Leftheris, Grahame Weinbren, Alan Berliner, Jennifer Blessing, Chris Callis, Anthony Forma, Roger Phenix, Bob Richman and Shelly Silver.

Participants have 24-hour access to shooting studios and video labs. Workshops, equipment, facilities, critiques, screenings, history/theory seminars, field trips and consultancies are all included.

Prerequisite: A minimum of two years of college.

*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.*

For further information please contact Keren Moscovitch, coordinator, Summer Residency Programs, Division of Continuing Education, at 212.592.2188; fax: 212.592.2060; e-mail: kmoscovitch@sva.edu.

# Department of Social Documentary Film

## Degree Requirements

Meet all academic and administrative requirements  
Complete a minimum of 60 credits  
Maintain a minimum grade point average of 3.0 (B)  
Complete a thesis project and paper approved by the Thesis Committee

The recommended course load is 15 credits per semester.

## MFA Social Documentary Film First-Year Requirements

Course #	Title	Semester
DFG-5010	Cinematography and Sound I	fall
DFG-5015	Cinematography and Sound II	spring
DFG-5040	Directing I	fall
DFG-5045	Directing II	spring
DFG-5070	Editing I	fall
DFG-5075	Editing II	spring
DFG-5140	Producing I	fall
DFG-5145	Producing II	spring
DFG-5240	Visionary Journalism: Introduction	fall
DFG-5250	Visionary Journalism: Script, Text and Treatment I	spring
DFG-5520	Process and Style I	fall
DFG-5525	Process and Style II	spring
DFG-5700	Thesis: The Pitch	spring

## MFA Social Documentary Film Second-Year Requirements

Course #	Title	Semester
DFG-5520	Process and Style I	fall
DFG-5525	Process and Style II	spring
DFG-6255	Visionary Journalism: Script, Text and Treatment II	fall
DFG-6520	Thesis: Directing	fall
DFG-6530	Thesis: Directing Lab	spring
DFG-6570	Thesis: Editing	fall
DFG-6580	Thesis: Editing Lab	spring
DFG-6610	Thesis: Producing	fall
DFG-6900	Thesis: Review and Presentation	spring

## MFA Social Documentary Film General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (<http://my.sva.edu>).

### DFG-5010-A Cinematography and Sound I

Thursday 1:30-4:20

Fall semester: 3 credits

Instructors: A. Baumann, T. Hurwitz, M. Mandler, J.T. Takagi

Success in the film industry requires fluency in the standard terminology of cinematic language and an immersion in the world of production techniques. Beginning with the uses of image and sound as the rudimentary tools of storytelling, this course will focus on gaining a comprehensive grasp of the technical demands of filmmaking. Through class and laboratory sessions, a range of equipment—cameras, tripods, lighting instruments, audio recording, microphones—will be explored. Students will also learn how to use camera angles, sound and lighting to convey meaning and further their stories. Students will profit from an alternating heterogeneous blend of several faculty members, whose aesthetics and vantage points represents a broad spectrum. *Note: Lab sessions will be held outside of class hours, three times per week. These sessions are required of all students until technical proficiency is attained.*

### DFG-5015-A Cinematography and Sound II

Thursday 1:30-4:20

Spring semester: 3 credits

Instructors: P. Chelkowsky, M. Mandler, B. Richman, J. Risius, J. Speciale, J.T. Takagi

This is the second part of a two-semester course and will serve as a further immersion in production techniques. Please see DFG-5010 for course description.

### DFG-5040 Directing I

Fall semester: 3 credits

Instructor: M. Negroponte

The potency of any documentary is invariably linked to the perspicacity of the director, whose acuity of mind and eye must be able to translate intellectual content into an aesthetic experience. This course will address topics that include how to most effectively tell a story, how to conduct meaningful and informative interviews, and how to navigate the relationship between subject and filmmaker. With an emphasis on originality as it applies to the documentary, students will explore new mediums and a variety of directing styles, tones and techniques. Included will be an extensive study of documentary film history and theory, which will examine a wide range of texts and films from the early 20th century to the present.

Course #	Day	Time
DFG-5040-A	M	2:00-4:50
DFG-5040-B	W	6:00-8:50

### DFG-5045 Directing II

Spring semester: 3 credits

Instructor: M. Negroponte

This is the second part of a two-semester course. Please see DFG-5040 for course description.

Course #	Day	Time
DFG-5045-A	M	2:00-4:50
DFG-5045-B	W	6:00-8:50

**DFG-5070****Editing I**

Fall semester: 3 credits

Instructor: A. Collins

Limited to 12 students per section

If viewing a film is understood to be an interpretive process, then the orchestration of image and sound, and the rate at which information is disseminated, is critical to the endeavor. It is often the editor who transforms this process from observation to an engrossing experience. This course will examine the critical role that editing plays in non-fiction programs, and look at how the editing room is often the arena where the structure and narrative arch are created. Classic documentaries will be screened to provide students with a fundamental understanding of editing styles, aesthetics and techniques. Laboratory sessions will demonstrate editing techniques with industry-standard technology. Topics will cover a wide range of subjects—from continuity of motion to montage, jump-cut, music usage and program structure. Finally, this course will explore voice-over narration, sound design, music and other postproduction techniques to further the story and deepen the experience. *Note: Lab sessions will be held outside of class hours, three times per week. These sessions are required of all students until technical proficiency is attained.*

Course #	Day	Time
DFG-5070-A	Tu	9:30-12:20
DFG-5070-B	Th	9:30-12:20

**DFG-5075****Editing II**

Spring semester: 3 credits

Instructor: A. Collins

Limited to 12 students per section

This is the second part of a two-semester course. Please see DFG-5070 for course description.

Course #	Day	Time
DFG-5075-A	Tu	9:30-12:20
DFG-5075-B	Th	9:30-12:20

**DFG-5140-A****Producing I**

Tuesday 7:00-9:50

Fall semester: 3 credits

Instructors: J. Bennett, B. Ruiz

Multifunctional and multidimensional in approach, the role of a producer is to initiate, coordinate, supervise and control all matters in the realization of a film project, such as fundraising and hiring key personnel. This course will cover key aspects of documentary production from pitch and budget preparation to production set-up, crew management and postproduction workflow. Students will learn how to analyze a project and apply this analysis in cost and project management, from preproduction rights to editing and film distribution.

**DFG-5145-A****Producing II**

Monday 7:00-9:50

Spring semester: 3 credits

Instructors: R. Hutt, M. Kantor

This is the second part of a two-semester course. Please see DFG-5140 for course description. Elaborating upon topics introduced in DFG-5140, Producing I, students will work in groups to create fundraising films for preselected New York City nonprofit organizations. This semester-long project will provide group and client-based work experience.

**DFG-5240-A****Visionary Journalism: Introduction**

Friday 1:00-3:50

Fall semester: 3 credits

Instructor: M. Epstein

The field of social documentary is as much about journalism as it is about filmmaking; therefore, it is paramount that the journalistic process be comprehensively examined. From finding and researching a story to writing a treatment and a shooting script, learning and adhering to established journalistic ethics is of primary importance. This course will engender a full understanding of the ethical standards inherent in print and broadcast journalism, and non-fiction writing as they relate to social documentary. Working within these strictures, we will approach how to successfully tell a story—from origin of concept to finished project.

**DFG-5250-A****Visionary Journalism: Script, Text and Treatment I**

Tuesday 2:00-4:50

Spring semester: 3 credits

Instructor: M. Fink

Building upon the journalistic industry standards examined in DFG-5240, Visionary Journalism: Introduction, this course brings students into the practical experience of creating a written body of work in preparation for the thesis film. Topics will include the creation of a project proposal, a written proposal for funding or professional interest in the film, and a project treatment that outlines the work.

**DFG-5520-A****Process and Style I**

Thursday 6:30-9:20

Fall semester: no credit

Instructor: M. Chermayeff

Independent voices from the field will share their professional experiences and offer diverse perspectives in documentary film. Lecturers will discuss a range of specialized topics, including new technologies and new platforms; film festivals and distribution; the relationship between subject and filmmaker; the pitch; international production; rights and clearances; archival research; job opportunities and career advancement. Many sessions will highlight documentary filmmakers who will screen their projects and share details and anecdotes about the field.

*Note: Topics vary each semester.*

**DFG-5525-A****Process and Style II**

Thursday 6:30-9:20

Spring semester: no credit

Instructor: M. Chermayeff

This course is continuation of DFG-5520, Process and Style I. Please see DFG-5520 for course description.

**DFG-5700-A****Thesis: The Pitch**

Friday 9:00-11:50

Spring semester: no credit

Instructor: M. Chermayeff

Getting an idea off the ground and maintaining the momentum is often one of the most difficult facets of a production, even for talented filmmakers. Yet without the proverbial green light, the most prescient ideas atrophy by the wayside. Course sessions are designed to address one of the most important skills in the filmmaking process—the pitch. Using their own project ideas, students will articulate their vision clearly and concisely and deliver this vision to a panel of film industry professionals. Students will answer questions and address comments posed by the panel. The course objectives are to build confidence in the presentation of ideas, master a professional pitch and arrive at the final thesis production topic.

**DFG-6255-A****Visionary Journalism: Script, Text and Treatment II**

Monday 2:00-4:50

Fall semester: 3 credits

Instructor: M. De Leo

Students will work closely with faculty and in groups to complete a documentary film or a series of films with a strong journalistic focus.

**DFG-6520****Thesis: Directing**

Fall semester: 3 credits

Instructor: D. Dickson

Limited to 12 students per section

This course will guide students through the process of bringing their thesis ideas and script to fruition. Of central focus will be the aesthetic and overall style considerations for thesis films. Emphasis will also be placed on the student-director's communication with the producer, cinematographer, sound recordist and other personnel who will assist on the project and help to make each student's thesis vision a reality.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
DFG-6520-A	Tu	6:00-8:50
DFG-6520-B	W	6:00-8:50

**DFG-6530****Thesis: Directing Lab**

Spring semester: 6 credits

Instructor: D. Dickson

Limited to 12 students per section

Bolstered by critiques of professional film directors and fellow classmates, students will gain additional insights and the technical resources to develop their thesis films. Directors' cuts of thesis films will be screened and analyzed, and students will have the opportunity to incorporate valuable suggestions into their final work.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
DFG-6530-A	Tu	6:00-8:50
DFG-6530-B	W	6:00-8:50

**DFG-6570****Thesis: Editing**

Fall semester: 3 credits

Instructor: D. Shepherd

Limited to 12 students per section

On average, there are 10 hours of footage shot for every minute of a final film.

This course will address the challenge of managing the sheer bulk of media that will have been amassed for the thesis film. While shooting may continue throughout much of this period, students will be required to block out the basic sequence from what has already been filmed, and hew the narrative together into a film trailer and eventually into a rough cut. The goal is to bring projects into readiness for fine-tuning and completion in the spring semester.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
DFG-6570-A	Tu	6:00-8:50
DFG-6570-B	W	6:00-8:50

**DFG-6580****Thesis: Editing Lab**

Spring semester: 6 credits

Instructor: D. Shepherd

Limited to 12 students per section

This course will encompass all of the finishing touches for thesis film projects, including opening titles, closing credits, sound editing and film scoring. The lab will be supervised by a professional editor, under whose guidance students will strengthen their editorial acumen while completing their thesis films.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
DFG-6580-A	Tu	6:00-8:50
DFG-6580-B	W	6:00-8:50

**DFG-6610-A****Thesis: Producing**

Monday 6:00-8:50

Fall semester: 6 credits

Instructor: T. Powers

In this course, students will focus on film marketing, distribution and completing the final production book requirement for the thesis review panel. This production book will include a final thesis film treatment, all releases and music clearances, an actualized budget and other supporting documentation.

**DFG-6900-A****Thesis: Review and Presentation**

Friday 12:00-2:50

Spring semester: 3 credits

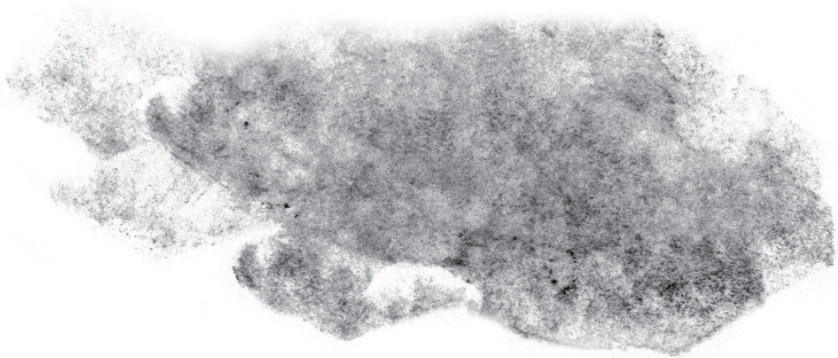
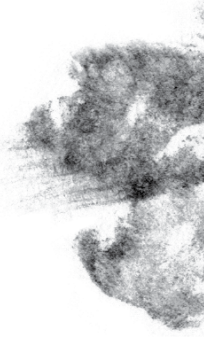
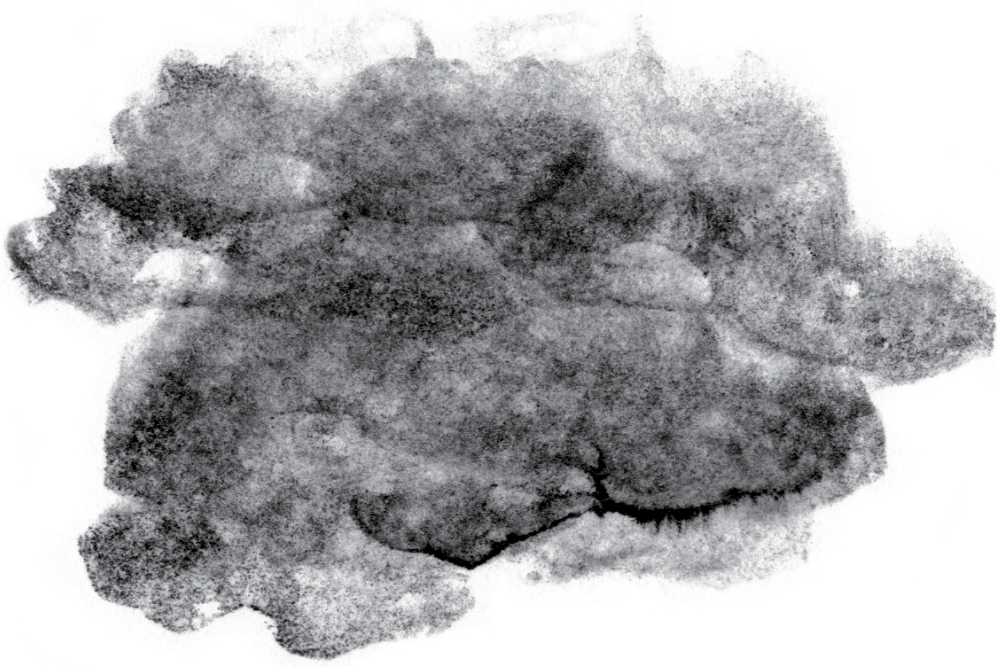
Instructor: M. Chermayeff

During the final semester, students will present their thesis projects to a team of faculty advisors for review, advice and critique, and will introduce their documentaries to the film community at large. Students will research, target and submit their thesis to a required number of film festivals, both domestic and abroad.

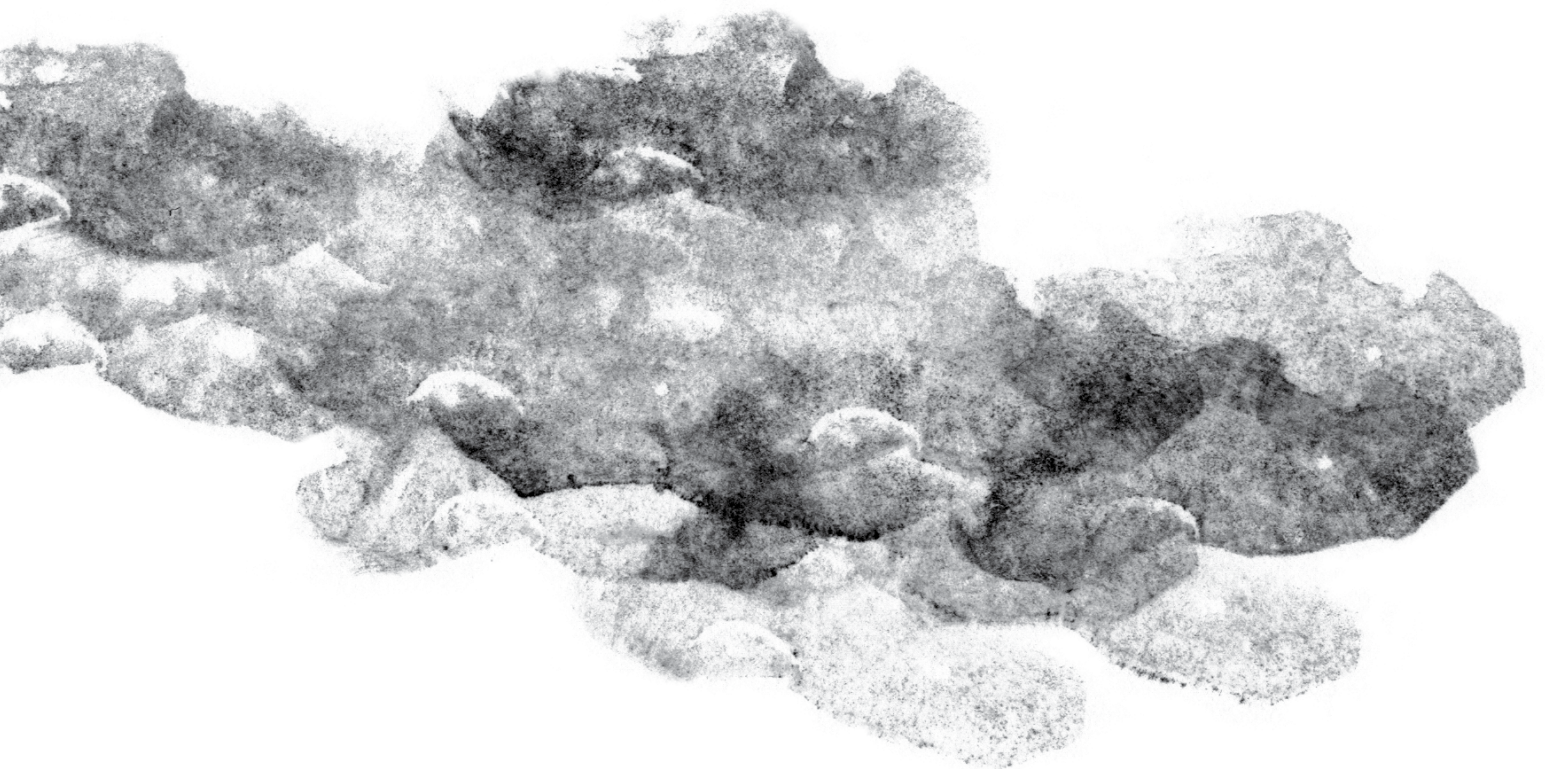
## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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	Visual to Verbal: Film, Art, Writing
ESG-0233	Thesis Writing







***Forms***

# Summer 2011 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 2011 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 2011

Course #	Title	Credits	Instructor

## SUMMER 2011

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

\_\_\_\_\_  
Course #

Please permit him/her to enroll in my course for the summer 2011 semester.

\_\_\_\_\_  
Instructor signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Student Accounts stamp

\_\_\_\_\_  
Advisor signature

\_\_\_\_\_  
Effective date

**Student Accounts stamp and advisor signature are required.**

# Fall 2011 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						

# Spring 2012 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 #

## FALL 2011

Course #	Title	Credits	Instructor

## SPRING 2012

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 to the Office of Student Accounts.

Student name

Course #

Please permit him/her to enroll in my course for the fall 2011 semester / spring 2012 semester.

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.**

# Spring 2012 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 2012 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 #

## SPRING 2012

Course #	Title	Credits	Instructor

## SUMMER 2012

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 to the Office of Student Accounts.

Student name

Course #

Please permit him/her to enroll in my course for the spring 2012 semester / summer 2012 semester.

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.**

