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UNDERGRADUATE



GRADUATE

REGISTRATION  
BOOK



SCHOOL



VISUAL  
ARTS

The School of Visual Arts has been authorized by the New York State Board of Regents ([www.highered.nysed.gov](http://www.highered.nysed.gov)) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Film and Video; Fine Arts; Illustration; Interior Design; Photography; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of the program in Critical Theory and the Arts; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Criticism and Writing; Art Practice; 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; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of the programs in Art Therapy; Branding; Digital Photography; Fashion Photography; Live Action Short Film. Data required by the U.S. Department of Education on "Gainful Employment" for each of the above programs may be found on each individual program page at [sva.edu](http://sva.edu).

The School of Visual Arts is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools ([msche.org](http://msche.org)), 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 ([nasad.arts-accredit.org](http://nasad.arts-accredit.org)).

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation ([accredit-id.org](http://accredit-id.org)), 146 Monroe Center NW, Suite 1318, Grand Rapids, MI 49503-2822.

The Master of Professional Studies in Art Therapy degree 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 March 2013 – August 2014

## MARCH 2013

- Friday, March 1 Optimal financial aid date for returning students to submit 2013-2014 FAFSA application
- Monday through Sunday, March 4 – 10 Spring break, no classes
- Friday, March 8 Staff holiday, College closed
- Monday through Friday, March 18 – April 5 Registration for all currently enrolled undergraduate and graduate students for 2013-2014 academic year (by appointment only)

## APRIL 2013

- Friday, April 5 OPT application and program extension request deadline for international students in their final semester of study
- Monday, April 15 Financial aid deadline for submitting all loan applications for fall/spring or spring only students
- Monday, April 29 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2012 semester
- Monday, April 29 Due date for all spring 2013 semester grades
- Tuesday, April 30 Check-out SVA residence halls for nongraduating students
- Tuesday, April 30 Summer 2013 semester begins

## MAY 2013

- Wednesday, May 1 Due date for summer 2013 foundation program tuition
- Thursday, May 9 Commencement, class of 2013
- Friday, May 10 Check-out SVA residence halls for graduating students
- Monday, May 27 Memorial Day, College closed

## JUNE 2013

- Monday, June 3 Summer 2013 continuing education program begins
- Sunday, June 30 Financial aid deadline for submitting 2012-2013 TAP and FAFSA application

## JULY 2013

- Wednesday through Sunday, July 3 – 7 No continuing education classes
- Thursday through Sunday, July 4 – 7 Independence Day holiday, College closed
- Monday, July 22 Summer 2013 foundation program ends

## AUGUST 2013

- Thursday, August 1 Due date for fall 2013 semester tuition
- Thursday and Friday, August 8 – 9 Course adjustment period fall 2013 and spring 2014 semesters (departmental advisors' offices)
- Wednesday, August 21 Summer session ends
- Saturday, August 24 Check-out SVA residence halls for summer 2013 semester students
- Sunday, August 25 Check-in SVA residence halls for new students
- Monday through Friday, August 26 – 30 Orientation for new students
- Saturday, August 31 Check-in SVA residence halls for returning students

## SEPTEMBER 2013

Monday, September 2	Labor Day, College closed
Tuesday, September 3	Undergraduate and graduate classes begin
Thursday through Tuesday, September 5 – 17	Course adjustment period fall 2013 and spring 2014 semesters (departmental advisors' offices)
Monday, September 16	Fall 2013 continuing education program begins
Tuesday, September 17	Last day to register for fall 2013 independent study courses
Saturday, September 21	SVA-sponsored student health insurance waiver deadline for fall 2013

## OCTOBER 2013

Tuesday, October 1	Administrative withdrawal for students without financial clearance for fall 2013 semester
Wednesday, October 2	SEVIS registration deadline for international students
Monday, October 14	Columbus Day, no continuing education classes
Tuesday, October 29	Last day to officially withdraw from fall 2013 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)

## NOVEMBER 2013

Monday through Wednesday, November 25 – 27	Course adjustment period (departmental advisors' offices)
Wednesday through Sunday, November 27 – December 1	No continuing education classes
Thursday through Sunday, November 28 – December 1	Thanksgiving recess, College closed
Saturday, November 30	Financial aid deadline for submitting all loan applications for students registered for fall 2013 semester only

## DECEMBER 2013

Sunday, December 1	Due date for spring 2014 semester tuition
Monday, December 2	Registration for spring 2014 and summer 2014 semesters (by appointment with departmental advisors)
Friday, December 6	OPT application and program extension request deadline for international students in their final semester of study
Monday, December 9	Monday undergraduate and graduate classes end
Tuesday, December 10	Tuesday undergraduate and graduate classes end
Wednesday, December 11	Wednesday undergraduate and graduate classes end
Monday, December 16	Last day to register for spring 2014 independent study courses
Tuesday, December 17	Last session of Thursday undergraduate and graduate classes
Wednesday, December 18	Undergraduate and graduate classes end; last session of Friday/Saturday classes. Last day Registrar's Office will accept grade changes for spring 2013 and summer 2013 semesters
Wednesday, December 18	Check-out SVA residence halls for nonreturning students
Wednesday, December 18	Due date for all fall 2013 semester grades
Thursday through Wednesday, December 19 – January 1	Staff holiday, College closed

## JANUARY 2014

Thursday, January 2	Late registration for spring 2014 and second-semester foundation summer 2014 program (by appointment with departmental advisors)
Thursday, January 2	Check-in SVA residence halls for new students
Thursday and Friday, January 2 – 3	Orientation for new students
Monday, January 6	Undergraduate and graduate classes begin
Wednesday through Tuesday, January 8 – 21	Course adjustment period (departmental advisors' offices)
Friday, January 10	Optimal financial aid deadline for submitting FAFSA forms for early decision for fall 2014
Monday, January 20	Martin Luther King, Jr. Day, College closed
Monday, January 27	Winter/spring 2014 continuing education program begins

## **FEBRUARY 2014**

- Saturday, February 1 Administrative withdrawal for students without financial clearance for spring 2014 semester
- Saturday, February 1 Optimal filing deadline for new students to submit FAFSA forms to central processor for 2014-2015 financial aid
- Sunday, February 2 SVA-sponsored student health insurance waiver deadline for spring 2014
- Wednesday, February 5 SEVIS registration deadline for international students
- Tuesday through Wednesday, February 18 – 26 Residence hall room selection for returning students
- Monday, February 24 Last day to officially withdraw from spring 2014 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)

## **MARCH 2014**

- Saturday, March 1 Optimal financial aid date for returning students to submit 2014-2015 FAFSA application
- Monday through Sunday, March 3 – 9 Spring break, no classes
- Friday, March 7 Staff holiday, College closed
- Monday through Friday, March 17 – 28 Registration for all currently enrolled undergraduate and graduate students for 2014-2015 academic year (by appointment only)

## **APRIL 2014**

- Friday, April 4 OPT application and program extension request deadline for international students in their final semester of study
- Monday, April 14 Financial aid deadline for submitting all loan applications for fall/spring or spring only students
- Monday and Tuesday, April 14 – 15 Passover, no continuing education classes
- Monday, April 28 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2013 semester
- Monday, April 28 Due date for all spring 2014 semester grades
- Tuesday, April 29 Check-out SVA residence halls for nongraduating students
- Tuesday, April 29 Summer 2014 semester begins

## **MAY 2014**

- Thursday, May 1 Due date for summer 2014 foundation program tuition
- Friday, May 9 Tentative date for commencement, class of 2014
- Saturday, May 10 Check-out SVA residence halls for graduating students
- Monday, May 26 Memorial Day, College closed

## **JUNE 2014**

- Monday, June 2 Summer 2014 continuing education program begins
- Monday, June 30 Financial aid deadline for submitting 2014-2015 TAP and FAFSA applications

## **JULY 2014**

- Thursday through Sunday, July 3 – 6 No continuing education classes
- Friday through Sunday, July 4 – 6 Independence Day holiday, College closed
- Monday, July 21 Summer 2014 foundation program ends

## **AUGUST 2014**

- Friday, August 1 Due date for fall 2014 semester tuition
- Saturday, August 16 Summer session ends
- Saturday, August 16 Check-out SVA residence halls for summer 2014 semester students



# 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.

As of January 3, 2012, the U.S. Department of Education’s FERPA regulations expand the circumstances under which your education records and personally identifiable information (PII) contained in such records — including your Social Security Number, grades, or other private information — may be accessed without your consent.

- First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities (“Federal and State Authorities”) may allow access to your records and PII without your consent to any third party designated by a Federal or State Authority to evaluate a federal- or state-supported education program. The evaluation may relate to any program that is “principally engaged in the provision of education,” such as early childhood education and job training, as well as any program that is administered by an education agency or institution.
- Second, Federal and State Authorities may allow access to your education records and PII without your consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and State Authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive your PII, but the Authorities need not maintain direct control over such entities.
- In addition, in connection with Statewide Longitudinal Data Systems, State Authorities may collect, compile, permanently retain, and share without your consent PII from your education records, and they may track your participation in education and other programs by linking such PII to other personal information about you that they obtain from other Federal or State data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

“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, SMD or VSD.

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

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 or VCD (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, HWD, 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 2013 fall semester will be by appointment with a 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 Monday, March 18 through Friday, April 5, according to the procedures outlined below.

### March 1 – March 22, 2013

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

### March 18 – April 5, 2013

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: Friday, March 1 through Friday, March 15.

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

*Note: Students with fewer than 90 credits by the close of the 2013 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 fewer 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>).

## ACADEMIC ADVISEMENT

General e-mail: acadadvis@sva.edu

## DEPARTMENTAL ADVISORS

### Advertising (1st year)

Sasha Agawal, Tel: 212.592.2122 Fax: 212.592.2545  
E-mail: sagawal@sva.edu

### Advertising (2nd year)

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

### Advertising (3rd year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2413  
E-mail: ypowelldavis@sva.edu

### Advertising (4th year)

Kristine Wilson, 212.592.2542 Fax: 212.592.2413  
E-mail: kmwilson@sva.edu

### Animation

Timothy D. Webster, Tel: 212.592.2694 Fax: 212.592.2688  
E-mail: twebster@sva.edu

### Cartooning (1st year)

Sasha Agawal, Tel: 212.592.2122 Fax: 212.592.2545  
E-mail: sagawal@sva.edu

### Cartooning (2nd year)

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

### Cartooning (3rd year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2413  
E-mail: ypowelldavis@sva.edu

### Cartooning (4th year)

Kristine Wilson, 212.592.2542 Fax: 212.592.2413  
E-mail: kmwilson@sva.edu

### Computer Art, Computer Animation and Visual Effects

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

### Design (1st year)

Sasha Agawal, Tel: 212.592.2122 Fax: 212.592.2545  
E-mail: sagawal@sva.edu

### Design (2nd year)

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

### Design (3rd year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2413  
E-mail: ypowelldavis@sva.edu

### Design (4th year)

Kristine Wilson, 212.592.2542 Fax: 212.592.2413  
E-mail: kmwilson@sva.edu

ACADEMIC ADVISEMENT  
General e-mail: acadadvis@sva.edu

## DEPARTMENTAL ADVISORS

### English as a Second Language (ESL) All Departments

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

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

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

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

Elvera L. Wilson, 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 (1st year)

Sasha Agawal, Tel: 212.592.2122 Fax: 212.592.2545  
E-mail: sagawal@sva.edu

### Illustration (2nd year)

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

### Illustration (3rd year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2413  
E-mail: ypowelldavis@sva.edu

### Illustration (4th year)

Kristine Wilson, Tel: 212.592.2542 Fax: 212.592.2413  
E-mail: kmwilson@sva.edu

### Interior Design

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

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

Deborah Yale, Tel: 212.592.2307 Fax: 212.592.2393  
E-mail: dyalemedwed@sva.edu

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

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

### Visual and Critical Studies

Paul D'Innocenzo, Tel: 212.592.2221 Fax: 212.592.2256  
E-mail: pdinnocenzo@sva.edu

# General Information Undergraduate Division

## PREPARING YOUR COURSE SCHEDULE

### Summer 2013 / 2014 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 2013 and/or summer 2014 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 2013 / Spring 2014 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.

Upper-class students will be given priority in selecting electives. Undergraduate students enrolled for the spring 2013 semester may not register for foundation-year courses until the first course adjustment period, August 8 – 9, 2013.

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 2013 and spring 2014 semesters will be held Thursday and Friday, August 8 and 9, 2013; and Thursday, September 5 through Tuesday, September 17, 2013, 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 2014 semester will be held Wednesday, November 27 through Friday, November 29, 2013 and Wednesday, January 8 through Tuesday, January 21, 2014, 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 22, 2013

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

### March 18 through the start of classes

Registration for the summer 2013 courses (as listed in the summer 2013 section of this book).

### March 18 – April 5, 2013

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: Friday, March 1 through Friday, March 15.

### May 1, 2013

Tuition and fees due date for the summer 2013 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 12, 2013

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

### August 1, 2013

Due date for fall 2013 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 8 – August 9, 2013

Course adjustment period, fall 2013 and spring 2014 semesters (department advisors' offices)

### September 5 – September 17, 2013

Course adjustment period, fall 2013 and spring 2014 semesters (department advisors' offices)

### November 25 – November 27, 2013

Course adjustment period for spring 2014 semester (department advisors' offices)

### December 1, 2013

Due date for spring 2014 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.

### December 2, 2013

Registration for first-time freshmen, spring 2013 and summer 2014, by appointment with the department advisor.

### January 8 – January 21, 2014

Course adjustment period for spring 2014 semester (department advisors' offices)

### May 1, 2014

Tuition and fees due date for the summer 2014 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

\$16,135 per semester (12 to 15 credits\*)

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

### Departmental Fees

Advertising: Foundation	\$640	per semester
Advertising: Sophomore, Junior, Senior	\$890	per semester
Animation	\$990	per semester
Cartooning: Foundation	\$800	per semester
Cartooning: Sophomore, Junior, Senior	\$390	per semester
Computer Art, Computer Animation and Visual Effects	\$1,340	per semester
Design: Foundation	\$800	per semester
Design: Sophomore, Junior, Senior	\$890	per semester
ESL/Studio Program	\$640	per semester
Film	\$1,340	per semester
Fine Arts	\$800	per semester
Illustration: Foundation	\$800	per semester
Illustration: Sophomore, Junior, Senior	\$390	per semester
Interior Design	\$1,140	per semester
Photography	\$1,340	per semester
Photo Global Certificate Program	\$1,340	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 \$1,076 per credit for Undergraduate Division courses. Tuition for more than 15 credits (16 credits for Visual and Critical Studies majors; 18 credits for foundation-year Photography Honors Program students and 18 credits for second-semester foundation-year Animation Honors Program and Film and Video Honors Program students) 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 2013 SEMESTER

Tuition for Summer 2013 courses (as listed in the Summer 2013 section of this book) will be charged \$800 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 2013 summer foundation program will be charged tuition and fees as outlined in the 2012-2013 Undergraduate and Graduate Registration Book.

### Summer 2013 Undergraduate Access Fees

BFA Computer Art Lab (SDD-Access)	June 3 – August 2	\$500
BFA Printshop (FGD-Access)	June 10 – August 16	\$250
BFA Digital Imaging Center (GDD-Access)	May 28 – August 2	\$300



### Housing Charges: Fall 2013/Spring 2014

George Washington Small Single	\$5,525	per semester
George Washington Renovated Small Single	\$6,200	per semester
George Washington Single	\$6,300	per semester
George Washington Renovated Single	\$6,975	per semester
George Washington Double	\$5,250	per semester
George Washington Renovated Double	\$5,925	per semester
Gramercy Studio (shared)	\$7,325	per semester
Gramercy Double	\$6,750	per semester
Ludlow Single	\$7,500	per semester
Ludlow Double	\$7,200	per semester
The New Residence Double	\$7,275	per semester
The New Residence Triple	\$5,075	per semester
Tenth Street Residence Double	\$7,800	per semester

### Housing Charges: Summer 2013\*

George Washington Small Single	\$2,800	per semester
George Washington Renovated Small Single	\$3,300	per semester
George Washington Single	\$3,150	per semester
George Washington Renovated Single	\$3,700	per semester
Ludlow Single	\$4,225	per semester
Ludlow Double	\$3,800	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 office 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

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). Students enrolled in summer-semester courses of less than 15 weeks in duration should contact their department advisor regarding course adjustment periods. Any drop made after the end of the semester course adjustment period will be prorated at the institutional prorated percentages of liability. More information can be found at [sva.edu/studentaccounts](http://sva.edu/studentaccounts). The student must secure written approval from her/his advisor in order to drop a course after the second week of the semester.

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

\$810 per semester\* (waivable at [sva.edu/health](http://sva.edu/health))

\*Note: The health insurance fee is based on the 2012-2013 academic year. The 2013-2014 rate has not been finalized.

Students are automatically enrolled in the SVA-sponsored accident and sickness insurance and billed the Health Insurance Fee. Students who want to remove this charge must have sufficient insurance coverage and waive the fee online before the applicable deadline. For more information about the insurance, deadlines and waiving the fee, go to [sva.edu/health](http://sva.edu/health).

### Payment Plan Fee

\$200 per academic year

### 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 2012-2013 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 1st.

### 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, 2009 through December 31, 2011.

	Jan-Dec '09	Jan-Dec '10	Jan-Dec '11
Arson	0	0	0
Burglary	6	12	7
Motor vehicle theft	0	0	0
Murder	0	0	0
Negligent manslaughter	0	0	0
Robbery	0	0	0
Sexual assault	0	0	0

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, 2009 through December 31, 2011.

	Jan-Dec '09	Jan-Dec '10	Jan-Dec '11
Drug law violations	42	45	74
Liquor law violations	89	66	100
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**



# Animation

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

## AND-1020-A

### Introduction to Animation

Tuesday, Thursday; May 28 – June 25

Hours: 12:00-4:50

Summer semester: 3 studio 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.

## AND-2020-A

### Introduction to Stop Motion

Monday, Wednesday; June 3 – June 26

Hours: 12:00-5:50

Summer semester: 3 studio 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.

## AND-2247-A

### Flash for Animators

Tuesday, Thursday; May 28 – June 25

Hours: 10:00-3:50

Summer semester: 3 studio credits

Instructor: A. Pardo

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 Adobe Flash has to offer, and then apply these techniques to the medium of animation. Film examples will be provided.

## AND-3120-A

### Layout and Design for Animators

Monday, Wednesday; June 3 – July 1

Hours: 10:00-3:50

Summer semester: 3 studio 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 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.

## AND-3172-A

### Developing the Animated Series

Tuesday, Thursday; May 28 – July 9

Hours: 10:00-1:50

Summer semester: 3 studio 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.

## AND-2171-A

### Acting for Animators

Tuesday, Thursday; May 28 – July 9

Hours: 10:00-1:50

Summer semester: 3 studio credits

Instructor: S. Pulo

How does the animator make his/her characters “good actors”? How does the animator infuse his/her creations with a soul, a life that is both universal and unique? By learning basic acting skills in this course, through exercises and scenes, animators will have acquired the visceral experience and tools that will help transform their work into a viable art form.

# Art History

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

## AHD-1010-A

### Survey of World Art I

Monday, Wednesday; May 29 – July 17 (begins Wednesday, May 29)

Hours: 3:00-5:50

Summer semester: 3 art history 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 28 – July 18

Hours: 3:00-5:50

Summer semester: 3 art history 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 28 – July 18

Hours: 12:00-2:50

Summer semester: 3 art history 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 28 – July 18

Hours: 3:00-5:50

Summer semester: 3 art history credits

Instructor: S. Ginsburg

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

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

Monday, Wednesday; May 29 – July 17 (begins Wednesday, May 29)

Hours: 6:00-8:50

Summer semester: 3 art history 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 28 – June 20

Hours: 10:00-1:50

Summer semester: 3 art history 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; May 29 – July 17 (begins Wednesday, May 29)

Hours: 12:00-2:50

Summer semester: 3 art history 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-2112-A****Post-War British Cinema**

Monday through Thursday, June 3 – June 20

Hours: 10:00-2:00

Summer semester: 3 art history credits

Instructor: P. Cronin

Some of the great works and directors of British film will be examined in this course. Starting with the 1940s, we will study works from the fantasy of Michael Powell and Emeric Pressburger to the black comedy of Chris Morris, via the whimsy Alexander Mackendrick, the social realism of Lindsay Anderson and the black comedy of Mike Leigh. Consideration will be given to the formal merit of this work, as well as the political, social and economic contexts of post-war Britain. Titles to be screened include: *The Life and Death of Colonel Blimp*; *The Man in the White Suit*; *This Sporting Life*; *If....*; *Punishment Park*; *Bleak Moments*; *Distant Voices*; *Still Lives*. This course will put to rest once and for all the notion, as articulated by French director François Truffaut, that there is “a certain incompatibility between the terms ‘cinema’ and ‘Britain.’”

**AHD-2136-A****What’s Your Type?**

Tuesday, Thursday; June 4 – July 25

Hours: 12:00-2:50

Summer semester: 3 art history credits

Instructor: I. Lee

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 17 – July 17

Hours: 11:00-1:50

Summer semester: 3 art history 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 3 – August 5

Hours: 9:00-12:50

Summer semester: 3 art history 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 28 – July 2

Hours: 10:00-2:00

Summer semester: 3 art history 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 17 – July 17

Hours: 2:00-4:50

Summer semester: 3 art history credits

Instructor: E. Arctander

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

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

Monday, Wednesday, May 29 – July 17 (begins Wednesday, May 29)

Hours: 12:00-2:50

Summer semester: 3 art history 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, May 29 – July 17 (begins Wednesday, May 29)

Hours: 6:00-8:50

Summer semester: 3 art history 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 28 – July 18

Hours: 12:00-2:50

Summer semester: 3 art history 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 4 – July 25

Hours: 6:00-8:50

Summer semester: 3 art history 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 28 – June 13 (begins Tuesday, May 28)

Hours: 9:00-12:50

Summer semester: 3 art history 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 28 – July 18

Hours: 12:00-2:50

Summer semester: 3 art history 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 28 – July 18

Hours: 3:00-5:50

Summer semester: 3 humanities and sciences 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. *Note: This course grants humanities and sciences credit.*



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

Tuesday, Thursday; June 25 – August 1

Hours: 10:00-2:10

Summer semester: 3 art history 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 Ballets Russes, 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; May 29 – July 17 (begins Wednesday, May 29)

Hours: 6:00-8:50

Summer semester: 3 art history 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.

## Cartooning

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

**CID-4551-A****Cartoon Hothouse!**

Tuesday May 28 – July 30

Hours: 12:00-5:50

Summer semester: 3 studio credits

Instructors: K. Mayerson, L. Weinstein, TBA

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.*

## Computer Art, Computer Animation and Visual Effects

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

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

Monday, Wednesday; May 29 – July 17 (begins Wednesday, May 29)

Hours: 9:00-11:50

Summer semester: 3 studio 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.

**SDD-1050-A****Narrative Workshop**

Tuesday, Thursday; May 28 – July 18

Hours: 12:00-2:50

Summer semester: 3 studio credits

Instructor: TBA

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; May 29 – July 17 (begins Wednesday, May 29)

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: TBA

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 28 – July 18

Hours: 9:00-11:50

Summer semester: 3 studio 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 28 – July 18

Hours: 9:00-11:50

Summer semester: 3 studio 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 28 – July 18

Hours: 12:00-2:50

Summer semester: 3 studio 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; May 30 – July 25

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

Summer semester: 3 studio 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, Thursday; May 28 – July 18

Hours: 3:00-5:50

Summer semester: 3 studio credits

Instructor: TBA

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 28 – July 18

Hours: 12:00-2:50

Summer semester: 3 studio credits

Instructors: J. Calhoun, J. McIntosh

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.*

# Design

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

**GDD-2220-A****Design Procedures**

Monday through Friday, May 28 – June 14 (begins Tuesday, May 28)

Instructional hours: 9:00-12:15

Studio hours: 12:30-5:50

Summer semester: 3 studio 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, June 17 – July 9

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 studio 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, July 10 – July 30 (begins Wednesday, July 10)

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 studio 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 28 – July 16

Instructional hours: 9:00-11:50

Optional studio hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: G. Anderson

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 3 – June 21

Instructional hours: 12:00-2:50

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

Summer semester: 3 studio 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.

### FGD-3687-A

#### Printmaking: Letterpress

Thursday June 13 – August 1

Hours: 9:00-3:50

Summer semester: 3 studio credits

Materials fee: \$250

Instructor: D. Faust

This course 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.*

## ESL/Studio Program Summer Workshop

June 11 – August 7

\$5,250

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 six English as a Second Language classes per week. *Note: Participants are required to attend an orientation and English placement session on June 11th and June 12th. Students will be registered in a specific section of each ESL course after the placement session.*

## 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	Tu	10:00-2:50	J. Ostrega
ESD-0010-B	W	2:00-4:50	C. Donnelly
ESD-0010-C	M	2:00-4:50	C. Donnelly
ESD-0010-D	M	2:00-4:50	TBA
ESD-0010-E	Tu	2:00-4:50	P. Ricci

### ESD-0011 (previously ESD-0015)

#### Internet-Based (iBT) TOEFL

Summer semester: no credit

The Test of English as a Foreign Language (TOEFL) integrates listening, speaking, note taking and essay writing. This course will improve test-taking skills and help students understand how the TOEFL exam applies to the academic skills needed in their college studies. Use of pronunciation software will be included.

Course #	Day	Time	Instructor
ESD-0011-A	W	2:00-5:50	E. Blacksberg
ESD-0011-B	Th	9:00-12:50	C. Donnelly

ESD-0011-C	M	9:00-12:50	E. Blacksberg
ESD-0011-D	F	9:00-12:50	C. Donnelly
ESD-0011-E	M	2:00-5:50	E. Blacksberg

### ESD-0012-A (previously ESD-0160)

#### Present Yourself

Hours: 5:00-7:50

Summer semester: no credit

Instructor: M. Guida

This course will prepare students for public speaking and presentation. How to communicate properly in personal and academic situations will be addressed. The course will also include pronunciation software. *Note: Students exempted from ESD-0011, Internet-Based (iBT) TOEFL, should be enrolled in this course.*

### 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	Th	9:00-12:50	D. Maier
ESD-0020-B	F	9:00-12:50	G. Savannah
ESD-0020-C	Tu	9:00-12:50	D. Maier
ESD-0020-D	W	9:00-12:50	D. Maier
ESD-0020-E	Th	9:00-12:50	G. Savannah

### 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	Th	2:00-4:50	D. Maier
ESD-0025-B	F	2:00-4:50	G. Savannah
ESD-0025-C	Tu	2:00-4:50	D. Maier
ESD-0025-D	W	2:00-4:50	D. Maier
ESD-0025-E	Th	2:00-4:50	G. Savannah

### ESD-0030

#### 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	Tu	2:00-4:50	E. Blacksberg
ESD-0030-B	Th	2:00-4:50	E. Blacksberg
ESD-0030-C	W	10:00-12:50	H. Rubinstein
ESD-0030-D	M	10:00-12:50	H. Rubinstein
ESD-0030-E	Tu	10:00-12:50	H. Rubinstein

### 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	10:00-12:50 and 2:00-4:50	S. Ostrega
ESD-0035-B	Tu	10:00-12:50 and 2:00-4:50	TBA
ESD-0035-C	F	10:00-12:50 and 2:00-4:50	TBA
ESD-0035-D	Th	10:00-12:50 and 2:00-4:50	J. Verilla
ESD-0035-E	W	10:00-12:50 and 2:00-4:50	S. Zachary

## ESL 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	W	9:00-12:50	A. Chang
FDD-1005-B	W	9:00-12:50	P. Fortunato
FDD-1005-C	W	2:00-5:50	TBA
FDD-1005-D	F	2:00-5:50	TBA
FDD-1005-E	M	9:00-12:50	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	F	9:00-2:50	E. McKenna
PHD-1005-B	M	9:00-2:50	M. Roussel
PHD-1005-C	Th	9:00-2:50	E. McKenna
PHD-1005-D	Tu	9:00-2:50	J. Seador
PHD-1005-E	F	9:00-2:50	J. Seador

## Film and Video

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

### CFD-1020-A

#### Introduction to Production

Tuesday, Thursday; May 28 – June 25

Hours: 10:00-3:50

Summer semester: 3 studio credits

Instructor: W. Garcia

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 ARRI-S and HD 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 3 – July 22

Hours: 1:00-4:50

Summer semester: 3 studio credits

Instructor: K. Dobrowolski

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.

### CFD-2040-A

#### Introduction to Directing

Monday, Wednesday; June 3 – July 22

Hours: 12:00-3:50

Summer semester: 3 studio credits

Instructor: G. LaVoo

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 recorded for review.

### CFD-2050-A

#### Sound Production

Tuesday, Thursday; May 28 – June 25

Hours: 10:00-3:50

Summer semester: 3 studio 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 4 – July 23

Hours: 9:00-12:50

Summer semester: 3 studio credits

Instructor: L. Vance

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.

### CFD-2070-A

#### Cinematography

Wednesday, Friday; June 5 – July 3

Hours: 10:00-2:50

Summer semester: 3 studio credits

Instructor: L. Hillier

Through screenings and in-class exercises, this course will be a study of different cinematographic techniques and lighting effects for 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, composition, movement, continuity, color and lenses. HD cameras will be used in this course.

### CFD-2080-A

#### Production Design

Tuesday, Thursday; May 28 – July 18

Hours: 10:00-12:50

Summer semester: 3 studio 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-2512-A****The Complete Short Filmmaking Workshop**

Monday through Friday, June 3 – June 21

Hours: 10:00-4:00

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

Instructors: K. Dobrowolski, G. Richards, T. Stephens

This intensive digital filmmaking course is designed as a complete immersion in the collaborative process of filmmaking. During the first week, students will form production teams and develop short scripts with guidance of a screenwriter. Emphasis will be placed on strengthening storytelling abilities, visual thinking, character development, through line and scene structure. In the second week of the program, each group will be guided through the creative and technical process of a production, including storyboarding, creating a shot list, location scouting, directing, working with actors, cinematography and shooting. The final week will focus on editing each film with Final Cut Pro X. During the editing process, the elements of structure, subtext, performance, sequencing and rhythm will be stressed. In addition, music, color correction, dialogue and effects will be incorporated into each production. Completed films will be screened during the final session.

## Fine Arts

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

**FDD-2018-A****Drawing the Figure**

Tuesday, Thursday; May 28 – July 18

Hours: 9:00-2:50

Summer semester: 3 studio 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; May 31 – July 3 (begins Friday, May 31)

Hours: 12:00-2:50

Summer semester: 3 studio 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 3 – July 22

Hours: 6:00-8:50

Summer semester: 3 studio 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.

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

Monday, Wednesday; May 29 – July 17 (begins Wednesday, May 29)

Hours: 12:00-5:50

Summer semester: 3 studio 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.

**FPD-3202-A****Advanced Painting**

Tuesday, Thursday; May 30 – July 23 (begins Thursday, May 30)

Hours: 12:00-5:50

Summer semester: 3 studio 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.

**FSD-2162-A****Ceramic and Mixed Media Installation**

Wednesday, Thursday; June 12 – August 1

Hours: 9:00-2:50

Summer semester: 3 studio credits

Equipment fee: \$200

Instructor: N. Tournon

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 the 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' specific 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 enable the student to acquire an independent work ethic.

**FSD-2276-A****Digital Sculpture**

Monday, Wednesday, Friday; May 13 – June 14

Hours: 12:00-5:50

Summer semester: 3 studio credits

Equipment fee: \$200

Instructor: L. Navarro

Making sculptures using computer-aided fabrication and rapid prototyping machines is the focus of this course. Students will learn how to make templates for sculptures using Adobe Illustrator and SolidWorks, and how to use machines like the Epilog laser cutter and the CNC router “ShopBot” to create fully realized 3D objects from their designs. These technologies offer the ability to execute intricate and precise designs that would be impossible or too time-consuming using traditional techniques. Students will have the opportunity to work in a wide variety of materials such as wood, acrylic glass, Plexiglas, aluminum and foam. Turn your ideas into objects with the precision of laser and CNC technology. *Note: The studio fee includes safety equipment, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to electronic media workstations and the plaster, wood and metal work-shops outside of class time, based on facility availability. All other materials must be purchased by the student.*

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

Tuesday through Thursday, May 14 – June 13

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: J. Cohen

TRASH is a studio course focused the role of debris in art and culture. This course will revisit the art historical precedents of found-object artwork, along with new ideas about sustainability and urban ecology. Addressing the profound eco-crisis that is taking place on planetary, national and individual levels, we will explore how to make art while being conscious of our environmental impact. Work with recycling and scavenge for found objects; research new biodegradable materials and join the green revolution! This course contains lectures, screenings and field trips, including a visit to a landfill from the early 1900s. Discussion topics and projects will include “The Specimen: Collections, Adaptations and Dispersions,” “The Cleanse: Material Purification and Transformation” and “Change the World.”

**FID-2020-A****Sophomore Seminar**

Monday, Wednesday, Friday; May 20 – July 8

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: J. Tekippe

Limited to 15 students

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 learn how to document their work, how to use a camera that goes beyond point-and-click and what range of possibilities can be achieved with these instruments. How to color correct prints and videos will also be covered. Sound and editing techniques as they apply to art production is included in this media primer.

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

Tuesday, Thursday; May 30 – July 11 (begins Thursday, May 30)

Hours: 12:00-4:00

Summer semester: 3 studio 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; May 31 – July 17 (begins Friday, May 31)

Hours: 3:00-5:50

Summer semester: 3 studio 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 May 30 – August 1

Hours: 4:00-8:50

Summer semester: 3 studio 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.

**FGD-2203 / FGD-2204****Printmaking: Silkscreen**

Hours: 9:00-3:50

Summer semester: 3 studio credits

Materials fee: \$250

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.*

Course #	Day	Instructor	Dates
FGD-2203-A	M	G. Prande	June 10 – July 22
FGD-2204-A	Tu	C. Yoder	June 11 – July 23

**FGD-2446-A****Printmaking: Monoprint, Woodcut, Linoleum**

Friday June 14 – August 2

Hours: 9:00-3:50

Summer semester: 3 studio credits

Materials fee: \$250

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-3386-A****Copper-Plate Etching**

Thursday June 13 – August 1

Hours: 9:00-3:50

Summer semester: 3 studio credits

Materials fee: \$250

Instructor: C. Creyts

This course is for students interested in developing painterly and drawn images using copper-plate etching techniques. Copper is a soft, sensitive and responsive metal that is able to capture all the graphic and tonal subtleties of drawing and painting. Students will discover new forms of expression by learning how to build an image through drawing and layering. Intaglio techniques, including hard ground, soft ground, spit-bite, white ground, sugar lift, and open bite will be covered. All processes will be demonstrated and applied through self-initiated etching projects.

**FGD-3687-A****Printmaking: Letterpress**

Thursday June 13 – August 1

Hours: 9:00-3:50

Summer semester: 3 studio credits

Materials fee: \$250

Instructor: D. Faust

This course 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 12 – July 24

Hours: 9:00-3:50

Summer semester: 3 studio credits

Materials fee: \$250

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.*

## Humanities and Sciences

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

**HCD-1020****Writing and Literature I**

Summer semester: 3 humanities and sciences credits

With its focus on developing an argument, this course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts.

Course #	Day	Time	Instructor	Dates
HCD-1020-A	M	6:00-9:50	TBA	May 6 – July 29
HCD-1020-B	Tu, Th	9:00-12:50	G. MacKenzie	May 28 – July 9

**HCD-1025****Writing and Literature II**

Summer semester: 3 humanities and sciences credits

By emphasizing writing, reading and critical thinking, this course will aid students in writing essays that develop an argument. Students will write essays and a research paper. Grammar, coherence and essay development will be a part of instruction. Since reading widely is one of the foundations of good writing, the course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts.

Course #	Day	Time	Instructor	Dates
HCD-1025-A	M	6:00-9:50	J. Robinson-Appels	May 6 – July 29
HCD-1025-B	Tu, Th	9:00-12:50	F. Litvack	May 28 – July 9

**HWD-2534-A****The Creative Self: Autobiography**

Tuesday, Thursday; May 28 – July 9

Hours: 1:00-4:50

Summer semester: 3 humanities and sciences credits

Instructor: G. MacKenzie

In this writing workshop, each student will craft his or her autobiography while reflecting on personal and creative life experiences. We will take a close look at the construction of the self, drawing comparisons among literary forms and exploring the tensions inherent in self-narration: self-invention vs. self-disclosure, design vs. truth and memory vs. imagination. This course is a voyage of self-discovery. Students will write a narrative manuscript and keep personal journals. A guest author will conduct an in-class workshop. We will read works of narrative self-disclosure by such contemporary authors as Richard Wright, Sylvia Plath, Mary Karr, Malika Oufkir, Bei Dao and Vladimir Nabokov.



**HHD-2778-R****U.S. History II: 1865-Present**

Monday, Wednesday; May 28 – July 1

Hours: 9:00-12:50

Summer semester: 3 humanities and sciences 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; May 20 – July 10

Hours: 6:00-8:50

Summer semester: 3 humanities and sciences 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; May 20 – July 10

Hours: 3:00-5:50

Summer semester: 3 humanities and sciences 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 various 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 28 – July 1 (begins Tuesday, May 28)

Hours: 1:00-3:50

Summer semester: 3 humanities and sciences 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*; *The Epic of Gilgamesh*.

**HLD-2224-A****Short Fiction II**

Tuesday, Thursday, May 21 – July 11

Hours: 6:00-8:50

Summer semester: 3 humanities and sciences credits

Instructor: R. Auletta

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-3114-A****Writers and Artists as Outsiders**

Tuesday, Thursday; May 21 – June 27

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences 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, Anzaldúa, 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 3 – July 22

Hours: 12:00-2:50

Summer semester: 3 humanities and sciences 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.

**HLD-4267-R****Symbolist Literature**

Tuesday, Thursday; May 28 – July 18

Hours: 3:00-5:50

Summer semester: 3 humanities and sciences credits

Instructor: D. Riccuito

Who were the symbolists? This course explores the work of late 19th-century poets, novelists, mystics and seers. The symbolists movement, which included the visual arts, established an avant-garde that broke with norms of representation and veered toward dreams, hallucinatory states of consciousness, heightened sensory experience and epiphany. We will read the poems of Rimbaud, Verlaine and Baudelaire as well as novels by Huysmans and Wilde. Expect to encounter woolly discourse, for the symbolists foreshadowed the advent of String Theory, abstract art and many other peculiar twists in modern ideas about "the real."

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

Tuesday, Thursday; May 28 – July 18

Hours: 6:00-8:50

Summer semester: 3 humanities and sciences 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 28 – August 13

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences 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 3 – August 5

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences 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 28 – June 24 (begins Tuesday, May 28)

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences 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 last 60 years.

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

Monday, Wednesday; June 3 – July 22

Hours: 6:00-8:50

Summer semester: 3 humanities and sciences 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 22 – July 17

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences 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 23 – July 25

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences 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 3 – August 5

Hours: 1:00-4:50

Summer semester: 3 humanities and sciences 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

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

**ILD-2040-A****History of Illustration**

Wednesday May 29 – July 31

Hours: 12:00-4:20

Summer semester: 3 studio 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 28 – July 30

Hours: 12:00-5:50

Summer semester: 3 studio 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.*

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

Thursday, Friday; May 30 – June 28

Hours: 9:00-2:50

Summer semester: 3 studio 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).*

**ILD-3698-A****Advanced Narrative Painting Workshop**

Tuesday May 28 – July 30

Hours: 12:00-5:50

Summer semester: 3 studio credits

Instructors: S. Ellis, D. Giancola, T. Louie, E. White, T. Woodruff

This course is an excellent opportunity for painters to hone their figurative technique and narrative pictorial skills while elevating the conceptual level of their imagery. Taught by five prominent innovators in the areas of fantasy and fine art, sessions will be conducted through open assignments, intensive critiques and hands-on demonstrations to help each student develop a cohesive and personal body of work; and be that much closer to preparation for professional gallery walls. *Note: A portfolio review is required for acceptance to this program.*

*Participants will have access to a semi-private studio space for the duration of the program.*

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

Wednesday June 12 – July 24

Hours: 9:00-3:50

Summer semester: 3 studio credits

Materials fee: \$250

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.*

# Photography

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

**PHD-2010-A****Photographic Techniques**

Monday, Wednesday; May 29 – July 8 (begins Wednesday, May 29)

Hours: 3:00-6:50

Summer semester: 3 studio 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 28 – July 2

Hours: 6:00-9:50

Summer semester: 3 studio 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 9 – August 13

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: J. Pluchino

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. Prerequisite: PHD-2040, Studio Photography I, or equivalent. *Note: Please bring a notebook and samples of your work to the first session. Cameras (4x5"), lighting equipment, meters and seamless paper backgrounds will be provided during class hours. Students must supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.*

**PHD-2050-A****Photography on Assignment**

Monday, Wednesday; May 29 – July 8 (begins Wednesday, May 29)

Hours: 10:00-1:50

Summer semester: 3 studio 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 13 – June 24

Hours: 6:00-9:50

Summer semester: 3 studio 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 26 – August 5 (begins Wednesday, June 26)

Hours: 6:00-9:50

Summer semester: 3 studio 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 3 – July 22

Hours: 3:00-5:00

Summer semester: 3 studio 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-3051-A****Digital Studio: Your Camera, Your Computer and Your Work**

Monday, Wednesday; May 29 – July 8 (begins Wednesday, May 29)

Hours: 10:00-1:50

Summer semester: 3 studio 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-3066-A****Digital Studio: Advanced Lighting Techniques**

Tuesday, Thursday; May 28 – July 2

Hours: 2:00-5:50

Summer semester: 3 studio 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.*

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

Monday, Wednesday; May 20 – June 26

Hours: 12:00-3:50

Summer semester: 3 studio 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**

Thursday, May 30 – July 25

Hours: 12:00-6:00

Summer semester: 3 studio 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, Wednesday; May 29 – July 3 (begins Wednesday, May 29)

Hours: 2:00-5:50

Summer semester: 3 studio 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, or equivalent.

## Visual and Critical Studies

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

**VSD-2126-A****Making as Painting**

Tuesday, Thursday; May 7 – June 25

Hours: 3:00-5:50

Summer semester: 3 studio credits

Instructor: J. Hyde

This practical art-making course is a continuation of the insights presented by Philip Armstrong, Laura Lisbon and Stephen Melville in their 2001 exhibition at the Wexner Center for the Arts, "As Painting: Division and Displacement." Students will explore non-traditional materials and techniques to make works that question the boundaries of painting and attempt to re-imagine its possibilities. As well as discussions of each student's paintings, this course will include reading and discussion of pertinent texts and exhibitions in town. The primary goal is to produce a body of paintings in response to class activities and personal studio practice.

**VSD-2324-A****What the @#\*\*% is Painting?**

Wednesday May 8 – June 26

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: S. DeFrank

Why do we continue to paint in the 21st century? This course will look at why painting continues to be relevant even after its critics have declared its death many times over. Through a series of projects designed to help students gain a better understanding how their painting (and painting in general) is a vital medium and is still alive and well and living in New York. *Note: this course is open to all students.*

# Arts Abroad

## IPD-3633-A

### Advanced Photography Workshop in Southern France

May 20 – June 3

Summer semester: 3 studio credits; \$3,950

Instructors: J. Veillon, L. Minard-Amalou

Limited enrollment

Join us for an extraordinary opportunity to hone your practice photographing the unique charms of Provence. Through its breathtaking landscapes, medieval architecture and cultural delights, as well as the light that make Provence a premier destination for photographers, participants will create a portrait of southern France that reflects their personal style.

We will visit and photograph the spectacular sights of Avignon, Nîmes, the aqueduct at Pont du Gard, the outdoor market of Saint-Rémy de Provence, and the emerald waters at l'Isle-sur-la-Sorgue, considered one of the most beautiful places in all of France. In the Luberon, we will hike up the foothills of Roussillon and photograph its fabulous ochre-colored hills and houses. The Camargue, Western Europe's largest river delta and home to white horses, pink flamingos, and salt marshes, will offer participants the chance to practice wildlife and nature shots. A trip to the olive orchards and sunflower fields made famous by Van Gogh are also included.

Equally important, sessions on equipment and techniques will help you best capture each location. The primary goal of the program is to help you to articulate a coherent dialogue with the culture and beauty of southern France, combining personal vision and refined image-making. Free days are yours to explore locally or travel to the delights of the region. Come and create your personal portrait.

Prerequisites: At least one year of photography course work and working knowledge of Adobe Photoshop.

*Note: A portfolio of 12 images (jpeg) of recent work must be submitted, along with a completed application form. Acceptance to this program is based upon portfolio review. Students must supply their own laptop with software installed and a digital camera (10 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, transportation for excursions, guided tours and entrance fees to all museums.

For further information contact Toni-Ann Accardi, program coordinator, via e-mail: taccardi@sva.edu; phone: 212.592.2070; fax: 212.592.2017.

## IPD-3703-A

### Art History in Southern France

June 13 – June 26

Summer semester: 3 art history credits; \$3,950

Instructor: T. Huhn

Limited enrollment

This two-week program immerses participants in the grandeur of Provence through an on-site study exploring the Roman ruins, Romanesque architecture, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

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

Participants 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 available in Avignon and its surrounding villages.

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

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

## IPD-3823-A

### The Artist's Journal: Istanbul

May 27 – June 13

Summer semester: 3 studio credits; \$3,950

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 will combine the two and encourage 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." The observational drawings, sketches, photographs and ephemera collected—stamps, stickers, ticket stubs, menus, napkins, magazine and newspaper clippings—will be the reference and material for a suite of finished works on paper.

Istanbul is undergoing a renaissance that makes it a "must-see" destination for travelers, and a hub of international politics, business and culture, with these elements merging to create a new kind of 21st-century megalopolis. The class will examine the history of what was once the world's largest and richest city, the "New" Rome: Constantinople.

We will begin by understanding the connection between the fall of Byzantium and the expulsion of its scholars, and the ways in which their books and knowledge helped fuel the Western Renaissance. Byzantine monuments and artifacts throughout Istanbul will be examined, with special emphasis on the spectacular museum of Hagia Sophia. The Ottoman legacy will be investigated through trips to the Imperial mosques and palaces, as well as by studying the masterpieces of traditional Turkish crafts. Class visits to contemporary art museums, galleries and alternative spaces exhibiting cutting-edge works by Turkish artists will introduce participants to dynamic art scene of the city. Daily drawing from observation will be combined with an investigation of all that Istanbul offers, from the Spice Market to the Covered Bazaar, from the rooftop lounges to the waterside café of the Istanbul Modern on the shores of the Bosphorus Strait.

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 12 images (jpeg or online portfolio) of recent work must be submitted, along with a completed application form. Acceptance to this program is based upon portfolio review.*

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

For further information, contact Carolyn Hinkson-Jenkins, program coordinator, via e-mail: chinksonjenkins@sva.edu; phone: 212.592.2161; fax: 212.592.2014.

## IPD-3347-A

### The Culinary Arts of the Italian Riviera

June 7 – June 14

Summer semester: 1 studio credit; \$3,200

Faculty: D. Downie, A. Harris

Discover the culinary arts of the Italian Riviera, the spectacular coast of Liguria, the region that is the homeland of some of Italy's best-loved foods: ravioli, minestrone, pesto and focaccia. Located in northwestern Italy on the Mediterranean, the region has its own language and cuisine. The program will also explore Liguria's landscapes, seascapes, art, history and architecture.

This weeklong program will include a visit to Genoa, one of the largest seaports on the Mediterranean, the birthplace of Christopher Columbus and site of Europe's largest medieval center-city, as well as fishing villages such as Camogli and Portofino. We will travel along the rocky coastline by boat and learn how seafaring has played a crucial role in the region's identity.

Sessions will be composed of walking tours and many opportunities to photograph Ligurian life: market stalls brimming with indigenous ingredients, bakeries fragrant with pastries and cheese-filled focaccia, and those places off-the-beaten-path where food artisans salt anchovies and make olive oil. Sampling local specialties in simple, authentic trattorias will be an essential and convivial part of the program.

Each participant will create a personal travel narrative—in photographs and writing—that expresses their experience of the foods, culture and nature of one of Italy's most beautiful and historically significant regions. There will also be free time to enjoy the scenery, the beaches and the social life of the Riviera.

*Note: This course is for those with a sense of adventure and history who love to try new foods and who enjoy walking. Participants must supply their own cameras and laptop to download images.*

Tuition includes: double-occupancy accommodations (single occupancy available at a higher rate), daily Continental breakfast, four lunches and three dinners, transportation for excursions and entrance fees to museums.

For further information contact: Francis Di Tommaso, program coordinator, via e-mail: fditommaso@sva.edu; phone 212.592.2283; fax 646.638.2110.

### IPG-5373-A

#### Food Design in France

June 29 – July 7

Summer semester: 1 graduate studio credit; \$2,650

Instructor: E. Baltz

Limited enrollment

This immersive workshop is a delicious foray into the growing field of food design. Taking place in the French capital of Champagne province, the program will be hosted in the kitchens of L'Ecole Supérieure d'Art et de Design de Reims (L'ESAD), home to one of the first culinary design program in the world. Emphasizing a maker-driven, cooking-centric approach, the program will reveal new perspectives onto the ways that we engage and identify with our food.

Under the direction of Marc Bretilot, founder of the food design program at L'ESAD, and Emilie Baltz, artist and food designer, the program is based on the understanding that food is our most fundamental form of consumption. In recent years, we have seen a growing awareness around the quality of the food we ingest and the industrial means surrounding our most basic foodstuffs. With the rapidly expanding reach of the design industry, designers are now uniquely situated to explore and affect these systems.

Using materials, gestures, forms and interactions, participants will investigate the role that ingredients, taste, shape and service play within food design. Throughout the workshop, critiques and performances will be held to emphasize the authentic development of personal "taste." Students will likewise be challenged to consider the sensory experience of their work and its ethical, aesthetic, historical and political implications. A professional chef will assist participants with technical needs. Scheduled visits and tastings to neighboring distilleries, vineyards, local farms and food producers will be an essential component of revealing the complex, and delightful, space in which food design exists.

Located 80 miles from Paris (45 minutes on the high-speed train), the City of Reims is one of the cultural centers of France. Participants will stay in centrally located apartment-style housing with full service amenities.

Prerequisite: Students must be at least seniors in a four-year undergraduate program.

Tuition includes accommodations, selected meals and program field trips.

For further information, please contact Samantha Hinds, program coordinator, via e-mail: shinds@sva.edu; phone: 212.592.2149; fax: 212.592.2119.

### IPD-3576-A

#### Interior Design in Italy: Past, Present and Future

May 12 – May 26

Summer semester: 3 studio credits; \$3,950

Instructors: S. Mager, E. Martin

Limited enrollment

Experience and study Italian Renaissance architecture and design, gain an in-depth understanding of their concepts and sensibilities, and explore how these concepts can be reinterpreted and applied to contemporary design today. Participants will explore how to use their study of history as an inspiration for their own design strategies. This workshop will visit both historic sites and modern structures and students will sketch them, analyze them, and evaluate how time-tested principles from the past have inspired modern design in those cities. Italian history becomes a generator for modern forms. We will examine how historic sites have been preserved (and sometimes transformed with modern uses), and remain a vital part of the contemporary Italian city.

Each day we will visit Renaissance and other important historic sites and significant modern examples. Visits will include museums and galleries, public and religious buildings, palaces and hotels, as well as parks and public squares. Participants will study and analyze the concepts developed during the historic periods and record their features and innovations in sketch form and annotated sketch notes. This sketch notebook will be an important product of the course.

Several mornings and afternoons will be spent in the studio, with discussions on what has been seen, and studio time to work on individual design projects. Participants will use hand-drawing skills (not computer drawing) in a variety of mediums to prepare freehand and perspective sketches as well as scale plan drawings. Prerequisite: Participants 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.*

Tuition includes: Accommodations, daily Continental breakfast, guided tours, museum and site admission, and train from Venice to Florence.

For further information contact Eduardo Lytton, program coordinator, via e-mail: elytton@sva.edu; phone: 212.592.2523; fax: 212.592.2573.

### IPD-3261-A

#### Portrait and Fashion Photography in Barcelona

July 6 – July 16

Summer semester: 2 studio credits; \$3,400

Instructor: J. Kawa

Limited enrollment

Barcelona has always been 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 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, as is how to find good light and recognize it when you see it. We will cover 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. Participants will begin to develop a professional fashion portfolio using digital and film camera formats. Consider this week in Barcelona as a career exploration—an opportunity to spend time in a welcoming city while 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, via e-mail: studyabroad@sva.edu; phone: 212.592.2543; fax: 212.592.2545.

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

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

May 26 – June 9

Summer semester: 3 graduate studio credits; \$6,300

Chairpersons: L. Talarico, S. Heller; instructors: D. Arya, C. Chiappini, J. Clough, L. Fili, M. Fois, P. Manfroni, M. Rullo, M. Zennaro

Limited enrollment

Studying graphic design and typography this summer in Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience. The program, now in its fifth season, is a unique way to learn about type and typography, book and lettering design, as well as architecture, art, archaeology, epigraphy, and even Italian cuisine. Study with the best typographers and designers in Italy. Visit the Trajan Column and partake in exclusive guided visits to the Roman and Imperial Forums, the harbor town of Ostia Antica an ancient site that best reflects the grandeur of Rome and “behind-the-stacks” tour of Biblioteca Angelica, the oldest library in Europe that houses original Bodoni type books. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop enables 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.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to ancient sites, 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. Projects include personal and journalistic guides to the type, popular culture and design of Rome and will be presented to a panel of guest critics at the Palazzo delle Esposizioni. Invest in your design career. Join us this summer in Rome and be part of a select group of global designers.

Participants have individual rooms in a three-star hotel in the historical center (Centro Storico) behind the Pantheon, and within walking distance to the major sites of Rome.

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

Visit our website at: [design.sva.edu/masters\\_workshop\\_italy](http://design.sva.edu/masters_workshop_italy). The 2012 workshop blog can be viewed at: [design.sva.edu/site/blog/list\\_by\\_category/3](http://design.sva.edu/site/blog/list_by_category/3).

*Note: A video interview 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, and all program receptions.

For further information contact Esther Ro-Schofield, program director, via e-mail: [eroschofield@sva.edu](mailto:eroschofield@sva.edu); phone: 212.592.2600; fax: 212.592.2627.

### **IPD-3303-A**

#### **Painting in Barcelona**

June 26 – July 13

Summer semester: 3 studio credits; \$3,950

Instructors: C. Miquel, T. Carr

Limited enrollment

Spending two weeks this summer in the beautiful city of Barcelona to concentrate on your painting may be the opportunity you've been seeking to further develop your skills or to explore new directions in style or technique. Without the pressures of the academic year, this extraordinary program encourages experimentation and creative play. This welcoming Mediterranean city inspired artists Pablo Picasso, Joan Miró and Antonio Tàpies, and will challenge you to clarify your artistic vision this summer.

Classes are held in the spacious studios of the Escola d'Arts Plàstiques i Disseny mentored by a distinguished faculty. One-on-one reviews of your work will take place on a regular basis and a serious group critique is scheduled at the end of the program. No style, medium or subject matter is required. In fact, coming to Barcelona armed with an open desire to be inspired by your environment may change the way you see your work. Class sessions are conducted Monday through

Friday, from 10:00 am to 2:00 pm with additional studio time available after class. On the weekends, you'll have plenty of time to take in the city or travel to Tarragona, Girona, Sitges, Montserrat or the Dalí Museum in Figueres to further inspire your process.

*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, via e-mail: [studyabroad@sva.edu](mailto:studyabroad@sva.edu); phone: 212.592.2543; fax: 212.592-2545.

### **IPD-3233-A**

#### **Shanghai Photography: Create, Connect, Exchange, Network**

June 8 – July 6

Summer semester: 4 studio credits; \$4,500

Instructor: A. Robinson

Limited enrollment

In recent years, the city of Shanghai has become an integral hub for Asia's burgeoning art and photography worlds. With a rich multicultural and cosmopolitan history that blends the East and West, Shanghai offers a unique portal into Chinese civilization that frames the city as the embodiment of China's future.

This unique four-week program emphasizes the exploration of Shanghai and encourages the integration of Western and Eastern photographic practices. With the goal of seeing their world and their work from a more global perspective, participants meet and dialogue with the Shanghai art community as well as engage in individual and group critiques. Along with an intimate investigation of Shanghai's contemporary art world, there are individual portfolio reviews by prominent members of Shanghai's photography community that provide the opportunity to share ideas and network with curators and gallery owners as well as colleagues.

This program offers the opportunity and freedom for participants to expand their body of work in a new and increasingly relevant context, and gain a more profound understanding of art practices and photographic content, form, color, context, taste and limits. Shanghai's rich history, booming economy, worldwide artistic presence and interweaving of Western ideas with Chinese traditions make it the perfect city for an enlightening, productive and exciting summer experience.

You can read about previous participants' experiences on the program's blog: [shanghaiphoto.wordpress.com](http://shanghaiphoto.wordpress.com).

Prerequisites: One year of photography education and working knowledge of Adobe Photoshop.

*Note: 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. Students must supply their own laptop (with Adobe 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.*

Tuition includes housing in two-person apartments (WiFi, air conditioning, TV) in Shanghai, transportation for class field trips and guided tours, an introductory language session and some meals. Tuition does not include airfare to and from Shanghai or visa processing fees. Participants are responsible for acquiring their own visas from the Chinese government.

For further information contact Kimberlee Venable, program coordinator, via e-mail: [kvenable@sva.edu](mailto:kvenable@sva.edu); phone: 212.592.2297.



# Summer Residencies

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (my.sva.edu).

## FPD-4993

### Painting and Mixed Media

May 21 – June 21

Summer semester: 4 undergraduate studio credits; \$2,400

Now celebrating its fourth 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 support 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 professional and conceptual considerations of today's working artists. 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, Danica Phelps, David Ross, Jerry Saltz and Simon Watson.

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

*Residents who wish to borrow equipment from the Fine Arts Digital Lab are required to submit a \$1,100 refundable security deposit. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment.*

## FID-4993-A

### From the Laboratory to the Studio: Interdisciplinary Practices in Bio Art

May 21 – June 21

Summer semester: 4 undergraduate studio credits; \$2,400

From anatomical studies to landscape painting to the biomorphism of surrealism, the biological realm historically provided a significant resource for numerous artists. More recently, bio Art has become a term referring to intersecting domains of the biological sciences and their incorporation into the plastic arts. Of particular importance in bio art is to summon awareness of the ways in which biomedical sciences alter social, ethical and cultural values in society.

Coming to the fore in the early 1990s, bio art is neither media specific nor locally bounded. It is an international movement with practitioners in such regions as Europe, the U.S., Russia, Asia, Australia and the Americas. Several sub-genres of bio art exist within this overarching term: 1) Artists who employ the iconography of the 20th- and 21st-century sciences, including molecular and cellular genetics, transgenically altered living matter, reproductive technologies and neurosciences. All traditional media, including painting, sculpture, printmaking and drawing are employed to convey novel ways of representing life forms. 2) Artists who utilize computer software, systems theory and simulations to investigate aspects of the biological sciences such as evolution, artificial life and robotics through digital sculpture and new media installations. 3) Artists employing biological matter itself as their medium, including processes such as tissue engineering, plant breeding, transgenics and ecological reclamation.

This interdisciplinary residency will take place in the new Fine Arts Nature and Technology Laboratory located in the heart of New York City's Chelsea gallery district. Participants will have access to all of the facilities. Each student will be assigned an individual workstation. In addition, the Nature and Technology Lab houses microscopes for photo and video, skeleton collections, specimen collections, slide collections, a herbarium and aquarium as well as a library.

Demonstrations include microscopy, plant tissue engineering, molecular cuisine and the production of micro eco-systems. Field trips and visiting speakers will include artists, scientists and museum professionals. Students may work in any media including the performing arts.

Faculty will include Suzanne Anker and Brandon Ballengée. Guest lecturers will include Mark Bridgen, Kathy High, James Walsh and Jennifer Willet.

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

*Residents who wish to borrow equipment from the Fine Arts Digital Lab are required to submit a \$1,100 refundable security deposit. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment.*

## FSD-4993 / FSD-4994

### Sculpture, Installation and New Media Art

Summer semester: 4 undergraduate studio credits per session

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

Housed in SVA's 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. Residents are suggested to have some basic skill sets. Technical and safety workshops are mandatory and will be held at the beginning of each residency. Staff technicians are on site for consultation only, not fabrication of artwork.

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 Suzanne Anker, Steve DeFrank, Frank Gillette, Kate Gilmore, Michael Joaquin Grey, Erik Guzman, Alois Kronschlager, Michael Rees and Jerry Saltz.

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

*Residents who wish to borrow equipment from the Fine Arts Digital Lab are required to submit a \$1,100 refundable security deposit. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment.*

Course #	Dates
FSD-4993-A	May 21 – June 21
FSD-4994-A	July 8 – August 9

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

July 8 – July 19

Summer semester: 2 undergraduate studio credits; \$2,000

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 intensive workshop will delve into a process that reflects key site-specific aspects and intrinsic elements: scale, history, social meaning and formal aesthetics.

This program presents an innovative model for interdisciplinary approaches to public art, focusing on what happens outside of the studio to bring a piece of public art from concept to completion. Topics will include reading from the plan, writing grant proposals, contracts, funding for self-initiated projects and resources for fabrication. Created for the artist or design professional who wants to learn the tools of making work in the public realm, this interactive program highlights collaborative initiatives within architecture and landscape architecture and offers a participatory “think tank” immersion experience.

Artists will be in constant dialogue with top professionals in the field: leading artists, architects, landscape architects, curators and critics. There will be daily guest lectures from various public art administrators in New York City. Such groups as the Department of Cultural Affairs Percent for Art Program, Lower Manhattan Cultural Council, NYC Department of Transportation, Public Art Fund, Times Square Alliance and many more will provide access and exposure to key programs in New York City.

Field trips within New York City to public art sites as well as potential sites for projects will be woven into the fabric of the workshop. A one-day excursion to the nation’s capital will be offered, including a visit to the General Services Administration offices, the country’s largest commissioning agency. The director of the GSA Fine Arts program, Washington DC Bureau, will give a tour of permanent projects in the area.

Throughout the workshop, participants will be encouraged to develop professional proposals—thoughtful concepts for the site that engage in a process reflecting all its key aspects. Participants will also have the option of creating a temporary installation in the streets of New York with the director of AIOP (Art in Odd Places).

Faculty and lecturers have included Charlotte Cohen, Craig Dykers, Eiko and Koma, Wendy Feuer, Anita Glesta, Kendal Henry, Barry Holden, Meredith Johnson, Anne Pasternak, Lauren Ross, Meryl Taradash, Krzysztof Wodiczko and Nina Yankowitz.

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

**GDD-4993-A****IMPACT! Design for Social Change**

July 8 – August 16

Summer semester: 6 undergraduate studio 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 confidence, self-motivation and collaborative spirit, which will be needed as participants 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.

Prerequisites: Students must have completed at minimum their junior year of a college or university design program, or be an established creative professional, and must be fluent in design, with a demonstrated talent in a discipline: graphic, industrial, fashion, interactive, etc.

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

**GDD-4978-A****Design Writing and Research Summer Intensive**

June 3 – June 14

Summer semester: 2 undergraduate studio credits, \$2,000

As publishing outlets proliferate and design’s social and environmental implications become more profound, it is more important than ever to write about design engagingly and intelligently.

SVA’s MFA Design Criticism Department is pleased to announce a design writing summer intensive aimed at those who would like to refine their skills as thinkers, researchers and storytellers. For practicing designers, this is a chance to examine the profession and its impact through projects, articles and blog posts. Clear thinking, deep research and engaging expression are vital skills in a contemporary designer’s toolkit. For journalists and writers, this program offers methods and insights for understanding and writing compellingly about images, objects and spaces.

A range of writing genres and imaginative approaches will be introduced. Working individually and in small groups, participants will experiment with essential techniques such as interviewing, archive research, close observation, analysis and critique, and then to develop and finesse several projects. In addition to personal work, the development and execution of a team project will be undertaken.

In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in SVA’s light-filled D-Crit studio in New York’s Chelsea district, and 24-hour access to department resources, including its extensive library.

The intensive offers students and working professionals a unique opportunity to study with a faculty composed of leading writers, editors and bloggers. Lectures and field trips to New York sites and studios allow participants to directly interact with prominent designers, architects and urban planners.

By the end of the program, participants will have completed several pieces of writing, formulated ideas for stories, and garnered a robust set of tools and approaches for writing authoritatively and imaginatively about design.

Faculty and lecturers will include: Steven Heller, Alice Twemlow, Julie Lasky, Adam Harrison Levy, Karrie Jacobs, Paul Lukas, Mimi Zeiger, Jennifer Kabat. Visits to leading design studios in New York City will include Biber Architects, Carin Goldberg Design, Local Projects and Maharam.

Prerequisite: Students must have completed a four-year undergraduate degree.

*Note: Samples of published or unpublished writing (such as essays, blog posts or articles) about design, architecture or related subjects are required for review and acceptance to this program.*

**ILD-4993 / ILD-4994****Illustration and Visual Storytelling: Art and Industry**

Summer semester: 4 undergraduate studio credits per session

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

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 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.

A rigorous instructional program, including sessions in portfolio development, sequential illustration and painting from life, 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.*

<b>Course #</b>	<b>Dates</b>
ILD-4993-A	May 28 – June 28
ILD-4994-A	July 9 – August 9

**CVD-4993-A****Lens and Screen Arts—The Still and Moving Image**

June 3 – June 29

Summer semester: 4 undergraduate studio 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, 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 have included 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 and theory seminars, field trips and consultancies are all included.

Prerequisites: Students must have completed a minimum of two years of college and demonstrate fluency in the photographic medium.

*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.*

**PHD-4993 / PHD-4994****Photography**

Summer semester: 4 undergraduate studio 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 \$500 deposit for use of photographic equipment is required, along with proof of insurance with rental endorsement. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.*

<b>Course #</b>	<b>Dates</b>
PHD-4993-A	May 28 – June 28
PHD-4994-A	July 9 – August 9

For further information contact Keren Moscovitch, assistant director, special programs, Division of Continuing Education, via e-mail: [kmoscovitch@sva.edu](mailto:kmoscovitch@sva.edu); phone: 212.592.2188; fax: 212.592.2060.







# **UNDER GRADUATE**

# Department of Advertising

## 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.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

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 studio 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 studio credits

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

### **ADD-1020** **Foundations in Three-Dimensional Design**

One semester: 3 studio 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.

### **ADD-1030** (previously FDD-1030) **Foundations of Drawing I**

One semester: 3 studio 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.

### **ADD-1035** (previously FDD-1035) **Foundations of Drawing II**

One semester: 3 studio credits

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

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

One semester: 3 art history credits

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** **Survey of World Art II**

One semester: 3 art history credits

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.

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

One semester: 3 studio 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-1020** **Writing and Literature I**

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

### **HCD-1025** **Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

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

Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-1AD Survey of World Art II	
10		ADD-1015-1AD Principles of Visual Language II 9:00-2:50 P. Ahlberg		9:00-11:50 L. Gamwell	ADD-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
11					
12	HCD-1025-1AD Writing and Literature II 12:00-2:50 R. Josimovich				
1				SMD-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	
2					
3					
4					
5					
6					

Advertising Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	SMD-1020-2AD Foundations of Visual Comp. 9:00-11:50 D. Newcomb		SMD-1020-2AD Foundations of Visual Comp. 9:00-11:50 D. Newcomb	AHD-1010-2AD Survey of World Art I 9:00-11:50 S. Ginsburg	
10					
11					
12	HCD-1020-2AD Writing and Literature I 12:00-2:50 Instructor: TBA	ADD-1030-2AD Foundations of Drawing I 12:00-5:50 M. Bischel	ADD-1010-2AD Principles of Visual Language I 12:00-5:50 R. Mehl		
1					
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5					
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Advertising Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9				AHD-1015-2AD Survey of World Art II 9:00-11:50 S. Ginsburg		
10						
11						
12	HCD-1025-2AD Writing and Literature II 12:00-2:50 Instructor: TBA	ADD-1035-2AD Foundations of Drawing II 12:00-5:50 M. Bischel	ADD-1015-2AD Principles of Visual Language II 12:00-5:50 R. Mehl	ADD-1020-2AD Foundations in 3D Design 12:00-5:50 K. O'Callaghan		
1						
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Advertising Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-3AD Writing and Literature I 9:00-11:50 Instructor: TBA				ADD-1010-3AD Principles of Visual Language I 9:00-2:50 R. Mehl
10					
11					
12			ADD-1020-3AD Foundations in 3D Design 12:00-5:50 Instructor: TBA	ADD-1030-3AD Foundations of Drawing I 12:00-5:50 C. Fabricatore	
1					
2					
3	AHD-1010-3AD Survey of World Art I 3:00-5:50 K. Curran				
4					
5					
6					

Advertising Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1025-3AD Writing and Literature II 9:00-11:50 Instructor: TBA				ADD-1015-3AD Principles of Visual Language II 9:00-2:50 R. Mehl
10					
11					
12			SMD-1020-3AD Foundations of Visual Comp. 12:00-5:50 Instructor: TBA	ADD-1035-3AD Foundations of Drawing II 12:00-5:50 C. Fabricatore	
1					
2					
3	AHD-1015-3AD Survey of World Art II 3:00-5:50 K. Curran				
4					
5					
6					

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

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# 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	Intermediate Drawing I
GDD-2065	Intermediate Drawing II
GDD-2070	Visual Literacy
GDD-2090	Computers in the Studio I
GDD-2095	Computers in the Studio II
AHD-2127	History of Graphic Design

## SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2014 semester must register for GDD-2020-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 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. Advertising students who are pursuing a double major in advertising and design should refer to the Advertising section of this book for portfolio course selection.

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

## REQUIREMENT A

One semester of:

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

## 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-3191	30 Seconds

### 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

### 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

### Interaction Design

ADD-3181	Advertising 3.0
GDD-3741	Digital Design
GDD-3742	Designing and the Digital Ecosystem

### Three-Dimensional Design

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

### Honors Courses

GDD-3651	The Project Class I
GDD-3652	The Project Class II
GDD-3751	Visual Identity and Multimedia
GDD-4754	Yearbook

## 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.

GDD-3010	Communication Graphic Design
GDD-3336	Three-Dimensional Design and Illustration

# 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 supplemental portfolio courses for credit. Advertising students who are pursuing a double major in advertising and design should refer to the Advertising section of this book for portfolio course selection.

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

## REQUIREMENT A

ADD-4910/4955 Advertising Portfolio I and II

## REQUIREMENT B

Students must choose one course per semester from the following:

- ADD-3131 The Art Director Who Can Write
- ADD-3162 Design in Advertising I
- ADD-3163 Design in Advertising II
- ADD-3191 30 Seconds
- 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 Design for Social Change I
- GDD-4702 Website Design
- GDD-4752 Life Insurance

# Advertising General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (my.sva.edu).

*Note: Courses are listed in numerical order.*

## GDD-2020

### Basic Graphic Design I

One semester: 2 studio 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 design majors only.*

Course #	Day	Time	Semester	Instructor
GDD-2020-A	M	12:00-2:50	fall	Y. Moravia
GDD-2020-B	M	3:00-5:50	fall	P. Ahlberg
GDD-2020-C	M	3:00-5:50	fall	A. Ignacio
GDD-2020-D	Tu	3:00-5:50	fall	E. Hedy Schultz
GDD-2020-E	Tu	12:00-2:50	fall	F. Young
GDD-2020-F	Tu	3:00-5:50	fall	F. Young
GDD-2020-G	W	9:00-11:50	fall	S. Buschkuhl
GDD-2020-H	W	9:00-11:50	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	Th	9:00-11:50	fall	F. Young
GDD-2020-M	Th	12:00-2:50	fall	S. Sorvino
GDD-2020-Z	Tu	3:00-5:50	spring*	S. Sorvino

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2020-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

## GDD-2025

### Basic Graphic Design II

Spring semester: 2 studio 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	12:00-2:50	Y. Moravia
GDD-2025-B	M	3:00-5:50	P. Ahlberg
GDD-2025-C	M	3:00-5:50	A. Ignacio
GDD-2025-D	Tu	12:00-2:50	E. Hedy Schultz
GDD-2025-E	Tu	12:00-2:50	F. Young
GDD-2025-F	Tu	3:00-5:50	F. Young
GDD-2025-G	W	9:00-11:50	S. Buschkuhl
GDD-2025-H	W	9:00-11:50	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	Th	9:00-11:50	F. Young
GDD-2025-M	Th	12:00-2:50	S. Sorvino

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2020-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

**ADD-2030****Basic Advertising I**

Fall semester: 3 studio 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 print ad or TV commercial. *Note: Open to advertising and design majors only.*

Course #	Day	Time	Instructor
ADD-2030-A	Tu	12:00-2:50	J. Mariucci
ADD-2030-B	Tu	6:00-8:50	V. Tulley
ADD-2030-C	Tu	6:00-8:50	N. Raphan
ADD-2030-D	W	12:00-2:50	V. Tulley
ADD-2030-E	W	6:00-8:50	D. Arnold
ADD-2030-F	Th	9:00-11:50	J. Mariucci
ADD-2030-G	Th	12:00-2:50	E. Carter

**ADD-2035****Basic Advertising II**

Spring semester: 3 studio credits

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

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

**GDD-2050****Basic Typographic Design I**

One semester: 2 studio 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 design majors only.*

Course #	Day	Time	Semester	Instructor(s)
GDD-2050-A	Tu	12:00-2:50	fall	J. Heuer
GDD-2050-B	W	9:00-11:50	fall	T. Samara
GDD-2050-C	W	12:00-2:50	fall	T. Samara
GDD-2050-D	W	12:00-2:50	fall	N. Taylor
GDD-2050-E	W	3:00-5:50	fall	K. Blair, H. Yee
GDD-2050-F	Th	9:00-11:50	fall	O. Mezhibovskaya
GDD-2050-G	Th	12:00-2:50	fall	G. Anderson
GDD-2050-H	Th	3:00-5:50	fall	E. Benguiat
GDD-2050-J	Th	3:00-5:50	fall	R. Mehl
GDD-2050-K	F	9:00-11:50	fall	O. Mezhibovskaya
GDD-2050-L	F	9:00-11:50	fall	G. Anderson
GDD-2050-M	F	12:00-2:50	fall	O. Mezhibovskaya
GDD-2050-Z	Th	3:00-5:50	spring*	D. Riccardi

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2050-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

**GDD-2055****Basic Typographic Design II**

Spring semester: 2 studio credits

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

Course #	Day	Time	Instructor(s)
GDD-2055-A	Tu	12:00-2:50	J. Heuer
GDD-2055-B	W	9:00-11:50	T. Samara
GDD-2055-C	W	12:00-2:50	T. Samara
GDD-2055-D	W	12:00-2:50	N. Taylor
GDD-2055-E	W	3:00-5:50	K. Blair, H. Yee
GDD-2055-F	Th	9:00-11:50	O. Mezhibovskaya
GDD-2055-G	Th	12:00-2:50	G. Anderson
GDD-2055-H	Th	3:00-5:50	E. Benguiat
GDD-2055-J	Th	3:00-5:50	R. Mehl
GDD-2055-K	F	9:00-11:50	O. Mezhibovskaya
GDD-2055-L	F	9:00-11:50	G. Anderson
GDD-2055-M	F	12:00-2:50	O. Mezhibovskaya

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2050-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

**GDD-2060****Intermediate Drawing I**

Fall semester: 2 studio credits

This course will explore drawing techniques using concepts of design, form, action, space, scale, texture and systems inherent to cohesive compositions.

Course #	Day	Time	Instructor
GDD-2060-A	M	9:00-11:50	J. Ruggeri
GDD-2060-B	M	9:00-11:50	P. Hristoff
GDD-2060-C	M	12:00-2:50	S. Gaffney
GDD-2060-D	M	12:00-2:50	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	C. Suid
GDD-2060-J	W	3:00-5:50	J. Foote
GDD-2060-K	Th	12:00-2:50	A. Leban
GDD-2060-L	Th	12:00-2:50	C. Titolo
GDD-2060-M	Th	3:00-5:50	J. Parks
GDD-2060-N	F	9:00-11:50	J. Ruggeri

**GDD-2065****Intermediate Drawing II**

Spring semester: 2 studio 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	9:00-11:50	P. Hristoff
GDD-2065-C	M	12:00-2:50	S. Gaffney
GDD-2065-D	M	12:00-2:50	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	C. Suid
GDD-2065-J	W	3:00-5:50	J. Foote
GDD-2065-K	Th	12:00-2:50	A. Leban
GDD-2065-L	Th	12:00-2:50	C. Titolo
GDD-2065-M	Th	3:00-5:50	J. Parks
GDD-2065-N	F	9:00-11:50	J. Ruggeri



**GDD-2070****Visual Literacy**

Tuesday 9:00-11:50

One semester: 3 studio 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 designers and art directors will be shown and discussed. There will be guest lecturers. *Note: Open to advertising and 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 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, 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	V. Diaz
GDD-2090-C	M	12:00-2:50	fall	R. Levy
GDD-2090-D	M	12:00-2:50	fall	B. Bobkoff
GDD-2090-E	M	3:00-5:50	fall	G. Montalvo
GDD-2090-F	M	3:00-5:50	fall	R. Levy
GDD-2090-G	Tu	12:00-2:50	fall	M. Rimbaud
GDD-2090-H	Tu	3:00-5:50	fall	M. Rimbaud
GDD-2090-J	W	9:00-11:50	fall	L. Leckie
GDD-2090-K	W	12:00-2:50	fall	L. Leckie
GDD-2090-L	Th	9:00-11:50	fall	J. Sienkiewicz
GDD-2090-M	F	9:00-11:50	fall	D. Labelle
GDD-2090-N	F	12:00-2:50	fall	T. Fong
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 2014 semester must register for GDD-2090-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 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	V. Diaz
GDD-2095-C	M	12:00-2:50	R. Levy
GDD-2095-D	M	12:00-2:50	B. Bobkoff
GDD-2095-E	M	3:00-5:50	G. Montalvo
GDD-2095-F	M	3:00-5:50	R. Levy
GDD-2095-G	Tu	12:00-2:50	M. Rimbaud
GDD-2095-H	Tu	3:00-5:50	M. Rimbaud
GDD-2095-J	W	9:00-11:50	L. Leckie
GDD-2095-K	W	12:00-2:50	L. Leckie
GDD-2095-L	Th	9:00-11:50	J. Sienkiewicz
GDD-2095-M	F	9:00-11:50	D. Labelle
GDD-2095-N	F	12:00-2:50	T. Fong

\**Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2090-Z and all of the following*

*summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

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

One semester: 3 art history 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	V. Smith
AHD-2127-E	F	9:00-11:50	fall	V. Smith
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	V. Smith
AHD-2127-J	W	6:00-8:50	spring	E. Baker
AHD-2127-K	F	9:00-11:50	spring	V. Smith

**ILD-2133****Design Principles**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: J. Wilde

This course will address various design principles that structure the underpinnings of 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-2153****Basic Three-Dimensional Design**

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: J. DiResta

Three-dimensional 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, and mold-making in several media, among others. 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****Designer as Image Maker**

Tuesday 12:00-2:50

One semester: 3 studio 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 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 #	Semester
GDD-2168-A	fall
GDD-2168-B	spring

**GDD-2179****Digital Photography for Designers**

Monday 3:00-5:50

One semester: 3 studio 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 studio credits

Instructor: A. Leban

How can you make your work stand out as distinctly yours in the midst of the many thousands of visual and verbal messages that bombard the public each day? This studio critique course will provide a structure for students to examine their preconceptions, assumptions and influences in order to freely create a unique art path and product of their own.

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

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

Fall semester: 3 studio 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	E. Collins, J. Ellis, L. Pipitone
ADD-3010-B	M	6:00-8:50	TBA
ADD-3010-C	Tu	9:00-11:50	B. Mackall, J. Mariucci
ADD-3010-D	Tu	6:00-8:50	W. Boyd, R. Rooney

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

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: E. Collins, J. Ellis, L. Pipitone

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**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

See ADD-3010-A for course description.

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

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: B. Mackall, J. Mariucci

See ADD-3010-A for course description.

**ADD-3010-D****Advanced Advertising I**

Tuesday 6:00-8:50

Fall semester: 3 studio 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 studio 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	E. Collins, J. Ellis, L. Pipitone
ADD-3015-B	M	6:00-8:50	TBA
ADD-3015-C	Tu	9:00-11:50	B. Mackall, TBA
ADD-3015-D	Tu	6:00-8:50	W. Boyd, R. Rooney



Need to add a course?

See course adjustment periods starting on page 6.

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

Fall semester: 3 studio 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	A. Freeman
GDD-3010-C	M	3:00-5:50	R. Poulin
GDD-3010-D	M	3:00-5:50	M. Walsh
GDD-3010-E	M	6:00-8:50	P. Reyes
GDD-3010-F	Tu	3:00-5:50	P. Ahlberg
GDD-3010-G	Tu	3:00-5:50	S. Sorvino
GDD-3010-H	Tu	6:00-8:50	N. Jen
GDD-3010-J	Tu	6:00-8:50	A. Heffner
GDD-3010-K	Tu	6:00-8:50	M. Luckhurst
GDD-3010-L	W	3:00-5:50	B. Kilroe, N. Taylor
GDD-3010-M	W	6:00-8:50	J. Fulbrook, L. Hayman
GDD-3010-N	W	6:00-8:50	M. Freimuth
GDD-3010-P	Th	9:00-11:50	A. Truch
GDD-3010-R	Th	3:00-5:50	G. Anderson

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

Monday 12:00-2:50

Fall semester: 3 studio 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 will 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 studio credits

Instructor: A. Freeman

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 studio 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 3:00-5:50

Fall semester: 3 studio credits

Instructor: M. Walsh

The aim of this course is to reinforce, with practical experience, the tools students need to create content in various forms, such as Web, mobile app, publication and poster design. We will focus on communicating organizations and ideas to the world, with opportunities to think through the full process of content development through design. Projects will include several "product" oriented projects e.g., SVA

promotional ideas, concepts for real organizations to utilize (e.g., NYC Department of Parks & Recreation, presentation pieces for artists, book and print design, mobile design interface ideas, and poster and billboard design. In addition we will experience some "process-oriented" assignments.

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

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: P. Reyes

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**

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: P. Ahlberg

What is the meaning of the work we create? What can it say beyond its composition of text, images, colors and forms? In this course, students will conceptualize, develop, execute and present design solutions that will be rigorously discussed and critiqued in class. Lectures, guest critics and occasional field trips will be included. Our goal will be to refine students' work and design practice to best prepare them for internship opportunities, as well as their final year of school.

*Note: Final entry into this course is subject to a portfolio review by the instructor.*

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

Tuesday 3:00-5:50

Fall semester: 3 studio 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 are encouraged to bring in their portfolios for evaluation, editing and revision.

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

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: N. Jen

Graphic design is a skin that wraps everything in our daily life. The goal of this course is to prepare you as designers of refined, formal skills and as thinkers who look at the visuals around us with a critical mind. We will focus on the development of comprehensive, analytical views on visual forms and on visual vocabulary. Topics include word/image relationships, symbol and meaning, identity, hierarchy, structure, system, linearity and sequence, and publishing platforms. We will investigate these topics through the study of precedents in other disciplines, such as contemporary art, fashion, architecture, film and digital systems, as well as through hands-on design assignments in two, three and, possibly, four dimensions.

*Note: Final entry into this course is subject to a portfolio review.*

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

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: A. Heffner

From the magnificent to the mundane, typography provides the foundation for nearly all communication design. In this challenging studio course, students concurrently master type history, technology, and philosophy through a library of assignments that range from a single letter to thousands of words. From novels to phonebooks, exhibitions to iPods, students learn to control type across all media merging the practical and the conceptual.

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

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Luckhurst

This class will be an intensive look at how to make expressive, aesthetic driven work and how to distill that energy into derivative forms and systems. We will explore how seemingly different visual outcomes can be born out of similar approaches to visual problem solving. From poster design to corporate identity systems, students will be encouraged to find a personal voice and learn how to adapt it to more complex systemic problem solving. This will encompass the exploration of mark making, typography, color and symbol design across print and digital platforms. Students must be familiar with design computer programs and be eager to get their hands dirty. This will be an intensive class that will give students a broad perspective of how to approach their own individual design process. The class will include visits from practicing designers in New York.

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

Wednesday 3:00-5:50

Fall semester: 3 studio 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-M****Communication Graphic Design I**

Wednesday 6:00-8:50

Fall semester: 3 studio 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-N****Communication Graphic Design I**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Freimuth

From boutique brands to Fortune 500 companies, a critical and considered approach to identity, branding and communications design is a professional necessity for designers. This course will sharpen and challenge your conceptual skills, process and design execution—serving as a primer for your professional future via real-world creative problems. Assignments will include identity, packaging, editorial, environmental and digital work, culminating in a spring-semester thesis project. The course will include studio visits and guest lectures.

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

Thursday 9:00-11:50

Fall semester: 3 studio 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-R****Communication Graphic Design I**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: G. Anderson

See GDD-3010-A for course description.

**GDD-3015****Communication Graphic Design II**

Spring semester: 3 studio credits

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

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor(s)</i>
GDD-3015-A	M	12:00-2:50	T. Samara
GDD-3015-B	M	12:00-2:50	A. Freeman
GDD-3015-C	M	3:00-5:50	R. Poulin
GDD-3015-D	M	3:00-5:50	M. Walsh
GDD-3015-E	M	6:00-8:50	P. Reyes
GDD-3015-F	Tu	3:00-5:50	P. Ahlberg
GDD-3015-G	Tu	3:00-5:50	S. Sorvino
GDD-3015-H	Tu	6:00-8:50	N. Jen
GDD-3015-J	Tu	6:00-8:50	A. Heffner
GDD-3015-K	Tu	6:00-8:50	M. Luckhurst
GDD-3015-L	W	3:00-5:50	B. Kilroe, N. Taylor
GDD-3015-M	W	6:00-8:50	J. Fulbrook, L. Hayman
GDD-3015-N	W	6:00-8:50	M. Freimuth
GDD-3015-P	Th	9:00-11:50	A. Truch
GDD-3015-R	Th	3:00-5:50	G. Anderson

**ADD-3131****The Art Director Who Can Write**

Monday 9:00-11:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
ADD-3131-A	fall
ADD-3131-B	spring

**ADD-3151****Unconventional Advertising I**

Fall semester: 3 studio credits

Instructor: F. Anselmo

Limited to 15 students per section

What happens when students apply an unconventional approach to the creative process? They become part of the most awarded advertising class in history. Today's fast-paced advertising industry makes most ideas look traditional—fast. Top ad agencies want to be surprised, but it's become harder than ever to stand out among the numerous advertising and digital work pumped into the world by the millisecond. Students in this course will develop an unconventional approach to attacking everything from the concept-to-execution phase of various advertising and digital mediums. In some cases, students will invent new mediums for their ideas to live in. The focus of this course is to create the caliber of innovative work that will separate you from others so you won't be competing with anyone else's portfolio on job interviews. Great concepts executed unconventionally don't lose their luster, they become timeless. This is an intense, concept-to-execution, highly detailed course. Students will be taken on an inspiring visual journey of the most effective and memorable unconventional ideas ever produced. This course is not just about creating; it's about inventing. Work from this course has set world records at some of the most prestigious global award shows, including



The One Show, CLIO and Art Directors Club. *Note: Open to advertising majors only. Final entry into this course is subject to a portfolio review by the instructor. No entry midyear.*

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

**ADD-3152  
Unconventional Advertising II**

Spring semester: 3 studio 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	4:00-9:50
ADD-3152-B	Th	4:00-9:50

**ADD-3162-A  
Design in Advertising I**

Wednesday 12:00-2:50  
 Fall semester: 3 studio 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.*

**ADD-3163-A  
Design in Advertising II**

Wednesday 12:00-2:50  
 Spring semester: 3 studio credits  
 Instructor: TBA  
 This is the second part of a two-semester course. Please see ADD-3162 for course description.

**ADD-3181  
Advertising 3.0**

Monday 6:00-8:50  
 One semester: 3 studio credits  
 Instructors: J. Militello, A. Pulver  
 Advertising 3.0 represents the next frontier of advertising: combining the power of storytelling with social connectivity and digital technology, allowing for greater creative freedom and impact. This course will focus on the ever-changing and fast-paced world of digital advertising, soon to become the mainstay. You will walk away with a well-informed understanding of social and digital media tools and demonstrated experience in harnessing them in creative new ways to tell stories in ways never before possible. *Note: Open to junior advertising and design majors only. This course will be held at the instructor's studio.*

Course #	Semester
ADD-3181-A	fall
ADD-3181-B	spring

**ADD-3191  
30 Seconds**

Wednesday 9:00-11:50  
 One semester: 3 studio credits  
 It takes a lot longer than 30 seconds to make a TV commercial. Even for a junior or senior with an excellent advertising portfolio, it takes an entire semester. First, you'll spend two or three weeks on the idea—alone or with a partner. Then the real work begins: scripting and shot design, casting, wardrobe, location scouting, shooting, cutting, scoring, recording and mixing. But do not worry. We will provide the camera—and enough writing, art directing and editing advice to get you to the fun part: the screening.

Course #	Semester	Instructors
ADD-3191-A	fall	B. Mackall, J. Mariucci
ADD-3191-B	spring	B. Mackall, TBA

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

Thursday 6:00-8:50  
 One semester: 3 studio credits  
 Instructor: S. Benjamin  
 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 design majors only.*

Course #	Semester
GDD-3213-A	fall
GDD-3213-B	spring

**GDD-3222  
Motion Graphics Workshop I**

Fall semester: 3 studio 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 design majors only.*

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

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

Spring semester: 3 studio 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	M	9:00-11:50	O. Kleiner
GDD-3223-B	W	9:00-11:50	J.D. Gargano, O. Mezhibovskaya
GDD-3223-C	W	12:00-2:50	O. Kleiner
GDD-3223-D	W	3:00-5:50	O. Kleiner
GDD-3223-E	Th	9:00-11:50	O. Kleiner
GDD-3223-F	Th	12:00-2:50	O. Kleiner

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

Monday 3:00-5:50

Fall semester: 3 studio 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 design majors only.*

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

Monday 3:00-5:50

Spring semester: 3 studio credits

Instructor: G. Elliott

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

**GDD-3336-A****Three-Dimensional Design and Illustration I**

Tuesday 12:00-2:50

Fall semester: 3 studio 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 studio credits

Instructor: K. O'Callaghan

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

**GDD-3351-A****Design for Social Change I**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: A. Leban

We'll use design to call out new ideas and a new ethos of truth-telling. We'll create ads, posters, books and logos to present alternatives to mind-numbing consumer culture. The focus will be on subjects that affect our lives—such as owning our own time, corporate impact on the physical environment and the human psyche, issues of economic fairness and alternatives to money obsession, gender, food, voting, animal rights, etc. We'll explore and develop various means for making ideas for social change public. Work from this course is in the poster collection of the U.S. Library of Congress, on the website of the Center for Constitutional Rights, was produced for the Washington, D.C. subways, and distributed throughout the New York City public school system, as well as in exhibitions, conferences, book fairs and guerilla contexts (postnobull.org).

**GDD-3352-A****Design for Social Change II**

Wednesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: A. Leban

This is the second part of a two-semester course. Please see GDD-3351 for course description.

**FGD-3466 / FGD-3467****Poster Design: Silkscreen**

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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 design majors only.*

Course #	Semester
FGD-3466-A	fall
FGD-3467-A	spring

**FGD-3472 / FGD-3473****Printed Matter: Book Art, Poster and Ephemera**

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$250

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-3472-A	fall
FGD-3473-A	spring



**GDD-3651-A****The Project Class I**

Tuesday 3:20-6:10

Fall semester: 3 studio 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 advertising and design majors only.*

**GDD-3652-A****The Project Class II**

Tuesday 3:20-6:10

Spring semester: 3 studio 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**

Tuesday 12:00-2:50

Fall semester: 3 studio 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**

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: C. Heller

This is the second part of a two-semester course. Please see GDD-3661 for course description.

**ADD-3668****Innovation in Advertising**

Monday 6:00-8:50

One semester: 3 studio credits

Instructor: G. Amichay

Innovation is the key to success in the new world. Whether it's a new product, service, business model and way of communicating, advertising or use of media, an innovative solution can be a great problem solver. But innovation does not live within product or service categories. It lives outside of them. This course will force you out of your comfort zone and show you how to deal with the complexities and difficulties of planning, drafting, designing and creating innovation solutions. You'll learn how to sell your solutions and turn any "no" into a "yes." Work will be presented weekly, starting with small assignments and completing the course with fully integrated solutions.

Course #	Semester
ADD-3668-A	fall
ADD-3668-B	spring

**ADD-3671****IDEAtion: How Techvertising is Changing Behavior**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructors: B. Giraldi, J. Knowles

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 design majors only.*

Course #	Semester
ADD-3671-A	fall
ADD-3671-B	spring

**ADD-3681-A****Thinking Beyond the Print...Way, Way Beyond**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: E. Weisberg

Since the 1960s, a lot of advertising has generally remained the same. Writers and art directors lock themselves in a room and come up with print ads, television commercials and the occasional billboard or radio ad. This course will not prepare you for that world. Instead, this course will explore 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 (just to name a few). Building on this real-world experience, you will be given two assignments on the first day of class and be expected to deliver a case study or working prototype at the end of the semester. Helping you along the way will be an all-star, *who's who* of professionals from many disciplines. Get ready for the unexpected. And get ready to take your book to the next level.

**GDD-3731****Advertising, Interaction, Design, the Future**

Thursday 6:00-8:50

One semester: 3 studio 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. We 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. 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 design majors only.*

Course #	Semester
GDD-3731-A	fall
GDD-3731-B	spring

**GDD-3741****Digital Design**

Fall semester: 3 studio credits

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 design majors only.*

Course #	Day	Time	Instructor	Semester
GDD-3741-A	Tu	6:00-8:50	E. Green	fall
GDD-3741-B	Th	6:00-8:50	S. Rura	fall
GDD-3741-C	Th	6:00-8:50	S. Rura	spring

**GDD-3742-A****Designing the Digital Ecosystem**

Tuesday 6:00-8:50

Spring semester: 3 studio 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 design majors only.*

**GDD-3751****Visual Identity and Multimedia**

Monday 5:00-7:50

One semester: 3 studio 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 design majors only. Registration for this course is by invitation from the department chair.*

Course #	Semester
GDD-3751-A	fall
GDD-3751-B	spring

**ADD-4010 through 4040****Advertising Portfolio I**

Fall semester: 3 studio 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-4020-A	W	6:30-9:20	S. DeVito
ADD-4030-A	Th	12:00-2:50	B. Mackall, J. Mariucci
ADD-4040-A	Th	6:00-8:50	V. Tulley

**ADD-4010** (previously ADD-4910)**Advertising Portfolio I**

Fall semester: 3 studio 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.

Course #	Day	Time
ADD-4010-A	M	4:00-9:50
ADD-4010-B	Tu	4:00-9:50

**ADD-4020-A** (previously ADD-4930)**Advertising Portfolio I**

Wednesday 6:30-9:20

Fall semester: 3 studio 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-4030-A** (previously ADD-4940)**Advertising Portfolio I**

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructors: B. Mackall, J. Mariucci

See ADD-4010 for course description.

**ADD-4040-A** (previously ADD-4950)**Advertising Portfolio I**

Thursday 6:00-8:50

Fall semester: 3 studio 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 the instructor's studio.*

**ADD-4015 through ADD-4045** (previously ADD-4915 through ADD-4955)**Advertising Portfolio II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see corresponding section of ADD-4010 through ADD-4050 for course descriptions.

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-4025-A	W	6:30-9:20	S. DeVito
ADD-4035-A	Th	12:00-2:50	B. Mackall, TBA
ADD-4045-A	Th	6:00-8:50	V. Tulley

## 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-4706

##### MoGraph Essentials—CINEMA 4D and After Effects I

Tuesday 12:00-2:50

Fall semester: 3 studio 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 design majors, motion graphics specialists, and junior and senior computer art, computer animation and visual effects majors.*

Course #	Day	Time
GDD-4706-A	Tu	12:00-2:50
GDD-4706-B	Tu	3:00-5:50

#### GDD-4707

##### MoGraph Essentials—CINEMA 4D and After Effects II

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: J. Ruesta

This is the second part of a two-semester course. Please see GDD-4706 for course description.

Course #	Day	Time
GDD-4707-A	Tu	12:00-2:50
GDD-4707-B	Tu	3:00-5:50

## ONE-SEMESTER SENIOR PROJECT COURSES

#### GDD-4701

##### Production Studio for the Graphic Designer

Monday 12:00-2:50

One semester: 3 studio 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 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 design majors only.*

Course #	Semester
GDD-4701-A	fall
GDD-4701-B	spring

#### GDD-4702

##### Website Design

One semester: 3 studio 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 design majors only.*

Course #	Day	Time	Semester	Instructor
GDD-4702-A	M	9:00-11:50	fall	G. Greenwood
GDD-4702-B	Tu	6:00-8:50	fall	I. Rodriguez
GDD-4702-C	M	9:00-11:50	spring	G. Greenwood
GDD-4702-D	Tu	6:00-8:50	spring	I. Rodriguez

#### GDD-4714

##### Designing a Business

Tuesday 12:00-2:50

One semester: 3 studio 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



When is Spring Break?  
See calendar starting on page 6.

**GDD-4722****Type Design**

Wednesday 3:00-5:50

One semester: 3 studio 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 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 studio 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-4746****Differentiate or Die: How to Get a Job When You Graduate**

One semester: 3 studio 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 design majors only.*

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 studio 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 design majors only.*

Course #	Semester
GDD-4752-A	fall
GDD-4752-B	spring

**GDD-4754****Yearbook**

Friday 4:00-6:50

One semester: 3 studio credits

Instructor: G. Anderson

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

**GDD-4801****Designing a Phenomenon**

Monday 6:00-8:50

One semester: 3 studio credits

Instructors: B. Collins, M. Luckhurst

Limited to 12 students

How do you cause a commotion, inspire excitement and get the attention of a city? The challenges and factors that create and cause phenomena are not easily definable. However, this is precisely the puzzle this course will try to solve. We begin by asking the question: Can design create a phenomenon? To answer this question, students will be challenged with rebranding real-world companies and working through the process of creating innovative and dynamic design systems. We will craft systems that can respond to a multitude of needs and opportunities necessary to turn a business on the street into a citywide, sustainable trend. At the beginning of the course, each student will be assigned a company to develop the strategy, execution and engagement of the rebrand. While the course is grounded in formalist theory, students will be challenged with making graphic decisions based on a set of criteria that they will define. The class is incredibly fast-paced and students are required to create work as if they are in a real-design company. Work will be presented weekly. *Note: Registration for this course is by invitation from the department chair. Open to seniors advertising and design majors only.*

Course #	Semester
GDD-4801-A	fall
GDD-4801-B	spring

**Independent Study: Advertising**

One semester: 3 studio 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.

Course #	Semester
ADD-4996-A	summer
ADD-4997-A	fall
ADD-4998-A	spring

**Internship**

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

## ADVERTISING AND DESIGN FACILITIES ACCESS FOR ALL DEPARTMENTS

Some of the facilities in the BFA Advertising and Design departments 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 or 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 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 students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSD-Access

#### Sculpture Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.

*Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGD-Access

#### Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$300

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



Need to contact your advisor?

See pages 14-15 for information.



Need an elective?

See Undergraduate Electives starting on page 312.



# Department of 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.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

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

### AHD-1170

#### **Animation: From McCay to Burton**

Fall semester: 3 art history 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 studio credits

Limited to 20 students per section

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, inbetweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Drawing skills will be emphasized, as will 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.

### AND-1025

#### **Introduction to Animation II**

Spring semester: 3 studio 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-1060 (previously FDD-1030)

#### **Drawing I**

Fall semester: 3 studio 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.

### AND-1065 (previously FDD-1035)

#### **Drawing II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see AND-1060 for course description.

### AND-1140

#### **Storytelling, Storyboarding and the Art of the Pitch I**

Fall semester: 3 studio 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 studio credits

This is the second part of a two-semester course. Please see AND-1140 for course description.

### AND-1230 / AND-1240

#### **Digital Compositing**

Spring semester: 3 studio credits

Limited to 12 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.

### HCD-1020

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

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

### HCD-1025

#### **Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*



Animation Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9				AND-1140-1AN Storytelling/ Storyboards I 9:00-11:50 J. Grimaldi	
10	AND-1020-1AN Introduction to Animation I 9:00-1:50 M. Abrahams				AND-1060-1AN Drawing I 9:00-2:50 M. Archambault
11					
12				AHD-1170-1AN Animation: McCay to Burton 12:00-2:50 H. Beckerman	
1					
2					
3	HCD-1020-1AN Writing and Literature I 3:00-5:50 D. Singer				
4					
5					
6					

Animation Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AND-1230-1AN* Digital Compositing 9:00-11:50 K. Llewellyn	
10	AND-1025-1AN Introduction to Animation II 9:00-1:50 M. Abrahams				AND-1065-1AN Drawing II 9:00-2:50 M. Archambault
11					
12				AND-1145-1AN Storytelling/ Storyboards II 12:00-2:50 J. Grimaldi	
1					
2					
3	HCD-1025-1AN Writing and Literature II 3:00-5:50 D. Singer		AND-1240-1AN* Digital Compositing 3:00-5:50 Instructor: TBA		
4					
5					
6					

\*Students should register for only one section of Digital Compositing: AND-1230-1AN or AND-1240-1AN.

Animation Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9				AND-1140-2AN Storytelling/ Storyboards I 9:00-11:50 R. Gorey	
10		AND-1060-2AN Drawing I 9:00-2:50 M. Menjivar			AND-1020-2AN Introduction to Animation I 10:00-2:50 B. Labovic
11					
12				AHD-1170-2AN Animation: McCay to Burton 12:00-2:50 H. Beckerman	
1					
2					
3		HCD-1020-2AN Writing and Literature I 3:00-5:50 Instructor: TBA			
4					
5					
6					

Animation Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9			AND-1240-2AN* Digital Compositing 9:00-11:50 E. Eiser		
10		AND-1065-2AN Drawing II 9:00-2:50 M. Menjivar			AND-1025-2AN Introduction to Animation II 10:00-2:50 B. Labovic
11					
12				AND-1145-2AN Storytelling/ Storyboards II 12:00-2:50 R. Gorey	
1					
2					
3		HCD-1025-2AN Writing and Literature II 3:00-5:50 Instructor: TBA		AND-1230-2AN* Digital Compositing 3:00-5:50 E. Eiser	
4					
5					
6					

\*Students should register for only one section of Digital Compositing: AND-1230-2AN or AND-1240-2AN.

Animation Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12	AND-1140-3AN Storytelling/ Storyboards I 12:00-2:50 R. Gorey	HCD-1020-3AN Writing and Literature I 12:00-2:50 P. Patrick		AHD-1170-3AN Animation: McCay to Burton 12:00-2:50 H. Beckerman	
1					
2					
3					
4	AND-1020-3AN Introduction to Animation I 3:00-7:50 D. Crane	AND-1060-3AN Drawing I 3:00-8:50 R. Marshall			
5					
6					
7					
8					
9					

Animation Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12	AND-1145-3AN Storytelling/ Storyboards II 12:00-2:50 R. Gorey	HCD-1025-3AN Writing and Literature II 12:00-2:50 P. Patrick		AND-1230-3AN* Digital Compositing 12:00-2:50 K. Llewellyn	
1					
2					
3					
4	AND-1025-3AN Introduction to Animation II 3:00-7:50 D. Crane	AND-1065-3AN Drawing II 3:00-8:50 R. Marshall			
5					
6					AND-1240-3AN* Digital Compositing 6:00-8:50 K. Llewellyn
7					
8					
9					

\*Students should register for only one section of Digital Compositing: AND-1230-3AN or AND-1240-3AN.

Animation Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1020-4AN Introduction to Animation I 9:00-1:50 H. Beckerman			AND-1060-4AN Drawing I 9:00-2:50 D. Duga
11					
12				AHD-1170-4AN Animation: McCay to Burton 12:00-2:50 H. Beckerman	
1					
2					
3				AND-1140-4AN Storytelling/ Storyboards I 3:00-5:50 J. Grimaldi	HCD-1020-4AN Writing and Literature I 3:00-5:50 R. Josimovitch
4					
5					
6					

Animation Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1025-4AN Introduction to Animation II 9:00-1:50 H. Beckerman			AND-1065-4AN Drawing II 9:00-2:50 D. Duga
11					
12	AND-1240-4AN* Digital Compositing 12:00-2:50 E. Eiser			AND-1230-4AN* Digital Compositing 12:00-2:50 Instructor: TBA	
1					
2					
3				AND-1145-4AN Storytelling/ Storyboards II 3:00-5:50 J. Grimaldi	HCD-1025-4AN Writing and Literature II 3:00-5:50 R. Josimovitch
4					
5					
6					

\*Students should register for only one section of Digital Compositing: AND-1230-4AN or AND-1240-4AN.

Note: Animation Foundation 4 will not be made available until all other Animation Foundation programs have reached capacity.

# Animation

## 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.*

### TRADITIONAL ANIMATION MAJORS

#### REQUIREMENT A

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

#### REQUIREMENT B

One 2-credit studio elective in the fall semester. Please refer to individual departmental listings for elective courses open to all students.

### STOP-MOTION MAJORS

#### REQUIREMENT A

Course #	Title	Semester
AND-2020	Introduction to Stop Motion I	fall
AND-2025	Introduction to Stop Motion II	spring
FSD-2090	Figurative Sculpture	spring
AND-2140	Character Construction	fall
AND-2160	Miniature Sets and Action Props	spring

#### REQUIREMENT B

One 2-credit studio elective in the fall semester. Please refer to individual departmental listings for elective courses open to all students.

# 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. 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.*

### 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

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.*

Course #	Title	Semester
AND-4010	Career Strategies for Animation	fall or spring
AND-4940	Animation Thesis I	fall
AND-4945	Animation Thesis II	spring



Filing financial aid papers?  
See calendar starting on page 6.

# Animation

## General Course Listing

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

**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 studio 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	M. Menjivar
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	TBA

### AND-2015 Animation Workshop II

Spring semester: 2 studio 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	M. Menjivar
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	TBA

### AND-2020-A Introduction to Stop Motion I

Wednesday 12:00-4:50

Fall semester: 3 studio 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 studio credits

Instructor: Voltaire

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

### FDD-2020-A through FDD-2020-C Anatomy I

Fall semester: 3 studio 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	Tu	9:00-11:50

### FDD-2020-D through FDD-2020-F Anatomy I

Fall semester: 3 studio 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-D	W	9:00-11:50
FDD-2020-E	W	12:00-2:50
FDD-2020-F	W	3:00-5:50

### FDD-2025 Anatomy II

Spring semester: 3 studio 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	Tu	12:00-2:50	G. Boorujy
FDD-2025-D	W	9:00-11:50	A. Gerndt
FDD-2025-E	W	12:00-2:50	A. Gerndt
FDD-2025-F	W	3:00-5:50	A. Gerndt

### AND-2070 Storyboarding for Animation

One semester: 2 studio 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 studio credits

Limited to 18 students per section

Perspective skills are an essential tool for creating depth in images. Through lectures, demonstrations and assignments, this course will give students a thorough understanding of the fundamental principles of perspective and its creative

applications. Topics will include: methods of measurement, inclines, ellipses, plastic forms, shadows and reflections. Freehand drawing will be emphasized.

Course #	Day	Time	Semester	Instructor
AND-2090-A	W	12:00-2:50	fall	D. Poynter
AND-2090-B	F	3:00-5:50	fall	M. Rosner
AND-2090-C	W	12:00-2:50	spring	D. Poynter
AND-2090-D	Th	12:00-2:50	spring	D. Poynter

### AND-2090-A

#### Figurative Sculpture

Monday 3:00-8:50

Spring semester: 2 studio credits

Equipment fee: \$200

Instructor: L. Shorin

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-2140-A

#### Character Construction

Thursday 3:00-5:50

Fall semester: 2 studio 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 studio 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-2171

#### Acting for Animators

Friday 12:00-2:50

One semester: 2 studio credits

Instructor: S. Pulo

How does the animator make his/her characters “good actors”? How does the animator infuse his/her creations with a soul, a life that is both universal and unique? By learning basic acting skills in this course, through exercises and scenes, animators will have acquired the visceral experience and tools that will help transform their work into a viable art form.

Course #	Semester
AND-2171-A	fall
AND-2171-B	spring

### AND-2173

#### Experimental Animation

Thursday 9:00–11:50

One semester: 2 studio credits

Instructor: M. Abrahams

This course is designed for students who want to explore the dynamic medium of animation while finding their personal style and visual and poetic vision. Emphasis will be placed on innovation, invention and experimentation. Whether pursuing a narrative or non-narrative project, students will receive a solid grounding in the basics of drawn animation, as well as various approaches to the medium such as stop-motion, sequential drawing, graphics, computer animation, mixed media and sound. Students will gain an understanding of character/object development, performance, design, story and plot necessary for the flow and rhythm of animation. Each student will complete four short films (30 seconds to 2 minutes in length).

Course #	Semester
AND-2173-A	fall
AND-2173-B	spring

### AND-2186-A

#### Backgrounds and Inspirational Sketches

Wednesday 3:00-5:50

Fall semester: 3 studio 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 for Animators

One semester: 3 studio credits

Limited to 12 students per section

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 Adobe Flash has to offer, and then apply these techniques to the medium of animation. Film examples will be provided.

Course #	Day	Time	Semester	Instructor
AND-2247-A	Tu	9:00-11:50	fall	C. Bullwinkel
AND-2247-B	M	3:00-5:50	spring	TBA
AND-2247-C	Tu	9:00-11:50	spring	C. Bullwinkel

### AND-2283-A

#### Key Poses and Inbetweening

Wednesday 3:00-5:50

Spring semester: 3 studio 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

#### Advanced After Effects

Spring semester: 3 studio credits

Limited to 12 students per section

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.

Course #	Day	Time	Instructor
AND-2317-A	M	9:00-11:50	E. Eiser
AND-2317-B	M	6:00-8:50	B. Ramo

**AND-2324****The Art and Mechanics of Movement**

Friday 3:00-5:50

One semester: 3 studio credits

Instructor: H. Beckerman

Animation is about motion. In television, animation is script driven and sound carries the story. Chuck Jones called it "animated radio." Yet professional animators are expected to solve all problems of action and movement. This course will include the mechanics of human and animal locomotion as well as the personality nuances and responses of characters. Studying how things move and how these movements are employed creatively is vital in preparing to enter the animation industry.

<i>Course #</i>	<i>Semester</i>
AND-2324-A	fall
AND-2324-B	spring

**AND-2337****After Effects Workflow and Postproduction Techniques**

Thursday 12:00–2:50

One semester: 3 studio credits

Instructor: E. Eiser

Adobe After Effects continues to evolve into an essential tool for editors and filmmakers. An entire postproduction suite is available in one powerful software package. The professional field requires a familiarity with workflows and techniques included in After Effects. Every film, commercial or documentary that is produced today requires some form of compositing or postproduction. Many shots thought to be unusable, can be repaired through these post processes. Through exercises and assignments, students will shoot and manipulate footage covering a wide range of techniques to become fluent with the software and tools that create special effects, tracking, stabilization and professional color correction.

<i>Course #</i>	<i>Semester</i>
AND-2337-A	fall
AND-2337-B	spring

**AND-2341-A****Animation and New Media Law**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

This course will focus on the fundamentals of new media law by exploring the business and legal relationships within the broadcasting and film industries and, in particular, how they relate to animation and new media. Learn to anticipate and avoid legal problems prior to production. Key issues in the areas of copyright law, sources of financing, distribution agreements and insurance will be discussed. There will be guest speakers from the field.

**AND-3010****Advanced Animation Workshop I**

Fall semester: 3 studio 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, inbetweens 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
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 studio credits

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

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
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 studio credits

Instructor: D. Bell

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 studio credits

Instructor: D. Bell

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 studio 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
AND-3040-A	Tu	9:00-2:50
AND-3040-B	F	12:00-5:50

**AND-3041****Advanced Life Drawing**

One semester: 3 studio credits

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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
AND-3041-A	Tu	3:00-8:50	fall	D. Ross
AND-3041-B	M	3:00-8:50	spring	TBA



**AND-3050****Drawing Animals in Motion**

One semester: 3 studio 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 studio credits

Instructor: D. Poynter

Layout and design skills are essential for creating compelling images that engage an audience. Through lectures, demonstrations and individual projects, this course will enrich each student's visual vocabulary. Topics include: utilizing principles of composition to direct the viewers' interest; applying camera dynamics and staging guidelines to thumbnail sketching, storyboarding and finished layouts; value arrangement and color fundamentals; perspective as an expressive tool; character construction and analysis. Projects are designed to replicate actual job assignments, such as developing exterior and interior locations with character placement.

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 studio 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	W	9:00-11:50	fall	N. Simopoulos
AND-3130-B	W	3:00-5:50	fall	P. Goodrich
AND-3130-C	Tu	12:00-2:50	spring	P. Goodrich
AND-3130-D	W	3:00-5:50	spring	P. Goodrich
AND-3130-E	Th	9:00-11:50	spring	N. Simopoulos

**AND-3137****Creating Unforgettable Characters**

Wednesday 9:00-11:50

One semester: 3 studio 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 backstory 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 studio 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, marketing and distribution.

**SMD-3228-A****Basic Modeling and Animation with Maya I**

Friday 9:00-11:50

Fall semester: 3 studio 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 cross-listed with SMD-3228-B.*

**SMD-3229-A****Basic Modeling and Animation with Maya II**

Friday 9:00-11:50

Spring semester: 3 studio 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-A.*

**SMD-3257****Basic After Effects Techniques I**

Fall semester: 3 studio 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 studio 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****Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

One semester: 3 studio 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-C and SMD-3341-D.*

<i>Course #</i>	<i>Semester</i>
SMD-3341-A	fall
SMD-3341-B	spring

**AND-3446-A****Advanced Composition and Design**

Friday 12:00-3:50

Spring semester: 3 studio 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 studio credits

Instructor: R. Kosarin

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-4940-A****Animation Thesis I**

Fall semester: 6 studio credits

Instructor: R. Lehmann

Students are required to complete a thesis project that demonstrates an advanced level of craft and technique. All candidates will meet with the Thesis Committee at the end of their third year for instruction and deadlines. The College may reproduce work in matters pertaining to accreditation and promotion.

**AND-4945-A****Animation Thesis II**

Spring semester: 6 studio credits

Instructor: R. Lehmann

This is the second part of a two-semester course. Please see AND-4940 for course description.

**Independent Study**

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
AND-4996-A	summer
AND-4997-A	fall
AND-4998-A	spring

**Internship**

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

# Animation Electives

## Open to All Departments

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

### **AND-1103-A** **Introduction to Animation**

Friday 4:00-7:50

Spring semester: 3 studio credits

Instructor: M. Abrahams

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, inbetweening, 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.

### **AND-3137** **Creating Unforgettable Characters**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: R. Dress

This course will delve into the process of creating animated characters. Methods of researching, creating a backstory 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 studio 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, marketing and distribution.

### **AND-2173** **Experimental Animation**

Thursday 9:00–11:50

One semester: 2 studio credits

Instructor: M. Abrahams

This course is designed for students who want to explore the dynamic medium of animation while finding their personal style and visual and poetic vision. Emphasis will be placed on innovation, invention and experimentation. Whether pursuing a narrative or non-narrative project, students will receive a solid grounding in the basics of drawn animation, as well as various approaches to the medium such as stop-motion, sequential drawing, graphics, computer animation, mixed media and sound. Students will gain an understanding of character/object development, performance, design, story and plot necessary for the flow and rhythm of animation. Each student will complete four short films (30 seconds to 2 minutes in length).

<i>Course #</i>	<i>Semester</i>
AND-2173-A	fall
AND-2173-B	spring

### **AND-2324** **The Art and Mechanics of Movement**

Friday 3:00-5:50

One semester: 3 studio credits

Instructor: H. Beckerman

Animation is about motion. In television, animation is script driven and sound carries the story. Chuck Jones called it “animated radio.” Yet professional animators are expected to solve all problems of action and movement. This course will include the mechanics of human and animal locomotion as well as the personality nuances and responses of characters. Studying how things move and how these movements are employed creatively is vital in preparing to enter the animation industry.

<i>Course #</i>	<i>Semester</i>
AND-2324-A	fall
AND-2324-B	spring

### **AND-2337** **After Effects Workflow and Postproduction Techniques**

Thursday 12:00–2:50

One semester: 3 studio credits

Instructor: E. Eiser

Adobe After Effects continues to evolve into an essential tool for editors and filmmakers. An entire postproduction suite is available in one powerful software package. The professional field requires a familiarity with workflows and techniques included in After Effects. Every film, commercial or documentary that is produced today requires some form of compositing or postproduction. Many shots thought to be unusable, can be repaired through these post processes. Through exercises and assignments, students will shoot and manipulate footage covering a wide range of techniques to become fluent with the software and tools that create special effects, tracking, stabilization and professional color correction.

<i>Course #</i>	<i>Semester</i>
AND-2337-A	fall
AND-2337-B	spring

# Department of Art History

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

*Courses listed in alphanumerical order.*

## AHD-1010

### Survey of World Art I

One semester: 3 art history credits

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. *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	Th	3:00-5:50	fall	L. Gamwell
AHD-1010-1AD	Th	9:00-11:50	fall	L. Gamwell
AHD-1010-2AD	Th	9:00-11:50	fall	S. Ginsburg
AHD-1010-3AD	M	3:00-5:50	fall	K. Curran
AHD-1010-01G	F	12:00-2:50	fall	L. Gamwell
AHD-1010-02G	Th	9:00-11:50	fall	R. Mahoney
AHD-1010-03G	F	9:00-11:50	fall	T. O'Connor
AHD-1010-04G	F	9:00-11:50	fall	L. Gamwell
AHD-1010-05G	Th	3:00-5:50	fall	R. Sarkissian
AHD-1010-06G	W	3:00-5:50	fall	J. Edwards
AHD-1010-07G	F	3:00-5:50	fall	R. Sarkissian
AHD-1010-08G	Tu	3:00-5:50	fall	A. Wooster
AHD-1010-09G	F	9:00-11:50	fall	A. Wooster
AHD-1010-10G	M	3:00-5:50	fall	D. Dumbadze
AHD-1010-11G	Th	12:00-2:50	fall	T. Kostianovsky
AHD-1010-12G	F	3:00-5:50	fall	S. Ginsburg
AHD-1010-13G	F	3:00-5:50	fall	A. Wooster
AHD-1010-14G	Tu	3:00-5:50	fall	J. Edwards
AHD-1010-15G*	Tu	3:00-5:50	fall	H. Werschkul
AHD-1010-16G*	Th	9:00-11:50	fall	TBA
AHD-1010-17G	Tu	9:00-11:50	spring	J. Edwards
AHD-1010-18G	M	9:00-11:50	spring	M. Denton

*\*Note: AHD-1010-15G will not be made available until AHD-1010-01G through AHD-1010-14G have reached capacity. AHD-1010-16G will not be made available until all other sections have reached capacity.*

## AHD-1015

### Survey of World Art II

One semester: 3 art history credits

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: 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	J. Edwards
AHD-1015-B	Th	3:00-5:50	spring	L. Gamwell
AHD-1015-1AD	Th	9:00-11:50	spring	L. Gamwell
AHD-1015-2AD	Th	9:00-11:50	spring	S. Ginsburg
AHD-1015-3AD	M	3:00-5:50	spring	K. Curran
AHD-1015-01G	F	12:00-2:50	spring	L. Gamwell
AHD-1015-02G	Th	9:00-11:50	spring	R. Mahoney
AHD-1015-03G	F	9:00-11:50	spring	T. O'Connor
AHD-1015-04G	F	9:00-11:50	spring	L. Gamwell
AHD-1015-05G	Th	3:00-5:50	spring	R. Sarkissian
AHD-1015-06G	W	3:00-5:50	spring	J. Edwards
AHD-1015-07G	F	3:00-5:50	spring	R. Sarkissian
AHD-1015-08G	Tu	3:00-5:50	spring	A. Wooster
AHD-1015-09G	F	9:00-11:50	spring	A. Wooster
AHD-1015-10G	M	3:00-5:50	spring	D. Dumbadze
AHD-1015-11G	Th	12:00-2:50	spring	T. Kostianovsky
AHD-1015-12G	F	3:00-5:50	spring	S. Ginsburg
AHD-1015-13G	F	3:00-5:50	spring	A. Wooster
AHD-1015-14G	Tu	3:00-5:50	spring	J. Edwards
AHD-1015-15G*	Tu	3:00-5:50	spring	H. Werschkul
AHD-1015-16G*	Th	9:00-11:50	spring	TBA
AHD-1015-17G*	M-F	3:00-5:50	summer	J. Edwards
AHD-1015-18G*	M-F	3:00-5:50	summer	TBA

*\*Note: AHD-1015-15G will not be made available until AHD-1015-01G through AHD-1015-14G have reached capacity. AHD-1015-16G will not be made available until all other sections have reached capacity.*

*Summer semester dates for AHD-1015-17G and AHD-1015-18G are subject to change. Please refer to general foundation programs 17 and 18 in the Design section of this book for tentative summer semester schedules.*

## AHD-1050-A

### History of Film I

Wednesday 12:00-2:50

Fall semester: 3 art history credits

Instructor: P. Cronin

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 art history credits

Instructor: P. Cronin

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 art history 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-1060-01P	W	9:00-11:50	fall	M.J. Marks
AHD-1060-02P	Tu	12:00-2:50	fall	P. Kloehn
AHD-1060-03P	W	9:00-11:50	fall	P. Kloehn
AHD-1060-04P	Tu	9:00-11:50	fall	P. Kloehn
AHD-1060-05P	Tu	3:00-5:50	fall	M.J. Marks
AHD-1060-06P	M	12:00-2:50	fall	M.J. Marks
AHD-1060-07P	Tu	9:00-11:50	fall	S. Suchma
AHD-1060-08P	Tu	9:00-11:50	fall	M. Gal
AHD-1060-09P	Tu	12:00-2:50	fall	M. Gal
AHD-1060-10P	M	3:00-5:50	fall	L. Laser
AHD-1060-11P	M	3:00-5:50	spring	J. Jacobson

### AHD-1065

#### History of Photography II

One semester: 3 art history 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-1065-01P	W	9:00-11:50	spring	M.J. Marks
AHD-1065-02P	Tu	12:00-2:50	spring	P. Kloehn
AHD-1065-03P	W	9:00-11:50	spring	P. Kloehn
AHD-1065-04P	Tu	9:00-11:50	spring	P. Kloehn
AHD-1065-05P	Tu	3:00-5:50	spring	M.J. Marks
AHD-1065-06P	M	12:00-2:50	spring	M.J. Marks
AHD-1065-07P	Tu	9:00-11:50	spring	S. Suchma
AHD-1065-08P	Tu	9:00-11:50	spring	M. Gal
AHD-1065-09P	Tu	12:00-2:50	spring	M. Gal
AHD-1065-10P	M	3:00-5:50	spring	L. Laser
AHD-1065-11P*	M-F	12:00-2:50	summer	M.J. Marks

*\*Note: Summer semester dates for AHD-1065-11P 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 art history 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-1070-01F	Th	3:00-6:50
AHD-1070-02F	M	3:00-6:50
AHD-1070-03F	M	3:00-6:50
AHD-1070-04F	Th	3:00-6:50
AHD-1070-05F	M	3:00-6:50
AHD-1070-06F	M	3:00-6:50
AHD-1070-07F	M	3:00-6:50
AHD-1070-08F	Th	3:00-6:50
AHD-1070-09F	Th	3:00-6:50
AHD-1070-10F	Th	3:00-6:50

### AHD-1080-A

#### History of Animation I

Wednesday 12:00-2:50

Fall semester: 3 art history credits

Instructor: W. Lorenzo

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 art history credits

Instructor: W. Lorenzo

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-1170-1AN through AHD-1170-4AN

#### Animation: From McCay to Burton

Thursday 12:00-2:50

Fall semester: 3 art history 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 art history 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-1210-1C through AHD-1210-5C are open to computer art, computer animation and visual effects majors only. AHI-1210-A 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-1210-1C	M	12:00-2:50	M. Denton
AHD-1210-2C	Tu	3:00-5:50	J. Harris
AHD-1210-3C	M	9:00-11:50	B. Ides
AHD-1210-4C	M	12:00-2:50	D. Goldberg
AHD-1210-5C	Th	12:00-2:50	B. Mathes
AHI-1210-A*	Th	6:00-8:50	L. Smith

\*Note: AHI-1210-A, *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 art history 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-1215-1C	M	12:00-2:50	M. Denton
AHD-1215-2C	Tu	3:00-5:50	J. Harris
AHD-1215-3C	M	9:00-11:50	TBA
AHD-1215-4C	M	12:00-2:50	D. Goldberg
AHD-1215-5C	Th	12:00-2:50	B. Mathes
AHI-1215-A*	Th	6:00-8:50	L. Smith

\*Note: AHI-1215-A, *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 art history 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

Thursday 12:00-2:50

Spring semester: 3 art history 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 anime? 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

One semester: 3 art history 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	Semester	Instructor
AHD-2010-HP1	Tu	6:00-8:50	fall	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	fall	S. Ostrow
AHD-2010-HP3	W	6:00-8:50	spring	D. Carvalho

### AHD-2020 / AHI-2020 Modern Art Through Pop I

Fall semester: 3 art history credits

This course maps the major movements and tendencies in modern art beginning with the realism of Courbet in the 19th century and continuing into the 20th century, including impressionism, postimpressionism, symbolism, fauvism, cubism, futurism, expressionism, Dada, and surrealism. 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.

Course #	Day	Time	Instructor
AHD-2020-A	M	9:00-11:50	J. Edwards
AHD-2020-B	M	12:00-2:50	J. Avgikos
AHD-2020-C	Tu	12:00-2:50	T. O'Connor
AHD-2020-D	W	9:00-11:50	M. Martegani
AHD-2020-E	W	3:00-5:50	M. Martegani
AHD-2020-F	Th	3:00-5:50	J. Harris
AHI-2020-A*	Th	6:00-8:50	L. Smith

\*Note: AHI-2020-A, *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-2025 / AHI-2025 Modern Art Through Pop II

One semester: 3 art history credits

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. Close attention will be paid to the social, political and economic contexts in which artistic styles and forms have materialized, grown or changed from mid-century to the present.

Course #	Day	Time	Instructor
AHD-2025-A	M	9:00-11:50	J. Edwards
AHD-2025-B	M	12:00-2:50	J. Avgikos
AHD-2025-C	Tu	12:00-2:50	T. O'Connor
AHD-2025-D	W	9:00-11:50	M. Martegani
AHD-2025-E	W	3:00-5:50	M. Martegani
AHD-2025-F	Th	3:00-5:50	J. Harris
AHI-2025-A*	Th	6:00-8:50	L. Smith

\*Note: AHI-2025-A, *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 art history 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 art history 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: This course is cross-listed with AHD-2070-A and AHD-2070-B.*

Course #	Semester
AHD-2070-C	fall
AHD-2070-D	spring

### AHD-2090

#### History of Contemporary Photography

One semester: 3 art history credits

This course will emphasize the last 40 years of photography, and by a thorough analysis and discussion of the work, it will articulate the dominant cultural and aesthetic ideas of the time. All genres of the medium will be considered, as well as the gradual rise of photography as a major visual art. Of particular importance will be the influence on current photographic ideas and students' work. *Note: This course is open to sophomore photography majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2090-A	M	9:00-11:50	fall	J. Brand
AHD-2090-B	M	12:00-2:50	fall	R. Stevens
AHD-2090-C	W	6:00-8:50	fall	D. Leers
AHD-2090-D	Th	12:00-2:50	fall	R. Leslie
AHD-2090-E	M	12:00-2:50	spring	J. Brand
AHD-2090-F	W	6:00-8:50	spring	D. Leers
AHD-2090-G	Th	9:00-11:50	spring	R. Morgan
AHD-2090-H	Th	12:00-2:50	spring	R. Leslie

### AHD-2127

#### History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present

One semester: 3 art history 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	V. Smith
AHD-2127-E	F	9:00-11:50	fall	V. Smith
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	V. Smith
AHD-2127-J	W	6:00-8:50	spring	E. Baker
AHD-2127-K	F	9:00-11:50	spring	V. Smith

### AHD-2129

#### History of Typography

Tuesday 12:00-2:50

One semester: 3 art history 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?

Wednesday 6:00-8:50

One semester: 3 art history credits

Instructor: I. Lee

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-2146-A

#### The Grammar of the Exhibition

Thursday 3:00-5:50

Spring semester: 3 art history 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-2154-A

##### Gender, Sexuality and Visual Culture

Thursday 3:00-5:50

Fall semester: 3 art history credits

Instructor: B. Mathes

Visual culture makes arguments about gender, sexuality and the body. To see and be seen is to assume a gendered (and sexualized) position. In this course, we will study how genders, sexualities and desires have been shaped through images, the built environment and the gaze. We will analyze artworks and architecture as well as commercial photography, film and music videos. Themes will include: the sexual politics of looking; movement, desire and space; the public and the private; homosexuality, drag and gender ambiguity; visual pleasure and the unconscious; in/visible sexualities and religion.

#### AHD-2163-A

##### American Beauty

Tuesday 12:00-2:50

Fall semester: 3 art history credits

Instructor: C. Matlin

While America has a rich philosophical tradition (James Madison, William James and John Rawls, among others), many people do not realize that several of its contributions can be found in the discipline of aesthetics. This course will investigate that forgotten side of American philosophy. We will read the work of Ralph Waldo Emerson, John Dewey, George Santayana, Nelson Goodman, Monroe Beardsley, Arthur Danto, and others, and examine the roots of these philosophic systems. Additionally, we will seek to understand the role that democracy has played in not only shaping the thought of these philosophers, but also the ways in which Americans experience the beautiful in their everyday lives. The goal of this course is two-fold: to give students a greater understanding of American philosophy, and at the same time provide them with the tools to examine the many ways that the beautiful is presented and received. Class sessions will be supplemented with trips to galleries and museums.

#### AHD-2188-A

##### History of Drawing

Friday 9:00-11:50

Fall semester: 3 art history 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-2213-A

##### Film Noir

Friday 3:00-5:50

Spring semester: 3 art history 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 art history 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

Monday 3:00-5:50

Spring semester: 3 art history 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-2231-A

##### Avant-Gardening: Art, Food and Agriculture

Fall semester: 3 art history credits

Thursday 12:00-2:50

Instructor: K. Gookin

*Avant Gardening* is premised on an egalitarian ideal proposed by a growing number of artists in postwar Europe and the Americas, which recognizes that the materials of everyday life—be it a sock, burlap sack or detritus found in the street—are as equally suitable ingredients of the artist's palette as a tube of paint. Since the 1960s, artists expanded this principle into the representation and material use of food and its relation to the garden, agriculture and the broader social environment in which it is produced. This course investigates the historical and theoretical backgrounds of art and artists who use gardening, agriculture and food as their medium. Lectures will provide the cultural, environmental and socio-political context in which these artists are working. Field trips and a final project (in research or the creation of an artwork) will be made in collaboration with Project Eats, an organization that works in communities around New York City to create community-owned farms, farmers markets, and arts and cultural projects, among other initiatives.

#### AHD-2233

##### Tribal Art: The Mythic Eye

One semester: 3 art history 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 art history 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 art history 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 art history 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**

Monday 6:00-8:50

Fall semester: 3 art history 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 art history 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, Luhrmann, 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: 1965 to 1985**

Tuesday 12:00-2:50

Fall semester: 3 art history 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, Shigeo 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**

Monday 11:00-1:50

Spring semester: 3 art history 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, Shigeo 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 art history 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-2341-A****What is Political Art?**

Thursday 6:00-8:50

Spring semester: 3 art history credits

Instructor: D. Reisman

In Ezra Pound's words, artists are "the antennae of the human race." From the beginning of modernism to the most recent exhibitions in Chelsea, artists have used their work to comment on society and impact the way we view the world, with strategies that range from near-propaganda to radical innovations in form and materials. Art can threaten the status quo, and there are many examples of it being suppressed, censored or destroyed because of its content. At the same time, governments around the world have used art and culture to further their own ends. This course will examine key figures and movements in modern and contemporary art: Picasso, Duchamp and Dada, surrealism, social realism, Diego Rivera, the abstract expressionists, Fluxus, the situationists, Martha Rosler and Group Material, among others. Students will give brief presentations in class and write two papers on the topic. There will also be field trips to museums and galleries, as well as presentations by visiting artists.

**AHD-2364-A****John Coltrane: Jazz, Zen and Action Painting**

Thursday 9:00-11:50

Fall semester: 3 art history credits

Instructor: R. Morgan

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 art history 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. Quaytman, 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-2417-A****The Art of Death**

Wednesday 12:00-2:50

Fall semester: 3 art history credits

Instructor: N. Chuk

This course will examine the history of art with respect to the articulation of un-experienced experience and how the creative process constitutes a vital form of expression in helping to shape an understanding of the ultimate un-experienced experience: death. We will consider ancient practices around the subject of death, but will begin our study with the pessimism of the Middle Ages and work our way to the present. From these observations we can analyze the shifting ways in which the grammar of pain, suffering and loss are translated through works of art and other created objects: macabre, ornamentation, documentation, Romanticism, phantasmagoria, and other responses to mortality will be examined. Finally, we will reflect on the more contemporary resistance to the inevitability of death as an attitude that strongly (and almost exclusively) permeates through created objects and the technologies that help create them, and lays in stark contrast to the attitudes that were held for centuries before it. What is the nature of the various shifting attitudes, and how and to what end do creative works articulate these sensibilities? What sorts of outside influences (economic, cultural, religious, technological) impacted these art forms? We will find that there are many answers to these questions, and a wealth of history, philosophy, and artworks to help us speculate.

**AHD-2596****Museum Studies**

Friday 3:00-5:50

One semester: 3 art history 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.

<i>Course #</i>	<i>Semester</i>
AHD-2596-A	fall
AHD-2596-B	spring

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

One semester: 3 art history 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-2722-A****History of Comedy in Films**

Friday 3:00-5:50

Fall semester: 3 art history 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 art history 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 art history 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 art history 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 art history 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**

Monday 12:00-2:50

Fall semester: 3 art history 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 art history 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 art history 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**

Friday 12:00-2:50

Fall semester: 3 art history 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 art history 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 art history 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-2947****Video Game Culture**

One semester: 3 art history credits

Instructor: N. Chuk

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 art history credits

Instructor: N. Chuk

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

Thursday 12:00-2:50

Fall semester: 3 art history credits

Instructor: J. Avgikos

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****The Aesthetic History of Photography**

Spring semester: 3 art history credits

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

Course #	Day	Time	Instructor
AHD-3003-A	W	12:00-2:50	R. Stevens
AHD-3003-B*	Th	12:00-2:50	J. Avgikos

\*Note: AHD-3003-B is open only to students in the MFA Photography, Video and Related Media Department.

**AHD-3060****Masters of Light**

Thursday 3:00-5:50

One semester: 3 art history 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 art history 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 art history 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 art history 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****Irony and Beauty**

Wednesday 3:00-5:50

One semester: 3 art history credits

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.

Course #	Semester	Instructor
AHD-3137-A	fall	C. Matlin
AHD-3137-B	spring	K. Rooney

**AHD-3140-HP****Memory and History in Film**

Wednesday 6:20-9:50

Fall semester: 3 art history 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 art history 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 art history 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-3247-A****Radical Interventions**

Monday 12:00-2:50

Fall semester: 3 art history credits

Instructor: M. Gal

The global financial meltdown has precipitated major economical and political processes. The collapse can also be seen as caused by social and ethical failure. Deleuze, Baudrillard and Gergen, among others, have already articulated this acute and deteriorating situation. If society is what they claim it is (personal saturation and fragmentation, cultural schizophrenia and multiphrenia), a radical intervention by artists is required. We will study, strategize and create ways to work with the prevailing social saturation and the phenomena of "distracted-from-distraction-by-distraction" in the age of postproduction. We will follow



radical art actions, non-art resistance practices and counterculture groups to find possible ways to work effectively with the public through sculpture, video/performance, photography, painting, object/text-based work and indoor/outdoor actions.

#### **AHD-3404-A**

##### **Experimental Movies: 1918 to 1980**

Thursday 3:00-5:50

Fall semester: 3 art history 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-3899-A**

##### **The Experimental, Electronic Moving Image: 1965 to the Present**

Monday 3:00-5:50

Spring semester: 3 art history 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**

##### **The Art of Telling a Lie**

Wednesday 12:00-2:50

One semester: 3 art history 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.

<i>Course #</i>	<i>Semester</i>
AHD-3901-A	fall
AHD-3901-B	spring

#### **AHD-3909-A**

##### **Surrealism**

Tuesday 12:00-2:50

Fall semester: 3 art history 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-3921-A**

##### **Altered States: Under the Influence**

Wednesday 12:00-2:50

Fall semester: 3 art history 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 art history 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-3952-A**

##### **Survival Strategies for Artists**

Monday 12:00-2:50

Spring semester: 3 art history credits

Instructor: M. Gal

It’s not enough to simply produce art in your studio anymore or to passively wait and hope to be discovered. In today’s market, and given the opaque nature of the commercial art world, artists must acquire additional skills to build a professional career. In addition to producing artwork, this course will investigate how artists organize to create visibility for their work. We will study how to form an artists’ cooperative and how alternative art spaces operate with limited resources. Students will also learn how to curate shows, critique current art production in New York City and create the proper context for their work.

**AHD-3966-A****Strip-Searched: Art and Sexuality**

Wednesday 12:00-2:50

Fall semester: 3 art history 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 art history 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-3989-A****Art and the Beat Generation**

Thursday 12:00-2:50

Fall semester: 3 art history 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 art history 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 art history 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 art history 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 art history 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 art history credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

**AHD-4140-C****Senior Seminar**

Wednesday 9:00-11:50

Spring semester: 3 art history 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-D****Senior Seminar**

Wednesday 3:00-5:50

Spring semester: 3 art history 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-E****Senior Seminar**

Thursday 3:00-5:50

Spring semester: 3 art history 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-F****Printmaking Seminar**

Tuesday 3:00-5:50

Fall semester: 3 art history 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.*

**AHD-4140-G****Senior Seminar**

Friday 12:00-2:50

Fall semester: 3 art history credits

Instructor: TBA

Art brings controversy—sometimes deliberately, sometimes not. Those conflicts can make us question, perhaps for the first time, our fundamental assumptions about art. In this seminar, we will examine a number of prominent art controversies through a philosophical lens, such as Richard Serra's *Tilted Arc*, Christoph Büchel vs. Mass MoCA, and Patrick Cariou vs. Richard Prince, among others. We will explore the conceptual questions that are raised by these cases: the idea of artistic freedom, the nature and limits of artistic moral rights, the ontology of artworks, and the responsibility of art and architecture to its public. We will learn how philosophy can inform our reasoning about the controversies we study, just as we will use these cases to help us sharpen our philosophical thinking. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*



Want a semester abroad?

See page 277 for details.

The following series, **HDD-3200, Ideas in Art**, carries humanities and sciences credits.

**HDD-3200-A**

**Ideas in Art: 1960 to the Present**

Wednesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: J. Jacobson

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, withdrawal 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.*



Need to add a course?

**See course adjustment periods starting on page 6.**

# Arts Abroad

## IPD-3633-A

### Advanced Photography Workshop in Southern France

May 20 – June 3

Summer semester: 3 studio credits; \$3,950

Instructors: J. Veillon, L. Minard-Amalou

Limited enrollment

Join us for an extraordinary opportunity to hone your practice photographing the unique charms of Provence. Through its breathtaking landscapes, medieval architecture and cultural delights, as well as the light that make Provence a premier destination for photographers, participants will create a portrait of southern France that reflects their personal style.

We will visit and photograph the spectacular sights of Avignon, Nîmes, the aqueduct at Pont du Gard, the outdoor market of Saint-Rémy de Provence, and the emerald waters at l'Isle-sur-la-Sorgue, considered one of the most beautiful places in all of France. In the Luberon, we will hike up the foothills of Roussillon and photograph its fabulous ochre-colored hills and houses. The Camargue, Western Europe's largest river delta and home to white horses, pink flamingos, and salt marshes, will offer participants the chance to practice wildlife and nature shots. A trip to the olive orchards and sunflower fields made famous by Van Gogh are also included.

Equally important, sessions on equipment and techniques will help you best capture each location. The primary goal of the program is to help you to articulate a coherent dialogue with the culture and beauty of southern France, combining personal vision and refined image-making. Free days are yours to explore locally or travel to the delights of the region. Come and create your personal portrait.

Prerequisites: At least one year of photography course work and working knowledge of Adobe Photoshop.

*Note: A portfolio of 12 images (jpeg) of recent work must be submitted, along with a completed application form. Acceptance to this program is based upon portfolio review. Students must supply their own laptop with software installed and a digital camera (10 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, transportation for excursions, guided tours and entrance fees to all museums.

For further information contact Toni-Ann Accardi, program coordinator, via e-mail: [taccardi@sva.edu](mailto:taccardi@sva.edu); phone: 212.592.2070; fax: 212.592.2017.

## IPD-3703-A

### Art History in Southern France

June 13 – June 26

Summer semester: 3 art history credits; \$3,950

Instructor: T. Huhn

Limited enrollment

This two-week program immerses participants in the grandeur of Provence through an on-site study exploring the Roman ruins, Romanesque architecture, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

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

Participants 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 available in Avignon and its surrounding villages.

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

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

## IPD-3823-A

### The Artist's Journal: Istanbul

May 27 – June 13

Summer semester: 3 studio credits; \$3,950

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 will combine the two and encourage 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." The observational drawings, sketches, photographs and ephemera collected—stamps, stickers, ticket stubs, menus, napkins, magazine and newspaper clippings—will be the reference and material for a suite of finished works on paper.

Istanbul is undergoing a renaissance that makes it a "must-see" destination for travelers, and a hub of international politics, business and culture, with these elements merging to create a new kind of 21st-century megalopolis. The class will examine the history of what was once the world's largest and richest city, the "New" Rome: Constantinople.

We will begin by understanding the connection between the fall of Byzantium and the expulsion of its scholars, and the ways in which their books and knowledge helped fuel the Western Renaissance. Byzantine monuments and artifacts throughout Istanbul will be examined, with special emphasis on the spectacular museum of Hagia Sophia. The Ottoman legacy will be investigated through trips to the Imperial mosques and palaces, as well as by studying the masterpieces of traditional Turkish crafts. Class visits to contemporary art museums, galleries and alternative spaces exhibiting cutting-edge works by Turkish artists will introduce participants to dynamic art scene of the city. Daily drawing from observation will be combined with an investigation of all that Istanbul offers, from the Spice Market to the Covered Bazaar, from the rooftop lounges to the waterside café of the Istanbul Modern on the shores of the Bosphorus Strait.

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 12 images (jpeg or online portfolio) of recent work must be submitted, along with a completed application form. Acceptance to this program is based upon portfolio review.*

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

For further information, contact Carolyn Hinkson-Jenkins, program coordinator, via e-mail: [chinksonjenkins@sva.edu](mailto:chinksonjenkins@sva.edu); phone: 212.592.2161; fax: 212.592.2014.

## IPD-3347-A

### The Culinary Arts of the Italian Riviera

June 7 – June 14

Summer semester: 1 studio credit; \$3,200

Faculty: D. Downie, A. Harris

Discover the culinary arts of the Italian Riviera, the spectacular coast of Liguria, the region that is the homeland of some of Italy's best-loved foods: ravioli, minestrone, pesto and focaccia. Located in northwestern Italy on the Mediterranean, the region has its own language and cuisine. The program will also explore Liguria's landscapes, seascapes, art, history and architecture.

This weeklong program will include a visit to Genoa, one of the largest seaports on the Mediterranean, the birthplace of Christopher Columbus and site of Europe's largest medieval center-city, as well as fishing villages such as Camogli and Portofino. We will travel along the rocky coastline by boat and learn how seafaring has played a crucial role in the region's identity.

Sessions will be composed of walking tours and many opportunities to photograph Ligurian life: market stalls brimming with indigenous ingredients, bakeries fragrant with pastries and cheese-filled focaccia, and those places off-the-beaten-path where food artisans salt anchovies and make olive oil. Sampling local specialties in simple, authentic trattorias will be an essential and convivial part of the program.

Each participant will create a personal travel narrative—in photographs and writing—that expresses their experience of the foods, culture and nature



of one of Italy's most beautiful and historically significant regions. There will also be free time to enjoy the scenery, the beaches and the social life of the Riviera.

*Note: This course is for those with a sense of adventure and history who love to try new foods and who enjoy walking. Participants must supply their own cameras and laptop to download images.*

Tuition includes: double-occupancy accommodations (single occupancy available at a higher rate), daily Continental breakfast, four lunches and three dinners, transportation for excursions and entrance fees to museums.

For further information contact: Francis Di Tommaso, program coordinator, via e-mail: fditommaso@sva.edu; phone 212.592.2283; fax 646.638.2110.

### **IPG-5373-A**

#### **Food Design in France**

June 29 – July 7

Summer semester: 1 graduate studio credit; \$2,650

Instructor: E. Baltz

Limited enrollment

This immersive workshop is a delicious foray into the growing field of food design. Taking place in the French capital of Champagne province, the program will be hosted in the kitchens of L'Ecole Supérieure d'Art et de Design de Reims (L'ESAD), home to one of the first culinary design program in the world. Emphasizing a maker-driven, cooking-centric approach, the program will reveal new perspectives onto the ways that we engage and identify with our food.

Under the direction of Marc Bretillot, founder of the food design program at L'ESAD, and Emilie Baltz, artist and food designer, the program is based on the understanding that food is our most fundamental form of consumption. In recent years, we have seen a growing awareness around the quality of the food we ingest and the industrial means surrounding our most basic foodstuffs. With the rapidly expanding reach of the design industry, designers are now uniquely situated to explore and affect these systems.

Using materials, gestures, forms and interactions, participants will investigate the role that ingredients, taste, shape and service play within food design. Throughout the workshop, critiques and performances will be held to emphasize the authentic development of personal "taste." Students will likewise be challenged to consider the sensory experience of their work and its ethical, aesthetic, historical and political implications. A professional chef will assist participants with technical needs. Scheduled visits and tastings to neighboring distilleries, vineyards, local farms and food producers will be an essential component of revealing the complex, and delightful, space in which food design exists.

Located 80 miles from Paris (45 minutes on the high-speed train), the City of Reims is one of the cultural centers of France. Participants will stay in centrally located apartment-style housing with full service amenities.

Prerequisite: Students must be at least seniors in a four-year undergraduate program.

Tuition includes accommodations, selected meals and program field trips.

For further information, please contact Samantha Hinds, program coordinator, via e-mail: shinds@sva.edu; phone: 212.592.2149; fax: 212.592.2119.

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

#### **Interior Design in Italy: Past, Present and Future**

May 12 – May 26

Summer semester: 3 studio credits; \$3,950

Instructors: S. Mager, E. Martin

Limited enrollment

Experience and study Italian Renaissance architecture and design, gain an in-depth understanding of their concepts and sensibilities, and explore how these concepts can be reinterpreted and applied to contemporary design today. Participants will explore how to use their study of history as an inspiration for their own design strategies. This workshop will visit both historic sites and modern structures and students will sketch them, analyze them, and evaluate how time-tested principles from the past have inspired modern design in those cities. Italian history becomes a generator for modern forms. We will examine how historic sites have been preserved (and sometimes transformed with modern uses), and remain a vital part of the contemporary Italian city.

Each day we will visit Renaissance and other important historic sites and significant modern examples. Visits will include museums and galleries, public and religious buildings, palaces and hotels, as well as parks and public squares. Participants will study and analyze the concepts developed during the historic periods and record their features and innovations in sketch form and annotated sketch notes. This sketch notebook will be an important product of the course.

Several mornings and afternoons will be spent in the studio, with discussions on what has been seen, and studio time to work on individual design projects. Participants will use hand-drawing skills (not computer drawing) in a variety of mediums to prepare freehand and perspective sketches as well as scale plan drawings. Prerequisite: Participants 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.*

Tuition includes: Accommodations, daily Continental breakfast, guided tours, museum and site admission, and train from Venice to Florence.

For further information contact Eduardo Lytton, program coordinator, via e-mail: elytton@sva.edu; phone: 212.592.2523; fax: 212.592.2573.

### **IPD-3261-A**

#### **Portrait and Fashion Photography in Barcelona**

July 6 – July 16

Summer semester: 2 studio credits; \$3,400

Instructor: J. Kawa

Limited enrollment

Barcelona has always been 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 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, as is how to find good light and recognize it when you see it. We will cover 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. Participants will begin to develop a professional fashion portfolio using digital and film camera formats. Consider this week in Barcelona as a career exploration—an opportunity to spend time in a welcoming city while 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, via e-mail: studyabroad@sva.edu; phone: 212.592.2543; fax: 212.592.2545.



**IPG-5212-A****Masters Workshop: Design History, Theory and Practice in Rome**

May 26 – June 9

Summer semester: 3 graduate studio credits; \$6,300

Chairpersons: L. Talarico, S. Heller; instructors: D. Arya, C. Chiappini, J. Clough, L. Fili, M. Fois, P. Manfroni, M. Rullo, M. Zennaro

Limited enrollment

Studying graphic design and typography this summer in Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience. The program, now in its fifth season, is a unique way to learn about type and typography, book and lettering design, as well as architecture, art, archaeology, epigraphy, and even Italian cuisine. Study with the best typographers and designers in Italy. Visit the Trajan Column and partake in exclusive guided visits to the Roman and Imperial Forums, the harbor town of Ostia Antica an ancient site that best reflects the grandeur of Rome and “behind-the-stacks” tour of Biblioteca Angelica, the oldest library in Europe that houses original Bodoni type books. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop enables 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.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to ancient sites, 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. Projects include personal and journalistic guides to the type, popular culture and design of Rome and will be presented to a panel of guest critics at the Palazzo delle Esposizioni. Invest in your design career. Join us this summer in Rome and be part of a select group of global designers.

Participants have individual rooms in a three-star hotel in the historical center (Centro Storico) behind the Pantheon, and within walking distance to the major sites of Rome.

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

Visit our website at: [design.sva.edu/masters\\_workshop\\_italy](http://design.sva.edu/masters_workshop_italy). The 2012 workshop blog can be viewed at: [design.sva.edu/site/blog/list\\_by\\_category/3](http://design.sva.edu/site/blog/list_by_category/3).

*Note: A video interview 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, and all program receptions.

For further information contact Esther Ro-Schofield, program director, via e-mail: [eroschofield@sva.edu](mailto:eroschofield@sva.edu); phone: 212.592.2600; fax: 212.592.2627.

**IPD-3303-A****Painting in Barcelona**

June 26 – July 13

Summer semester: 3 studio credits; \$3,950

Instructors: C. Miquel, T. Carr

Limited enrollment

Spending two weeks this summer in the beautiful city of Barcelona to concentrate on your painting may be the opportunity you've been seeking to further develop your skills or to explore new directions in style or technique. Without the pressures of the academic year, this extraordinary program encourages experimentation and creative play. This welcoming Mediterranean city inspired artists Pablo Picasso, Joan Miró and Antonio Tàpies, and will challenge you to clarify your artistic vision this summer.

Classes are held in the spacious studios of the Escola d'Arts Plàstique i Disseny mentored by a distinguished faculty. One-on-one reviews of your work will take place on a regular basis and a serious group critique is scheduled at the end of the program. No style, medium or subject matter is required. In fact, coming to Barcelona armed with an open desire to be inspired by your environment may change the way you see your work. Class sessions are conducted Monday through

Friday, from 10:00 am to 2:00 pm with additional studio time available after class. On the weekends, you'll have plenty of time to take in the city or travel to Tarragona, Girona, Sitges, Montserrat or the Dalí Museum in Figueres to further inspire your process.

*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, via e-mail: [studyabroad@sva.edu](mailto:studyabroad@sva.edu); phone: 212.592.2543; fax: 212.592-2545.

**IPD-3233-A****Shanghai Photography: Create, Connect, Exchange, Network**

June 8 – July 6

Summer semester: 4 studio credits; \$4,500

Instructor: A. Robinson

Limited enrollment

In recent years, the city of Shanghai has become an integral hub for Asia's burgeoning art and photography worlds. With a rich multicultural and cosmopolitan history that blends the East and West, Shanghai offers a unique portal into Chinese civilization that frames the city as the embodiment of China's future.

This unique four-week program emphasizes the exploration of Shanghai and encourages the integration of Western and Eastern photographic practices. With the goal of seeing their world and their work from a more global perspective, participants meet and dialogue with the Shanghai art community as well as engage in individual and group critiques. Along with an intimate investigation of Shanghai's contemporary art world, there are individual portfolio reviews by prominent members of Shanghai's photography community that provide the opportunity to share ideas and network with curators and gallery owners as well as colleagues.

This program offers the opportunity and freedom for participants to expand their body of work in a new and increasingly relevant context, and gain a more profound understanding of art practices and photographic content, form, color, context, taste and limits. Shanghai's rich history, booming economy, worldwide artistic presence and interweaving of Western ideas with Chinese traditions make it the perfect city for an enlightening, productive and exciting summer experience.

You can read about previous participants' experiences on the program's blog: [shanghaiphoto.wordpress.com](http://shanghaiphoto.wordpress.com).

Prerequisites: One year of photography education and working knowledge of Adobe Photoshop.

*Note: 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. Students must supply their own laptop (with Adobe 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.*

Tuition includes housing in two-person apartments (WiFi, air conditioning, TV) in Shanghai, transportation for class field trips and guided tours, an introductory language session and some meals. Tuition does not include airfare to and from Shanghai or visa processing fees. Participants are responsible for acquiring their own visas from the Chinese government.

For further information contact Kimberlee Venable, program coordinator, via e-mail: [kvenable@sva.edu](mailto:kvenable@sva.edu); phone: 212.592.2297.

# Department of Cartooning

## First-Year Requirements

First-year 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 2014 semester should refer to General Foundation programs 17 and 18.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

First-year 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 art history credits

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** **Survey of World Art II**

One semester: 3 art history credits

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.

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

One semester: 3 studio 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 studio 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 studio 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 studio credits

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

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

One semester: 3 studio 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 studio 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-1020** **Writing and Literature I**

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

### **HCD-1025** **Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

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

General Foundation 1 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10						
11	FPD-1025-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FDD-1035-01G Drawing II 9:00-2:50 I. Lang			
12					AHD-1015-01G Survey of World Art II 12:00-2:50 L. Gamwell	
1						HCD-1025-01G Writing and Literature II 3:00-5:50 R. Auletta
2						
3						
4						
5						
6						

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

General Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9				AHD-1015-02G Survey of World Art II 9:00-11:50 R. Mahoney		
10	FPD-1025-02G Painting II 9:00-2:50 D. Chow				FSD-1050-02G Sculpture 9:00-2:50 P. Dudek	
11						
12					HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
1				FDD-1035-02G Drawing II 12:00-5:50 S. Etkin		
2						
3						
4						
5						
6						

General Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-03G Writing and Literature I 9:00-11:50 D. Singer		AHD-1010-03G Survey of World Art I 9:00-11:50 T. O'Connor
10		FPD-1020-03G Painting I 9:00-2:50 J. Jurayj		FSD-1050-03G Sculpture 9:00-2:50 M. Carlson	
11					
12					
1					
2					FDD-1030-03G Drawing I 12:00-5:50 S. Dentz
3					
4					
5					
6					

General Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-03G Writing and Literature II 9:00-11:50 D. Singer		AHD-1015-03G Survey of World Art II 9:00-11:50 T. O'Connor
10		FPD-1025-03G Painting II 9:00-2:50 J. Jurayj		SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
11					
12					
1					
2					FDD-1035-03G Drawing II 12:00-5:50 S. Dentz
3					
4					
5					
6					

General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-04G Survey of World Art I 9:00-11:50 L. Gamwell
10			FPD-1020-04G Painting I 9:00-2:50 M. Mattelson		
11				HCD-1020-04G Writing and Literature I 12:00-2:50 G. MacKenzie	FDD-1030-04G Drawing I 12:00-5:50 B. Adams
12					
1					
2					
3					
4					
5				FSD-1050-04G Sculpture 3:00-8:50 D. Wapner	
6					
7					
8					
9					

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

General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-05G Writing and Literature I 9:00-11:50 S. Van Booy				
10				FDD-1030-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FPD-1020-05G Painting I 12:00-5:50 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHD-1010-05G 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-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy				
10					FDD-1035-05G Drawing II 9:00-2:50 A. Gerndt
11					
12					
1					
2		FPD-1025-05G Painting II 12:00-5:50 F. Brickhouse	FSD-1050-05G Sculpture 12:00-5:50 R. Baron		
3				AHD-1015-05G 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-1020-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12		HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade			
1	FDD-1030-06G Drawing I 12:00-5:50 B. Larsen				
2					
3			AHD-1010-06G Survey of World Art I 3:00-5:50 J. Edwards		
4					
5					
6					

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1025-06G Painting II 9:00-2:50 T. Kahn		FSD-1050-06G Sculpture 9:00-2:50 D. Wapner
12		HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			
1	FDD-1035-06G Drawing II 12:00-5:50 B. Larsen				
2					
3			AHD-1015-06G Survey of World Art II 3:00-5:50 J. Edwards		
4					
5					
6					

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50 M. Hendricks
10					
11			FDD-1030-07G Drawing I 9:00-2:50 I. Richer	FPD-1020-07G Painting I 9:00-2:50 N. Chunn	
12					
1					
2		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
3					AHD-1010-07G 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-1025-07G Writing and Literature II 9:00-11:50 M. Hendricks
10					
11			FDD-1035-07G Drawing II 9:00-2:50 I. Richer	FPD-1025-07G Painting II 9:00-2:50 N. Chunn	
12					
1					
2		FSD-1050-07G Sculpture 12:00-5:50 J. Silverthorne			
3					AHD-1015-07G 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-1020-08G Writing and Literature I 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 E. DeMartino			FDD-1030-08G Drawing I 12:00-5:50 E. Izer	FPD-1020-08G Painting I 12:00-5:50 S. Joelson
3		AHD-1010-08G 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-1025-08G Writing and Literature II 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	FSD-1050-08G Sculpture 12:00-5:50 J. Perlman			FDD-1035-08G Drawing II 12:00-5:50 E. Izer	FPD-1025-08G Painting II 12:00-5:50 S. Joelson
3		AHD-1015-08G 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-1020-09G Writing and Literature I 9:00-11:50 E. Holswade			AHD-1010-09G Survey of World Art I 9:00-11:50 A. Wooster
10	FDD-1030-09G Drawing I 9:00-2:50 Instructor: TBA				
11			FPD-1020-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
12					
1					
2					
3					
4					
5					
6					

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

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

General Foundation 10 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10	FPD-1025-10G Painting II 9:00-2:50 M. Lerner	FDD-1035-10G Drawing II 9:00-2:50 T. Roniger			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 Instructor: TBA	
11						
12				HCD-1025-10G Writing and Literature II 12:00-2:50 R. DiPalma		
1						
2						
3			AHD-1015-10G Survey of World Art II 3:00-5:50 D. Dumbadze			
4						
5						
6						

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

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

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12G Drawing I 9:00-2:50 A. Scarritt	FPD-1020-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 S. Hwang
12					
1					
2					
3			HCD-1020-12G Writing and Literature I 3:00-5:50 C. Stine	AHD-1010-12G 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-1035-12G Drawing II 9:00-2:50 A. Scarritt	FPD-1025-12G Painting II 9:00-2:50 D. Kardon	FSD-1050-12G Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			HCD-1025-12G Writing and Literature II 3:00-5:50 C. Stine	AHD-1015-12G 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-1020-13G Writing and Literature I			
10		9:00-11:50 G. MacKenzie			
11	FSD-1050-13G Sculpture 9:00-2:50 J. Perlman				FDD-1030-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FPD-1020-13G Painting I 12:00-5:50 B. Komoski	
3					AHD-1010-13G Survey of World Art I 3:00-5:50 A. Wooster
4					
5					
6					

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

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1030-14G Drawing I 9:00-2:50 E. Izer		FSD-1050-14G Sculpture 9:00-2:50 K. Lorensen	FPD-1020-14G Painting I 9:00-2:50 E. Sisto
12					
1					
2					
3		AHD-1010-14G Survey of World Art I 3:00-5:50 J. Edwards			HCD-1020-14G Writing and Literature I 3:00-5:50 K. Miyabe
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1035-14G Drawing II 9:00-2:50 E. Izer			FPD-1025-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
3		AHD-1015-14G Survey of World Art II 3:00-5:50 J. Edwards			HCD-1025-14G Writing and Literature II 3:00-5:50 K. Miyabe
4					
5					
6					

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

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

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

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



General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-16G Writing and Literature I 9:00-11:50 C. Stine		AHD-1010-16G Survey of World Art I 9:00-11:50 Instructor: TBA	
10			FSD-1050-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FDD-1030-16G Drawing I 12:00-5:50 L. Scott				FPD-1020-16G 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-1025-16G Writing and Literature II 9:00-11:50 C. Stine		AHD-1015-16G Survey of World Art II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1					
2	FDD-1035-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 Instructor: TBA			FPD-1025-16G 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 2014

Freshmen who will begin their studies in the spring semester must register for spring 2014 and summer 2014 General Foundation programs 17 or 18.

General Foundation 17 / SPRING 2014					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-17G Survey of World Art I 9:00-11:50 J. Edwards			
10			SMD-1020-17G Foundations of Visual Comp. 9:00-2:50 E. Guzman	FPD-1020-17G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-17G Writing and Literature I 3:00-5:50 Instructor: TBA			
4	FDD-1030-17G Drawing I 3:00-8:50 Instructor: TBA				
5					
6					
7					
8					
9					

General Foundation 17 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10					
11		FPD-1025-17G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		FSD-1050-17G Sculpture 9:00-2:50 <b>M-F</b> Instructor: TBA	FDD-1035-17G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-17G Survey of World Art II 3:00-5:50, <b>M-F</b> J. Edwards		HCD-1025-17G Writing and Literature 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 2014					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-18G Survey of World Art I 9:00-11:50 M. Denton				
10		FPD-1020-18G Painting I 9:00-2:50 Instructor: TBA	FDD-1030-18G Drawing I 9:00-2:50 Instructor: TBA	FSD-1050-18G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-18G Writing and Literature I 3:00-5:50 Instructor: TBA			
4					
5					
6					

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

General Foundation 18 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10					
11		FPD-1025-18G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		SMD-1020-18G Foundations of Visual Comp. 9:00-2:50 <b>M-F</b> S. Barrett	FDD-1035-18G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
12					
1					
2					
3	AHD-1015-18G Survey of World Art II 3:00-5:50, <b>M-F</b> Instructor: TBA		HCD-1025-18G Writing and Literature 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.

## 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-2020	Drawing I
CID-2025	Drawing II
CID-2040	History of Cartooning
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-2116	Perspective
ILD-2122	Watercolor Techniques
ILD-2126	The Gouache Experience
ILD-2131	Pastel Techniques
ILD-2136	Figurative Sculpture
FGD-2138/2139	Etching and Monoprint as Illustration
ILD-2143	Collage Illustration
CID-2148	Digital Coloring for Cartoonists
ILD-2151	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 one semester of:

CID-4020	Cartooning Portfolio I
CID-4025	Cartooning Portfolio II
CID-4040	Professional Practice: Cartooning
ILD-4080	Basic Digital Portfolio
or ILD-4090	Intermediate Digital Portfolio

# Cartooning

## General Course Listing

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

To view faculty work, go to the website address listed after the instructor(s) name(s) in the course information.

### CID-2000

#### Principles of Cartooning I

Fall semester: 3 studio 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	Tu	9:00-11:50	TBA
CID-2000-D	W	3:00-5:50	K. Mayerson

### CID-2000-A

#### Principles of Cartooning I

Monday 12:00-2:50

Fall semester: 3 studio 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 studio credits

Instructor: J. Little

This course is all about the way comics look; it is an in-depth practicum in the form of comics. Students will learn how to frame pictures (and words) in panels, aggregate panels into pages and string pages together to form books. A balance of spontaneous, impulsive cartooning, as well as deliberate, layered and heavily revised cartooning will be practiced. Students will tap into memory and the subconscious to mine for ideas, and then create characters with deep, inner lives. We will read and discuss comics, and critical thinking will be honed through group critiques. Detailed technical demonstrations will be given. Students will pencil, ink and letter comics and prepare them for printing.

### CID-2000-C

#### Principles of Cartooning I

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: TBA

In this course, students will learn how to think the way a cartoonist thinks: how to breakdown narratives into composed panels, how to create character, work with line and tone, and convincingly tell a story. We will analyze classic comics, and discuss ideas and styles that will push the medium into new horizons.

### CID-2000-D

#### Principles of Cartooning I: The Semiotics of Sequential Art

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: K. Mayerson ([keithmayerson.com](http://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 studio 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	M	6:00-8:50	J. Little
CID-2005-C	Tu	9:00-11:50	TBA
CID-2005-D	W	3:00-5:50	K. Mayerson

### ILD-2010

#### Painting/Illustration I

Fall semester: 2 studio 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	6:00-8:50	P. Fiore
ILD-2010-D	Tu	3:00-5:50	G. Crane
ILD-2010-E	W	3:00-5:50	G. Crane
ILD-2010-F	Th	3:00-5:50	T. Elwell
ILD-2010-G	F	9:00-11:50	R. Williams

### ILD-2010-A

#### Traditional Painting/Illustration I

Monday 3:00-5:50

Fall semester: 2 studio credits

Instructor: M.J. Vath ([maryjovath.com](http://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 studio credits

Instructor: P. Edlund ([peteredlundart.com](http://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 6:00-8:50

Fall semester: 2 studio credits

Instructor: P. Fiore (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-D****Painting/Illustration I**

Tuesday 3:00-5:50

Fall semester: 2 studio credits

Instructor: G. Crane (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-E****Painting/Illustration I**

Wednesday 3:00-5:50

Fall semester: 2 studio credits

Instructor: G. Crane (gregorycrane.com)

See ILD-2010-D for course description.

**ILD-2010-F****Painting/Illustration I: Painting from the Figure**

Thursday 3:00-3:50

Fall semester: 2 studio credits

Instructor: T. Elwell (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-G****Painting/Illustration I: Personal/Public**

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: R. Williams (rwilliamsart.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 so in a private arena, others choose a more public forum; we will explore both.

**ILD-2015****Painting/Illustration II**

Spring semester: 2 studio 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	6:00-8:50	P. Fiore
ILD-2015-D	Tu	3:00-5:50	G. Crane
ILD-2015-E	W	3:00-5:50	G. Crane
ILD-2015-F	Th	3:00-5:50	T. Elwell
ILD-2015-G	F	9:00-11:50	R. Williams

**CID-2020 (previously CID-2070)****Drawing for Cartoonists I**

Fall semester: 2 studio 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-2020-A	M	3:00-5:50	P. Jimenez
CID-2020-B	Tu	12:00-2:50	N. DeCastro
CID-2020-C	Tu	6:00-8:50	J. Little
CID-2020-D	Th	9:00-11:50	TBA

**CID-2020-A****Drawing for Cartoonists I**

Monday 3:00-5:50

Fall semester: 2 studio 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-2020-B****Drawing for Cartoonists I: Practical Perspective**

Tuesday 12:00-2:50

Fall semester: 2 studio credits

Instructor: N. DeCastro (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-2020-C****Drawing for Cartoonists I**

Tuesday 6:00-8:50

Fall semester: 2 studio credits

Instructor: J. Little (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-2020-D****Drawing for Cartoonists I**

Thursday 9:00-11:50

Fall semester: 2 studio credits

Instructor: TBA

The better you can draw from life and memory, the better you will be able to tell your stories. This course is less a study in style than it is in clean drawing strategies that will help you to convincingly create figures in interior and exterior spaces.

**CID-2025** (previously CID-2075)**Drawing for Cartoonists II**

Spring semester: 2 studio credits

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

Course #	Day	Time	Instructor
CID-2025-A	M	3:00-5:50	P. Jimenez
CID-2025-B	Tu	12:00-2:50	N. DeCastro
CID-2025-C	Tu	6:00-8:50	J. Little
CID-2025-D	Th	9:00-11:50	TBA

**CID-2040****History of Cartooning**

Wednesday 6:00-8:50

One semester: 3 studio credits

Instructor: J. Cavalieri (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 studio 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, Painting/Illustration I.*

Course #	Day	Time	Instructor
CID-2050-A	Tu	12:00-2:50	B. Griffith
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

**CID-2050-A****Storytelling I: Foundations of Comics Narrative**

Tuesday 12:00-2:50

Fall semester: 2 studio credits

Instructor: B. Griffith (zippythehead.com)

This course will explore different storytelling strategies in cartoon form. One-row, half-page, full-page and multi-page formats will be utilized. Writing, pacing and dialogue will be emphasized, as well as traditional drawing technique and character development. Whether creating humorous, satirical, literary or personal narratives, communications skills will be stressed. Assignments will guide students through the various formats, using elements of written and graphic narrative, as they learn the vocabulary of the comics medium and find their personal voice within it.

**CID-2050-B****Storytelling I: Artist's Books**

Tuesday 3:00-5:50

Fall semester: 2 studio credits

Instructor: F. Jetter (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 studio credits

Instructor: G. Panter (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 studio credits

Instructor: J. Cavalieri (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: Possibilities**

Thursday 3:00-5:50

Fall semester: 2 studio credits

Instructor: S. Tobocman (sethtobocman.com)

The great comics writer Harvey Pekar once said, "Comics are words and pictures, any kind of words, any kind of pictures." Comics, indeed, can be approached in many different ways. The comic strip is also one of the most direct and accessible ways to tell a story or convey an idea. This course will familiarize the student with a wide variety of communication strategies. What ideas can we get from literature, film or painting? What is the role of plot, character, dialog, close ups, establishing shots, realism, exaggeration, journalism and myth? What ideas are unique to comics? How do we use page layout, panel borders, balloons, closure, and eye movement to heighten the effect of a narrative? Students will explore the possibilities of the medium through a series of exercises designed to help each artist find their own voice.

**CID-2055****Storytelling II**

Spring semester: 2 studio 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, Painting/Illustration II.*

Course #	Day	Time	Instructor
CID-2055-A	Tu	12:00-2:50	B. Griffith
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



## SECOND-YEAR TECHNIQUE COURSES

ILD-2104 through ILD-2151

### ILD-2104

#### Hand Lettering

Friday 3:00-5:50

One semester: 2 studio credits

Instructor: A. Bloch (anthonybloch.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 studio credits

Instructor: N. DeCastro (spiderwebart.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 studio credits

Instructor: S. Weber (sampaints.com)

Limited to 18 students

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: Entry to this course is subject to portfolio review. Please submit your portfolio to the Illustration Department (209 East 23 Street, room 205) by Monday, March 12, 2012. You will be contacted via e-mail (SVA account) prior to registration. No midyear entry. 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-2116

#### Perspective

Thursday 3:00-5:50

One semester: 3 studio credits

Instructor: Sal Amendola

This course will cover all the necessary mechanical aspects of one-, two- and three-point perspective. We will explore compound forms (i.e., extensions to houses, chimneys, attics), inclined planes (hills and valleys, steps), placing windows, non-parallel forms, interiors and exteriors, station point/field of vision and environmental scale, reflections, shadows and shading, and atmospheric perspective. Exercises will incorporate the use of the human figure.

Course #	Semester
ILD-2116-A	fall
ILD-2116-B	spring

### ILD-2122

#### Watercolor Techniques

Thursday 9:00-11:50

One semester: 2 studio 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 studio credits

Instructor: R. Marten (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 studio credits

Instructor: J. Parks (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 studio credits

Instructor: M. Zalopany (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.

<i>Course #</i>	<i>Semester</i>
ILD-2131-A	fall
ILD-2131-B	spring

**ILD-2136****Figurative Sculpture**

Friday 12:00-2:50

One semester: 2 studio credits

Instructor: M. Combs (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.

<i>Course #</i>	<i>Semester</i>
ILD-2136-A	fall
ILD-2136-B	spring

**FGD-2138 / FGD-2139****Etching and Monoprint as Illustration**

Thursday 2:00-6:50

One semester: 2 studio credits

Materials fee: \$250

Instructor: B. Waldman (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.

<i>Course #</i>	<i>Semester</i>
FGD-2138-A	fall
FGD-2139-A	spring

**ILD-2143****Collage Illustration**

Tuesday 12:00-2:50

One semester: 2 studio credits

Instructor: J. Wilde (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.

<i>Course #</i>	<i>Semester</i>
ILD-2143-A	fall
ILD-2143-B	spring

**CID-2148****Digital Coloring for Cartoonists**

Thursday 12:00-2:50

One semester: 2 studio credits

Lab fee: \$250

Instructor: A. Pearlman (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.

<i>Course #</i>	<i>Semester</i>
CID-2148-A	fall
CID-2148-B	spring

**ILD-2151****Acrylic Painting**

Wednesday 12:00-2:50

One semester: 2 studio credits

Instructor: T. Hebert (toddhebert.com)

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.

<i>Course #</i>	<i>Semester</i>
ILD-2151-A	fall
ILD-2151-B	spring

**HHD-2990-R through HHD-2990-R6****Western Civilization I**

Fall semester: 3 humanities and sciences 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 cartooning and illustration majors.*

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
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 humanities and sciences 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 cartooning and illustration 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

**CID-3010****Pictorial Problems I: Cartooning**

Fall semester: 3 studio 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	P. Kuper
CID-3010-B	Tu	9:00-11:50	K. Mayerson
CID-3010-C	W	12:00-2:50	N. Bertozzi
CID-3010-D	Th	6:00-8:50	S. Tobocman

**CID-3010-A****Pictorial Problems I: Cartooning—Mental Pictures**

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: P. Kuper (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-B****Pictorial Problems I: Cartooning**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: K. Mayerson (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-C****Pictorial Problems I: Cartooning**

Wednesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: N. Bertozzi (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-D****Pictorial Problems I: Cartooning**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: S. Tobocman (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 studio 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	P. Kuper
CID-3015-B	Tu	9:00-11:50	K. Mayerson
CID-3015-C	W	12:00-2:50	N. Bertozzi
CID-3015-D	Th	6:00-8:50	S. Tobocman

**HPD-3050****Culture Survey I**

Fall semester: 3 humanities and sciences credits

Taught in conjunction with 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 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 cartooning and illustration majors only.*

Course #	Day	Time	Instructor
HPD-3050-A	M	3:00-5:50	V. Benedetto
HPD-3050-B	M	6:00-8:50	M. Palmeri
HPD-3050-C	Tu	12:00-2:50	K. Ball
HPD-3050-D	Tu	3:00-5:50	M. Denton
HPD-3050-E	Th	3:00-5:50	R. DiPalma
HPD-3050-F	F	9:00-11:50	D. King
HPD-3050-G	F	12:00-2:50	A. Cooks
HPD-3050-H	F	12:00-2:50	R. DiPalma

**HPD-3055****Culture Survey II**

Spring semester: 3 humanities and sciences credits

Taught in conjunction with 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 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 cartooning and illustration majors only.*

Course #	Day	Time	Instructor
HPD-3055-A	M	3:00-5:50	V. Benedetto
HPD-3055-B	M	6:00-8:50	M. Palmeri
HPD-3055-C	Tu	12:00-2:50	K. Ball
HPD-3055-D	Tu	3:00-5:50	M. Denton
HPD-3055-E	Th	3:00-5:50	R. DiPalma
HPD-3055-F	F	9:00-11:50	D. King
HPD-3055-G	F	12:00-2:50	A. Cooks
HPD-3055-H	F	12:00-2:50	R. DiPalma

**CID-4020****Cartooning Portfolio I**

Fall semester: 3 studio 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
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	C. Potts

**CID-4020-A****Cartooning Portfolio I**

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructor: G. Panter (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 studio credits

Instructor: K. Mayerson (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 studio 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 studio credits

Instructor: C. Potts (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 studio 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
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	C. Potts

**CID-4040****Professional Practice: Cartooning**

Wednesday 6:00-8:50

One semester: no credit, 7 weeks

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.

Course #	Semester	Start Date
CID-4040-A	fall	begins 9/4
CID-4040-B	fall	begins 10/23
CID-4040-C	spring	begins 1/8
CID-4040-D	spring	begins 3/12

**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 9/9
ILD-4080-B	M	9:00-11:50	S. Fleischmann	begins 10/28
ILD-4080-A1	F	9:00-11:50	B. Bobkoff	begins 9/6
ILD-4080-B1	F	9:00-11:50	B. Bobkoff	begins 10/25

## 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 1/6
ILD-4090-B	M	9:00-11:50	begins 3/10
ILD-4090-A1	F	9:00-11:50	begins 1/10
ILD-4090-B1	F	9:00-11:50	begins 3/14

### Internship

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

## ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES

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

*Note: Courses are listed in alphanumeric order.*

### CID-3611-A (previously CID-3421)

#### Culture and Cartooning

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: J. Cavalieri ([blogalieri.blogspot.com](http://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.

### CID-3614-A (previously CID-3444)

#### Animé Wonderland

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: K. Mayerson ([keithmayerson.com](http://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.

### CID-3618-A (previously CID-3521)

#### Alternatives to the Cinematic in Comics Narrative

Thursday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Little ([beecomix.com](http://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.

### CID-3623

#### Writing for the Comics

Thursday 6:00-8:50

One semester: 3 studio 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
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CID-3623-A	fall
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CID-3623-B	spring
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### CID-3626

#### Reading Comics

Monday 3:00-5:50

Instructor: D. Nadel

The best cartoonists are often the best comics readers, too. The more you know about how your medium works, the better you'll be at making it work for you. This course will focus on close readings and discussions of selected international comics, along with supplementary books and articles on the subject. We will address the embedded issues within books from categories that include adventure, psychedelia, autobiography, superheroes and literary fiction, and. Each book will be approached from multiple angles, such as historical context, gender and sexual

identities, formal and craft technique, and biography. Authors will include: Mat Brinkman, Daniel Clowes, Aline Kominsky Crumb, Robert Crumb, Kim Deitch, Julie Doucet, CF, Phoebe Gloeckner, Justin Green, Jaime Hernandez, Fletcher Hanks, Megan Kelso, Tarpe Mills, Alan Moore, Diane Nomin, Gary Panter, Paul Pope, Lauren Weinstein. Sessions will be discussion driven. Students will complete two writing assignments and one audiovisual presentation. By exercising critical faculties, students will develop a strong idea of the context in which they make work and improve their skills as communicators, visual or otherwise.

Course #	Semester
CID-3626-A	fall
CID-3626-B	spring

### CID-3633

#### How to Storyboard a Movie

Thursday 3:00-5:50

One semester: 3 studio 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
CID-3633-A	fall
CID-3633-B	spring

### CID-3639-A

#### Life Underground/Self-Publishing

Tuesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Cavalieri (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.

### CID-3643

#### Comic-Book Storytelling Workshop

Wednesday 6:00-8:50

One semester: 3 studio credits

Instructor: N. Bertozzi (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-3643-A	fall
CID-3643-B	spring

### CID-3646

#### Short-Form Comics

Monday 3:00-5:50

One semester: 3 studio credits

Instructor: T. Motley (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-3646-A	fall
CID-3646-B	spring

### CID-3648 (previously CID-3341)

#### Web Comics

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Gran (octopuspie.com)

This course will focus on the mechanics, as well as the most common obstacles, in producing a consistent web comic. The goal is to have your works online in a professional format. For many, this is the future of promotion and presence in the cartooning world.

Course #	Semester
CID-3648-A	fall
CID-3648-B	spring

### CID-3651-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 studio credits

Instructor: A. Kaplan (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-3653-A

#### Writers of the Arc: How to Craft Multi-Episode Stories

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Kaplan (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-3657****Creating Comics for Kids**

Monday 6:00-8:50

One semester: 3 studio credits

Instructor: M. Newgarden (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.

<i>Course #</i>	<i>Semester</i>
CID-3657-A	fall
CID-3657-B	spring

**CID-3661****Design and Build Comics**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Weinstein (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-3661-A	fall
CID-3661-B	spring

**CID-3663** (previously CID-3241)**Advanced Digital Coloring and Rendering**

Tuesday 3:00-5:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
CID-3663-A	fall
CID-3663-B	spring

**CID-3666****Artists One-Stop Humor Clinic**

Monday 3-5:50

One semester: 3 studio credits

Instructor: M. Newgarden (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-3666-A	fall
CID-3666-B	spring

**CID-3681****Outside the Box**

Monday 3:00-5:50

One semester: 3 studio credits

Instructor: P. Kuper (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-3681-A	fall
CID-3681-B	spring

**FGD-3692 / FGD-3693****Printmaking: Silkscreen and the Artists' Book**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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.

<i>Course #</i>	<i>Semester</i>
FGD-3692-A	fall
FGD-3693-A	spring

**FGD-3776 / FGD-3777****Advanced Etching and Monoprint as Illustration**

Monday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

Instructor: B. Waldman (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-2138/FGD-2139, Etching and Monoprint as Illustration, or equivalent.

<i>Course #</i>	<i>Semester</i>
FGD-3776-A	fall
FGD-3777-A	spring

**FGD-3853 / FGD-3854****Printmaking: Silkscreen and the Graphic Image**

Thursday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$250

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.

<i>Course #</i>	<i>Semester</i>
FGD-3853-A	fall
FGD-3854-A	spring

**ILD-3211****Drawing on Location**

One semester: 3 studio 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-3216 (previously ILD-3901)

#### Advanced Drawing

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Chung

Drawing is the root of all visual language. An artist cannot practice the profession without an understanding of all the processes and various options. In this course, great emphasis will be placed on observational understanding of the nature of form (nature being our greatest teacher). Different approaches and experimentation will be encouraged with the goal of achieving both emotional and intellectual advances in your own style and direction. Assignment will consist of a sketchbook based on a stream of consciousness thought process. *Note: Bring a bond-paper drawing pad (18x24") and various drawing materials to the first session.*

Course #	Semester
ILD-3216-A	fall
ILD-3216-B	spring

### ILD-3219

#### Advanced Life Drawing: Figure, Form and Function

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructor: S. Gaffney (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

Monday 9:00-2:50

One semester: 3 studio credits

Instructor: S. Assael (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

#### Narrative Painting

Wednesday 12:00-2:50

One semester: 3 studio credits

Instructors: S. Ellis, E. White (stevellis.com) (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-A

#### Classical Realist Life Painting Techniques

Thursday 9:00-2:50

Fall semester: 3 studio credits

Instructor: M. Mattelson (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.

### ILD-3337-A

#### Classical Portrait Painting in Oil

Spring semester: 3 studio credits

Thursday 9:00-2:50

Instructor: M. Mattelson (fineartportrait.com)

This course is a logical approach to painting the portrait in oil and will emphasize the mindset and methodologies that have guided master portrait artists for more than five hundred years. You will learn the time-honored techniques that have served as the backbone for some of the greatest portrait paintings ever created. Successful portraiture is more than merely copying what is in front of you; it requires the ability to understand and interpret your subject. By working from the live model, students will rigorously engage with the principles of portrait painting in the classical tradition. Techniques for capturing a likeness, handling paint, emphasizing the effects of light and atmosphere, modeling form and mixing life-like complexions will be covered. Every step from preparing a canvas to applying the final highlight will be thoroughly demonstrated and explained. One session will be spent at The Metropolitan Museum of Art to study and analyze the outstanding portraits in its collection.

### ILD-3338

#### Painting From Inside/Out

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: T. Matsuyama

This course will introduce students to applying autobiographical backgrounds or cultural themes to their work with the goal of becoming more expressive. The aim is to bring out who you are as an artist while establishing a stronger personal visual vocabulary. Students will work with figurative illustration and painting, applying two-dimensional approaches in a three-dimensional manner. Students will also explore various methods of commercial promotion in the art world.

Course #	Semester
ILD-3338-A	fall
ILD-3338-B	spring

### ILD-3341

#### The Painting of Light

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructor: P. Fiore (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-3354-A****Modern Illumination**

Tuesday 6:00-8:50

Spring semester: 3 studio 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.*

**ILD-3361****From Fantasy to Reality: Production/Concept Design**

Tuesday 3:00-5:50

One semester: 3 studio 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 will be covered. 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 studio 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.

Course #	Semester
ILD-3409-A	fall
ILD-3409-B	spring

**ILD-3412** (previously ILD-3908)**Advanced Workshop: Illustration**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Odom (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-3412-A	fall
ILD-3412-B	spring

**ILD-3416** (previously ILD-3906)**Advanced Watercolor**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: R. Marten (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-3416-A	fall
ILD-3416-B	spring

**ILD-3419-A****Pictorial Fantasy Illustration**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci (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 studio credits

Instructor: S. Tamez

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.

Course #	Semester
ILD-3422-A	fall
ILD-3422-B	spring

**ILD-3427****Dressing the Part**

Thursday 6:00-8:50

One semester: 3 studio credits

Instructor: M. Happel (marchappel.com)

The relationship between characters and the clothes they wear will be explored in this course. Shapes, lines and fit are extremely important in describing personality, and we will focus on this particular facet of design and narrative. Conceptually based, this course will help students to more clearly form their characters—in real time or the apocalyptic future—through the lens of historic fashion mixed with imagination. You will understand the body and how to dress it with the perfect outfit!

Course #	Semester
ILD-3427-A	fall
ILD-3427-B	spring

**ILD-3432****Fashion Illustration and Beyond**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: M. Chin (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 studio 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-3439-A**

#### **Not for the Squeamish**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: J. Rosen (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.

### **ILD-3442**

#### **Anatomy**

Thursday 3:00-5:50

One semester: 3 studio credits

Instructor: S. Camhy (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-3448-A**

#### **Animals and Creatures in Illustration**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci (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 studio credits

Instructor: D. Giancola (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 studio credits

Instructor: P. McCarty (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: For the Real World I**

Thursday 12:00-2:50

Fall semester: 3 studio 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: For the Real World II**

Thursday 12:00-2:50

Spring semester: 3 studio credits

Instructor: D. Soman

This is the second part of a two-semester course. Please see ILD-3566 for course description.



**ILD-3568** (previously ILD-3631)

**Two Eyes, a Nose and a Mouth**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Savage (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.

Course #	Semester
ILD-3568-A	fall
ILD-3568-B	spring

**ILD-3569-A** (previously ILD-3632)

**SPOTS Before Your Eyes**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: S. Savage (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.

**ILD-3571** (previously ILD-3648)

**Pop-Up: 3D Paper Engineering**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: T. Liu (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.

Course #	Semester
ILD-3571-A	fall
ILD-3571-B	spring

**ILD-3576-A** (previously ILD-3821)

**Experiments in Narrative**

Friday 3:00-5:50

Fall semester: 3 studio credits

Instructor: F. Jetter (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.

**ILD-3578-A** (previously ILD-3922)

**Laboratory for Moving Pictures—Adventures in Limited Animation**

Wednesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Rosen (jrosen.org)

Storyboard graphics, character development, experimental animation and animatics will be covered in this course. 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. Work will be created 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.*

**ILD-3579-A** (previously ILD-3818)

**Fairytales Theories**

Wednesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: M. Manhattan (mariammanhattan.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.

**ILD-3591** (previously ILD-3909)

**Advanced Workshop: Digital**

Monday 12:00-2:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: S. Ewalt (ewaltimaging.com)

Exploring the creative process of digital fine and commercial art is the focus of this course. Assignments aim to define the visual formulas that reoccur in popular images. Students will also have the opportunity to work with Adobe Photoshop and Illustrator, and merge the two. This will be a workshop environment and source material from students is encouraged. The instructor will also inspire each assignment with a short film of a modern master relevant to the subject. The overall purpose of this course is to help students make the leap from sketchbook to computer without losing the unique identity of their artwork. Prerequisite: A working knowledge of the Macintosh computer.

Course #	Semester
ILD-3591-A	fall
ILD-3591-B	spring

**ILD-3594**

**Type and Image** (previously ILD-3911)

Friday 12:00-2:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: B. Smith (hellobriansmith.com)

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.

Course #	Semester
ILD-3594-A	fall
ILD-3594-B	spring

**ILD-3596**

**Advanced Hand Lettering**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Bloch (anthonybloch.com)

Lettering is an art form; one cannot create good hand-lettering type without understanding time-tested techniques. This course is a continuation of ILD-2104, Hand Lettering, and students will have the opportunity to further explore their personal style using type for narrative text balloons, comic strips, title designs, page headings, logos, book covers and posters. Prerequisite: ILD-2104, Hand Lettering. *Note: Open to cartooning and illustration juniors and seniors only.*

Course #	Semester
ILD-3596-A	fall
ILD-3596-B	spring



**ILD-3598****Advanced Perspective Principles**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Amendola

This advanced perspective course will employ all of the principles for creating the illusion of form in space on flat surfaces. Along with the more rigidly mechanical principles of linear perspective, we will incorporate concepts of asymmetry, overlap, size relationships, convergence, clustering, degree of detail, fragmentation of shapes and forms, line weight, relationship to eye level, value, and color relationships.

Course #	Semester
ILD-3598-A	fall
ILD-3598-B	spring

**Internship**

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

## ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES FOR NO CREDIT

**ILD-3328****Advanced Painting**

Monday 3:00-5:50

One semester: no credit

Instructor: G. Crane (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 (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

## BFA FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

**FID-Access****Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni**

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

**FSD-Access****Sculpture Center Access: Undergraduate Students**

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

**FGD-Access****Printmaking Workshop Access: Undergraduate Students**

One semester: no credit

Access fee: \$300

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



Need access to the Printshop?  
See page 191 for details.

# 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 five 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.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

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**

Fall semester: 3 art history 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**

Spring semester: 3 art history credits

This is the second part of a two-semester course. Please see AHD-1210 for course description.

### **FDD-1030**

#### **Drawing I**

Fall semester: 3 studio 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**

Spring semester: 3 studio 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 studio 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**

Fall semester: 3 studio 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 studio 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 keyframe, 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**

Spring semester: 3 studio 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.



Need an elective?

See Undergraduate Electives starting on page 312.

**HCD-1020  
Writing and Literature I**

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

**HCD-1025  
Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

Computer Art, Computer Animation and Visual Effects Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					SMD-1230-1C Introduction to Computer Animation 9:00-1:50 M. Neumann
11		SMD-1200-1C Imaging Tools/ Techniques 9:00-2:50 E. Reinfeld	FDD-1030-1C Drawing I 9:00-2:50 B. Larsen		
12	AHD-1210-1C Modern and Contemp. Art I 12:00-2:50 M. Denton				
1					
2					
3			HCD-1020-1C Writing and Literature I 3:00-5:50 Instructor: TBA		
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			FDD-1035-1C Drawing II 9:00-2:50 B. Larsen		
11					
12	AHD-1215-1C Modern and Contemp. Art II 12:00-2:50 M. Denton				
1					
2					
3	SMD-1250-1C Digital Video Tools/Tech. 3:00-5:50 E. Reinfeld		HCD-1025-1C Writing and Literature II 3:00-5:50 Instructor: TBA	SDD-1050-1C Narrative Workshop 3:00-5:50 Instructor: TBA	
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		SDD-1050-2C Narrative Workshop 9:00-11:50 J. Calhoun			
11			FDD_1030-2C Drawing I 9:00-2:50 N. Karsten		
12					
1					
2	SMD-1200-2C Imaging Tools/ Techniques 12:00-5:50 S. Barrett				
3		AHD-1210-2C Modern and Contemp. Art I 3:00-5:50 J. Harris	HCD-1020-2C Writing and Literature I 3:00-5:50 R. Weinreich		
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					SMD-1230-2C Introduction to Computer Animation 9:00-1:50 E. Eiser
11			FDD-1035-2C Drawing II 9:00-2:50 N. Karsten		
12					SMD-1250-2C Digital Video Tools/Tech. 12:00-2:50 A. Meyers
1					
2					
3		AHD-1215-2C Modern and Contemp. Art II 3:00-5:50 J. Harris	HCD-1025-2C Writing and Literature II 3:00-5:50 R. Weinreich		
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1210-3C Modern and Contemp. Art I 9:00-11:50 B. Ides		SMD-1200-3C Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA		SMD-1200-3C Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA
10					
11		FDD-1030-3C Drawing I 9:00-2:50 M. Lerner			
12					
1					
2					
3	SDD-1050-3C Narrative Workshop 3:00-5:50 Instructor: TBA		HCD-1020-3C Writing and Literature I 3:00-5:50 Instructor: TBA		
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1215-3C Modern and Contemp. Art II 9:00-11:50 TBA				SMD-1230-3C Introduction to Computer Animation 9:00-1:50 M. Neumann
10					
11		FDD-1035-3C Drawing II 9:00-2:50 M. Lerner			
12			SMD-1250-3C Digital Video Tools/Tech. 12:00-2:50 E. Reinfeld		
1					
2					
3			HCD-1025-3C Writing and Literature II 3:00-5:50 Instructor: TBA		
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-4C Writing and Literature I 9:00-11:50 Instructor: TBA	
10		SMD-1200-4C Imaging Tools/ Techniques 9:00-2:50 S. Barrett	FDD-1030-4C Drawing I 9:00-2:50 T. Mensching		
11					
12	AHD-1210-4C Modern and Contemp. Art I 12:00-2:50 D. Goldberg				
1					SMD-1230-4C Introduction to Computer Animation 2:00-6:50 E. Eiser
2					
3					
4					
5					
6					
7					

Note: Computer Art Foundation 4 will not be made available until Computer Art Foundation 1 through 3 have reached capacity.

Computer Art, Computer Animation and Visual Effects Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1250-4C Digital Video Tools/Tech. 9:00-11:50 A. Meyers			HCD-1025-4C Writing and Literature II 9:00-11:50 Instructor: TBA	
10			FDD-1035-4C Drawing II 9:00-2:50 T. Mensching		
11					
12	AHD-1215-4C Modern and Contemp. Art II 12:00-2:50 D. Goldberg			SDD-1050-4C Narrative Workshop 12:00-2:50 J. Calhoun	
1					
2					
3					
4					
5					
6					

Note: Computer Art Foundation 4 will not be made available until Computer Art Foundation 1 through 3 have reached capacity.

Computer Art, Computer Animation and Visual Effects Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-5C Writing and Literature I 9:00-11:50 E. Rivera	
10	SMD-1200-5C Imaging Tools/ Techniques 9:00-2:50 S. McGiver	FDD-1030-5C Drawing I 9:00-2:50 A. Scarritt	SMD-1230-5C Introduction to Computer Animation 9:00-1:50 B. Gallagher		
11					
12					AHD-1210-5C Modern and Contemp. Art I 12:00-2:50 B. Mathes
1					
2					
3					
4					
5					
6					

Note: Computer Art Foundation 5 will not be made available until all other Computer Art foundation schedules have reached capacity.

Computer Art, Computer Animation and Visual Effects Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025-5C Writing and Literature I 9:00-11:50 E. Rivera	
10		FDD-1035-5C Drawing II 9:00-2:50 A. Scarritt			
11					
12			AHD-1215-5C Modern and Contemp. Art II 12:00-2:50 B. Mathes		
1					
2					
3			SMD-1250-5C Digital Video Tools/Tech. 3:00-5:50 C. West		
4					
5		SDD-1050-5C Narrative Workshop 5:00-7:50 A. Risca			
6					
7					
8					

Note: Computer Art Foundation 5 will not be made available until all other Computer Art 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	Python Scripting 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. Third-year students may 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.

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

## 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 one semester of:

### REQUIREMENT A

SMD-4011	Production Skills I
SMD-4012	Production Skills 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 (my.sva.edu).

**Computer art, computer animation and visual effects majors may register for courses in the Animation or Film and Video and departments 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 animation and film and video sections of 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

Tuesday 3:00-5:50

Fall semester: 3 studio 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 Python Scripting for Maya Artists

One semester: 3 studio credits

The ability to master technical solutions through scripting is a key component, and a sought out skill, for artists within the film and commercial production pipelines. This course will introduce the basic skills required to script effectively in Maya using the object-oriented scripting language, Python. Knowing Python will allow you to customize the Maya UI, automate repetitive tasks, modify existing tools and create your own tools. Students will also learn to use Python outside of the Maya environment to make system changes, which can be useful in understanding how pipeline tools in studios are created. This course is designed to give you an edge in pushing the boundaries of Maya's off-the-shelf tool set, and to place you in a large-scale production environment that is used within the entertainment, gaming and medical industries.

Course #	Day	Time	Semester	Instructor
SMD-2110-A	M	3:00-5:50	fall	S. Gunaseelan
SMD-2110-B	Th	6:30-9:20	fall	D. Letarte
SMD-2110-C	F	12:00-2:50	fall	A. Oliker
SMD-2110-D	M	3:00-5:50	spring	S. Gunaseelan
SMD-2110-E	Th	6:30-9:20	spring	D. Letarte
SMD-2110-F	F	12:00-2:50	spring	A. Oliker

### SDD-2114-A Life Drawing for Computer Animators

Tuesday 9:00-11:50

Spring semester: 3 studio 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 studio 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	12:00-2:50	fall	M. Neumann
SMD-2147-A	Tu	12:00-2:50	spring	M. Neumann
SMD-2146-B	Tu	3:00-5:50	fall	M. Neumann
SMD-2147-B	Tu	3:00-5:50	spring	M. Neumann
SMD-2146-C	Th	12:00-2:50	fall	B. Gallagher
SMD-2147-C	Th	12:00-2:50	spring	B. Gallagher
SMD-2146-D	Th	12:00-2:50	fall	M. Neumann
SMD-2147-D	Th	12:00-2:50	spring	M. Neumann
SMD-2146-E	Th	3:00-5:50	fall	B. Gallagher
SMD-2147-E	Th	3:00-5:50	spring	B. Gallagher
SMD-2146-F	Sa	10:00-12:50	fall	V. Fina
SMD-2147-F	Sa	10:00-12:50	spring	V. Fina

### SMD-2157 / SMD-2158 VFX and Motion Graphics I & II

Fall and spring semesters: 3 studio 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 SMD-2157, VFX and Motion Graphics I.*

Course #	Day	Time	Semester	Instructor
SMD-2157-A	M	9:00-11:50	fall	N. Afan
SMD-2158-A	M	9:00-11:50	spring	N. Afan
SMD-2157-B	Tu	9:00-11:50	fall	A. Meyers
SMD-2158-B	Tu	9:00-11:50	spring	A. Meyers
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	9:00-11:50	fall	C. West
SMD-2158-E	F	9:00-11:50	spring	G. Guerra

**SMD-2243****Photoshop: Beyond the Foundations**

Monday 3:00-5:50

One semester: 3 studio credits

Instructor: S. McGiver

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-3110****Sound and Vision: Producing a Sound Track**

Fall semester: 3 studio 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-3110-E	W	3:00-5:50

**SMD-3120****Thesis Research**

Fall semester: 3 studio 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.

Course #	Day	Time	Instructor
SMD-3120-A	Tu	12:00-2:50	S. Cudlitz
SMD-3120-B	Tu	12:00-2:50	B. Gallagher
SMD-3120-C	Tu	6:30-9:20	S. Ryan
SMD-3120-D	W	3:00-5:50	TBA
SMD-3120-E	W	6:30-9:20	TBA
SMD-3120-F	Th	3:00-5:50	E. Reinfeld

**SMD-3146 / SMD-3147****Computer Animation: 3D Modeling and Animation III & IV**

Fall and spring semesters: 3 studio 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	9:00-11:50	fall	V. Fina
SMD-3147-A	Tu	9:00-11:50	spring	V. Fina
SMD-3146-B	Tu	9:00-11:50	fall	F. Naranjo
SMD-3147-B	Tu	9:00-11:50	spring	F. Naranjo
SMD-3146-C	W	6:30-9:20	fall	M. Corotan
SMD-3147-C	W	6:30-9:20	spring	M. Corotan
SMD-3146-D	W	6:30-9:20	fall	V. Fina
SMD-3147-D	W	6:30-9:20	spring	V. Fina

**SMD-3157 / SMD-3158****VFX and Motion Graphics III & IV**

Fall and spring semesters: 3 studio 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	TBA
SMD-3158-B	W	12:00-2:50	spring	TBA

**SMD-3228-A****Basic Modeling and Animation with Maya I**

Friday 9:00-11:50

Fall semester: 3 studio 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 studio 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 studio 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 studio 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 studio 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****Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

One semester: 3 studio 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-C and SMD-3341-D.*

Course #	Semester
SMD-3341-A	fall
SMD-3341-B	spring

**SMD-3408-A****Video Game Design I**

Monday 12:00-2:50

Fall semester: 3 studio 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 studio 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**

Wednesday 3:00-5:50

One semester: 3 studio credits

Instructor: TBA

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.*

**Course # Semester**

SMD-3429-A	fall
SMD-3429-B	spring

**SMD-3449-A****Introduction to Flash Animation**

Friday 3:00-5:50

Fall semester: 3 studio 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-3459-A****Web Programming: HTML5 and Javascript**

Friday 12:00-2:50

Fall semester: 3 studio credits

Instructor: Z. Rosser

HTML5 is a web language standard, and most web browsers support its most useful features. This course will bring students up-to-speed with all the new features of HTML5 and familiarize them with each web browser's compatibility. Some of the features we will cover in this course are audio, video, semantic markup, real-time bitmap alteration using the canvas element, offline data storage and geolocation. Since JavaScript is integral for some of the features of HTML5, we will cover the basic use of JavaScript, JQuery and the HTML5 Javascript APIs. Finally, we will focus on which features of HTML5 work well on the iPhone, iPod Touch and iPad. *Note: This course is cross-listed with SMD-3459-B.*

**SMD-3462-A****Web Programming: HTML, CSS, JavaScript and PHP**

Friday 12:00-2:50

Spring semester: 3 studio 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 studio credits

The professional production workflows of digital and practical visual effects will be discussed and examined, along with the integration of computer graphic images and live-action footage. While continuing with concept development, students will begin production of their thesis projects, including previsualization, design, casting of actors and directing.

Course #	Day	Time	Instructor
SMD-3566-A	W	6:30-9:20	TBA
SMD-3566-B	Th	3:00-5:50	E. Reinfeld

**SMD-3568****Thesis Preproduction: Computer Animation**

Spring semester: 3 studio credits

This course stresses the professional aspects of previsualization and detailed character sketches in developing and planning an animated short. Students will continue concept development and begin production of their senior thesis projects. Students are required to finalize 3D models and environments and create a full-length previsualization for their thesis projects.

Course #	Day	Time	Instructor
SMD-3568-A	Tu	12:00-2:50	B. Gallagher
SMD-3568-B	Tu	12:00-2:50	S. Cudlitz
SMD-3568-C	Tu	6:30-9:20	S. Ryan
SMD-3568-D	W	9:00-11:50	J. Blit

**SMD-3703-A****Figure Sculpting for the Computer Animator**

Friday 3:00-5:50

Fall semester: 3 studio 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 studio 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(s)
SMD-3721-A	Tu	6:30-9:20	fall	A. Burr, C. Haniszewski
SMD-3721-B	Sa	3:00-5:50	spring	A. Cheparev

**SMD-3731-A****Advanced Compositing Techniques**

Monday 12:00-2:50

Spring semester: 3 studio credits

Instructor: TBA

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****Lighting and Rendering I**

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructor: M. Finegold

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****Lighting and Rendering II**

Monday 3:00-5:50

Spring semester: 3 studio credits

Instructor: M. Finegold

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, Lighting and Rendering I, or instructor's permission.

**SMD-3751-A****Motion Capture**

Monday 6:30-9:20

Spring semester: 3 studio 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 studio credits

Instructor: D. Mellor

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-3803-A****Three-Dimensional Digital Sculpture**

Saturday 3:00-5:50

Spring semester: 3 studio credits

Instructor: D. Cortés

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 studio credits

Instructor: A. Oliker

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 studio credits

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	Instructor
SMD-3838-A	fall	J. Blit
SMD-3838-B	spring	R. Moran

**SMD-4011 / SMD-4012****Production Skills I and II**

Fall and spring semesters: 3 studio 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. This course will lead students through the technical directions of their thesis projects, to ensure they are meeting professional standards in their work while staying on schedule.

Through lectures, student presentations and in-class assignments, students will learn about production pipelines and creative solutions to technical problems.

*Note: Students must register for the spring semester course section that corresponds to their fall semester course section of SMD-4011, Production Skills I.*

Course #	Day	Time	Semester	Instructor
SMD-4011-A	M	6:30-9:20	fall	S. Gunaseelan
SMD-4012-A	M	6:30-9:20	spring	S. Gunaseelan
SMD-4011-B	Tu	6:30-9:20	fall	B. Livny
SMD-4012-B	Tu	6:30-9:20	spring	B. Livny
SMD-4011-C	Th	9:00-11:50	fall	F. Naranjo
SMD-4012-C	Th	9:00-11:50	spring	F. Naranjo
SMD-4011-D	Th	6:30-9:20	fall	J. Dick
SMD-4012-D	Th	6:30-9:20	spring	J. Dick
SMD-4011-E	Th	6:30-9:20	fall	V. Fina
SMD-4012-E	Th	6:30-9:20	spring	V. Fina

**SDD-4030****The Business of Being an Artist**

Fall semester: 3 studio 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	6:00-8:50	I. Abramson, Y. Neev
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 studio 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-A****Dynamics and Particles Systems with Maya**

Tuesday 12:00-2:50

Fall semester: 3 studio 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.

**SMD-4048-A****Lighting and Rendering in Production**

Tuesday 6:30-9:20

Spring semester: 3 studio 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 studio credits

Instructor: TBA

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 and II

Fall and spring semesters: 3 studio 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. *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	Tu	6:30-9:20	fall	VFX/motion graphics
SDD-4085-B	Tu	6:30-9:20	spring	
SDD-4080-C	W	12:00-2:50	fall	computer animation
SDD-4085-C	W	12:00-2:50	spring	
SDD-4080-D	W	12:00-2:50	fall	computer animation
SDD-4085-D	W	12:00-2:50	spring	
SDD-4080-E	W	6:30-9:20	fall	computer animation
SDD-4085-E	W	6:30-9:20	spring	
SDD-4080-F	Th	3:00-5:50	fall	computer animation
SDD-4085-F	Th	3:00-5:50	spring	

### SDD-4090-A

#### Thesis Special Topics

Wednesday 3:00-5:50

Fall semester: no credit

Instructors: J. Calhoun, 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.

### Internship

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

## BFA FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSD-Access

#### Sculpture Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.

*Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGD-Access

#### Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$300

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



When is Spring Break?  
See calendar starting on page 6.

# 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**

Tuesday 3:00-5:50

Fall semester: 3 studio 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 studio 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

One semester: 3 studio credits

Lab fee: \$250

Instructor: S. McGiver

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.*

<b>Course #</b>	<b>Semester</b>
SMD-2243-C	fall
SMD-2243-D	spring

## **SMD-3228-B**

### **Basic Modeling and Animation with Maya I**

Friday 9:00-11:50

Fall semester: 3 studio 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 studio 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 studio 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.*



Need to add a course?

See course adjustment periods starting on page 6.

**SMD-3257****Basic After Effects Techniques I**

Fall semester: 3 studio 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 studio 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****Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

One semester: 3 studio 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 equivalents. *Note: This course is cross-listed with SMD-3341-A and SMD-3341-B.*

Course #	Semester
SMD-3341-C	fall
SMD-3341-D	spring

**SMD-3429****Introduction to Website Design**

Wednesday 3:00-5:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: TBA

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 3:00-5:50

Fall semester: 3 studio 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-3459-B****Web Programming: HTML5 and Javascript**

Friday 12:00-2:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: Z. Rosser

HTML5 is a web language standard, and most web browsers support its most useful features. This course will bring students up-to-speed with all the new features of HTML5 and familiarize them with each web browser's compatibility. Some of the features we will cover in this course are audio, video, semantic markup, real-time bitmap alteration using the canvas element, offline data storage and geolocation. Since JavaScript is integral for some of the features of HTML5, we will cover the basic use of JavaScript, JQuery and the HTML5 Javascript APIs. Finally, we will focus on which features of HTML5 work well on the iPhone, iPod Touch and iPad. *Note: This course is cross-listed with SMD-3459-A.*

**SMD-3462-B****Web Programming: HTML, CSS, JavaScript and PHP**

Friday 12:00-2:50

Spring semester: 3 studio 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.*



Need to contact your advisor?

See pages 14-15 for information.

# Department of Design

## Design First-Year Requirements

First-year 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 2014 semester should refer to General Foundation programs 17 and 18.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

First-year 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 art history credits

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**

#### **Survey of World Art II**

One semester: 3 art history credits

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.

### **FDD-1030**

#### **Drawing I**

One semester: 3 studio 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 studio 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 studio 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 studio credits

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

### **FSD-1050**

#### **Sculpture**

One semester: 3 studio 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 studio 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-1020**

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

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

### **HCD-1025**

#### **Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

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

General Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1025-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FDD-1035-01G Drawing II 9:00-2:50 I. Lang		
12					AHD-1015-01G Survey of World Art II 12:00-2:50 L. Gamwell
1					HCD-1025-01G Writing and Literature II 3:00-5:50 R. Auletta
2					
3					
4					
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General Foundation 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9				AHD-1010-02G Survey of World Art I 9:00-11:50 R. Mahoney		
10	FPD-1020-02G Painting I 9:00-2:50 D. Chow					
11				HCD-1020-02G Writing and Literature I 12:00-2:50 J. Anderson		
12						
1			FDD-1030-02G Drawing I 12:00-5:50 S. Etkin	SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 E. Guzman	SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 E. Guzman	
2						
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General Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9				AHD-1015-02G Survey of World Art II 9:00-11:50 R. Mahoney		
10	FPD-1025-02G Painting II 9:00-2:50 D. Chow				FSD-1050-02G Sculpture 9:00-2:50 P. Dudek	
11						
12					HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
1				FDD-1035-02G Drawing II 12:00-5:50 S. Etkin		
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General Foundation 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9			HCD-1020-03G Writing and Literature I 9:00-11:50 D. Singer		AHD-1010-03G Survey of World Art I 9:00-11:50 T. O'Connor	
10		FPD-1020-03G Painting I 9:00-2:50 J. Jurayj		FSD-1050-03G Sculpture 9:00-2:50 M. Carlson		
11						
12						
1						FDD-1030-03G Drawing I 12:00-5:50 S. Dentz
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General Foundation 3 / SPRING						
	MON	TUES	WED	THURS	FRI	
9			HCD-1025-03G Writing and Literature II 9:00-11:50 D. Singer		AHD-1015-03G Survey of World Art II 9:00-11:50 T. O'Connor	
10		FPD-1025-03G Painting II 9:00-2:50 J. Jurayj		SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb		
11						
12						
1						FDD-1035-03G Drawing II 12:00-5:50 S. Dentz
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General Foundation 4 / FALL						
	MON	TUES	WED	THURS	FRI	
9					AHD-1010-04G Survey of World Art I 9:00-11:50 L. Gamwell	
10			FPD-1020-04G Painting I 9:00-2:50 M. Mattelson			
11				HCD-1020-04G Writing and Literature I 12:00-2:50 G. MacKenzie	FDD-1030-04G Drawing I 12:00-5:50 B. Adams	
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5				FSD-1050-04G Sculpture 3:00-8:50 D. Wapner		
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General Foundation 4 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					AHD-1015-04G Survey of World Art II 9:00-11:50 L. Gamwell	
10			FPD-1025-04G Painting II 9:00-2:50 M. Mattelson			
11				HCD-1025-04G Writing and Literature II 12:00-2:50 G. MacKenzie	FDD-1035-04G Drawing II 12:00-5:50 B. Adams	
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5				SMD-1020-04G Foundations of Visual Comp. 3:00-8:50 B. Blondes E. Shim		
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General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-05G Writing and Literature I 9:00-11:50 S. Van Booy				
10				FDD-1030-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FPD-1020-05G Painting I 12:00-5:50 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHD-1010-05G Survey of World Art I 3:00-5:50 R. Sarkissian	
4					
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General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy				
10				FDD-1035-05G Drawing II 9:00-2:50 A. Gerndt	
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2		FPD-1025-05G Painting II 12:00-5:50 F. Brickhouse	FSD-1050-05G Sculpture 12:00-5:50 R. Baron		
3				AHD-1015-05G 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					
10					
11			FPD-1020-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12		HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade			
1	FDD-1030-06G Drawing I 12:00-5:50 B. Larsen				
2					
3			AHD-1010-06G Survey of World Art I 3:00-5:50 J. Edwards		
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General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1025-06G Painting II 9:00-2:50 T. Kahn		FSD-1050-06G Sculpture 9:00-2:50 D. Wapner
12		HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			
1	FDD-1035-06G Drawing II 12:00-5:50 B. Larsen				
2					
3			AHD-1015-06G Survey of World Art II 3:00-5:50 J. Edwards		
4					
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General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50 M. Hendricks
10					
11			FDD-1030-07G Drawing I 9:00-2:50 I. Richer	FPD-1020-07G Painting I 9:00-2:50 N. Chunn	
12					
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2		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
3					AHD-1010-07G 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-1025-07G Writing and Literature II 9:00-11:50 M. Hendricks
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11			FDD-1035-07G Drawing II 9:00-2:50 I. Richer	FPD-1025-07G Painting II 9:00-2:50 N. Chunn	
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2		FSD-1050-07G Sculpture 12:00-5:50 J. Silverthorne			
3					AHD-1015-07G 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-1020-08G Writing and Literature I 9:00-11:50 F. Litvack	
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2	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 E. DeMartino			FDD-1030-08G Drawing I 12:00-5:50 E. Izer	FPD-1020-08G Painting I 12:00-5:50 S. Joelson
3		AHD-1010-08G 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-1025-08G Writing and Literature II 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	FSD-1050-08G Sculpture 12:00-5:50 J. Perlman			FDD-1035-08G Drawing II 12:00-5:50 E. Izer	FPD-1025-08G Painting II 12:00-5:50 S. Joelson
3		AHD-1015-08G 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-1020-09G Writing and Literature I 9:00-11:50 E. Holswade			AHD-1010-09G Survey of World Art I 9:00-11:50 A. Wooster
10	FDD-1030-09G Drawing I 9:00-2:50 Instructor: TBA		FPD-1020-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
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General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025-09G Writing and Literature II 9:00-11:50 E. Holswade			AHD-1015-09G Survey of World Art II 9:00-11:50 A. Wooster
10	FDD-1035-09G Drawing II 9:00-2:50 A. Belag		FPD-1025-09G Painting II 9:00-2:50 M. Sheehan	FSD-1050-09G Sculpture 9:00-2:50 J. Silverthorne	
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General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10G Painting I 9:00-2:50 M. Lerner	FDD-1030-10G Drawing I 9:00-2:50 T. Roniger			FSD-1050-10G Sculpture 9:00-2:50 P. Dudek
12			HCD-1020-10G Writing and Literature I 12:00-2:50 R. DiPalma		
1					
2					
3	AHD-1010-10G Survey of World Art I 3:00-5:50 D. Dumbadze				
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General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1025-10G Painting II 9:00-2:50 M. Lerner	FDD-1035-10G Drawing II 9:00-2:50 T. Roniger			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 Instructor: TBA
12			HCD-1025-10G Writing and Literature II 12:00-2:50 R. DiPalma		
1					
2					
3	AHD-1015-10G Survey of World Art II 3:00-5:50 D. Dumbadze				
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General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12				AHD-1010-11G Survey of World Art I 12:00-2:50 T. Kostianovsky	FPD-1020-11G Painting I 12:00-5:50 J. Linhares
1					
2			FSD-1050-11G Sculpture 12:00-5:50 S. DeFrank		
3				HCD-1020-11G Writing and Literature I 3:00-5:50 G. MacKenzie	
4					
5	FDD-1030-11G Drawing I 3:00-8:50 N. Touron				
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General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		
11					
12				AHD-1015-11G Survey of World Art II 12:00-2:50 T. Kostianovsky	FPD-1025-11G Painting II 12:00-5:50 J. Linhares
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2					
3				HCD-1025-11G Writing and Literature II 3:00-5:50 G. MacKenzie	
4					
5	FDD-1035-11G Drawing II 3:00-8:50 N. Touron				
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General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12G Drawing I 9:00-2:50 A. Scarritt	FPD-1020-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 S. Hwang
12					
1					
2					
3			HCD-1020-12G Writing and Literature I 3:00-5:50 C. Stine	AHD-1010-12G Survey of World Art I 3:00-5:50 S. Ginsburg	
4					
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6					

General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1035-12G Drawing II 9:00-2:50 A. Scarritt	FPD-1025-12G Painting II 9:00-2:50 D. Kardon	FSD-1050-12G Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			HCD-1025-12G Writing and Literature II 3:00-5:50 C. Stine	AHD-1015-12G 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-1020-13G Writing and Literature I			
10		9:00-11:50 G. MacKenzie			
11	FSD-1050-13G Sculpture 9:00-2:50 J. Perlman				FDD-1030-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FPD-1020-13G Painting I 12:00-5:50 B. Komoski	
3					AHD-1010-13G Survey of World Art I 3:00-5:50 A. Wooster
4					
5					
6					

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

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1030-14G Drawing I 9:00-2:50 E. Izer		FSD-1050-14G Sculpture 9:00-2:50 K. Lorensen	FPD-1020-14G Painting I 9:00-2:50 E. Sisto
12					
1					
2					
3		AHD-1010-14G Survey of World Art I 3:00-5:50 J. Edwards			HCD-1020-14G Writing and Literature I 3:00-5:50 K. Miyabe
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1035-14G Drawing II 9:00-2:50 E. Izer			FPD-1025-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
3		AHD-1015-14G Survey of World Art II 3:00-5:50 J. Edwards			HCD-1025-14G Writing and Literature II 3:00-5:50 K. Miyabe
4					
5					
6					

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

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-15G Writing and Literature II 9:00-11:50 Instructor: TBA
10					
11					
12					
1					
2					
3		AHD-1015-15G Survey of World Art II 3:00-5:50 H. Werschkul			
4	FDD-1035-15G Drawing II 3:00-8:50 M. Jones		FPD-1025-15G Painting II 3:00-8:50 D. Kardon	FSD-1050-15G Sculpture 3:00-8:50 K. Lorensen	
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Note: General Foundation 15 will not be made available until General Foundation programs 1 through 14 have reached capacity.

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

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-16G Writing and Literature I 9:00-11:50 C. Stine		AHD-1010-16G Survey of World Art I 9:00-11:50 Instructor: TBA	
10			FSD-1050-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FDD-1030-16G Drawing I 12:00-5:50 L. Scott				FPD-1020-16G Painting I 12:00-5:50 C. McGrady
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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-1025-16G Writing and Literature II 9:00-11:50 C. Stine		AHD-1015-16G Survey of World Art II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1					
2	FDD-1035-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 Instructor: TBA			FPD-1025-16G 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 2014

Freshmen who will begin their studies in the spring semester must register for spring 2014 and summer 2014 General Foundation programs 17 or 18.

General Foundation 17 / SPRING 2014					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-17G Survey of World Art I 9:00-11:50 J. Edwards			
10			SMD-1020-17G Foundations of Visual Comp. 9:00-2:50 E. Guzman	FPD-1020-17G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-17G Writing and Literature I 3:00-5:50 Instructor: TBA			
4	FDD-1030-17G Drawing I 3:00-8:50 Instructor: TBA				
5					
6					
7					
8					
9					

General Foundation 17 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10		FPD-1025-17G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		FSD-1050-17G Sculpture 9:00-2:50 <b>M-F</b> Instructor: TBA	FDD-1035-17G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-17G Survey of World Art II 3:00-5:50, <b>M-F</b> J. Edwards		HCD-1025-17G Writing and Literature 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 2014					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-18G Survey of World Art I 9:00-11:50 M. Denton				
10		FPD-1020-18G Painting I 9:00-2:50 Instructor: TBA	FDD-1030-18G Drawing I 9:00-2:50 Instructor: TBA	FSD-1050-18G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-18G Writing and Literature I 3:00-5:50 Instructor: TBA			
4					
5					
6					

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

General Foundation 18 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10		FPD-1025-18G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		SMD-1020-18G Foundations of Visual Comp. 9:00-2:50 <b>M-F</b> S. Barrett	FDD-1035-18G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-18G Survey of World Art II 3:00-5:50, <b>M-F</b> Instructor: TBA		HCD-1025-18G Writing and Literature 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.

# 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	Intermediate Drawing I
GDD-2065	Intermediate Drawing II
GDD-2070	Visual Literacy
GDD-2090	Computers in the Studio I
GDD-2095	Computers in the Studio II
AHD-2127	History of Graphic Design

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/design double major must take ADD-2030, Basic Advertising I, and ADD-2035, Basic Advertising II.*

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

### SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2014 semester must register for GDD-2020-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.

Second-year 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.

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

# 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. Design students who are pursuing a double major in advertising and design should refer to the Design section of this book for portfolio course selection.

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

### REQUIREMENT A

Third-year students must take one of the following courses per semester:

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

### REQUIREMENT B

Third-year students must take two of the following courses per semester. Courses may be chosen from any of these specialized areas.

#### Advertising

ADD-3010	Advanced Advertising I
ADD-3015	Advanced Advertising II
ADD-3162	Design in Advertising I
ADD-3163	Design in Advertising II
ADD-3191	30 Seconds

#### 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
GDD-3556	The New Editorial: Digital Publishing I
GDD-3557	The New Editorial: Digital Publishing II

#### Graphic Design

GDD-3010	Communication Graphic Design I
GDD-3015	Communication Graphic Design II
GDD-3306	Toys and Games
GDD-3341	Design Photo
GDD-3351	Design for Social Change I
GDD-3378	Information Graphics
GDD-3387	Graphic Design Workshop
GDD-3392	Drawing Inside Out for the Graphic Designer
GDD-3414	Package It
GDD-3426	Corporate Identity
GDD-3433	Package Design
GDD-3476	Book Jacket Design and Beyond
GDD-3478	Experimental Book Art
GDD-3661	Design for the Good I
GDD-3662	Design for the Good II

#### Interaction Design

ADD-3181	Advertising 3.0
GDD-3642	iPad, iPhone, App Design
GDD-3741	Digital Design
GDD-3742	Designing and the Digital Ecosystem



**Three-Dimensional Design**

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

**Typography**

- GDD-3611 Designing with Typography I  
 GDD-3612 Designing with Typography II  
 GDD-3617 Alphabets and Typeface Design  
 GDD-3626 Advanced Type I: The Perfect Paragraph  
 GDD-3627 Advanced Type II: The Perfect Paragraph

**Honors Courses**

- GDD-3651 The Project Class I  
 GDD-3652 The Project Class II  
 GDD-3751 Visual Identity and Multimedia  
 GDD-4754 Yearbook

**SUMMER SEMESTER**

Third-year 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.

- GDD-3010 Communication Graphic Design  
 GDD-3336 Three-Dimensional Design and Illustration

# 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 supplemental portfolio courses for credit. Design students who are pursuing a double major in advertising and design should refer to the Design section of this book for portfolio course selection.

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

**REQUIREMENT A**

GDD-4010/4505 Graphic Design Portfolio I and II

*Note: For 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.*

**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

**Editorial Design**

- GDD-3521 Editorial Design  
 GDD-3526 Editorial Design: Style and Culture  
 GDD-3556 The New Editorial: Digital Publishing I  
 GDD-3557 The New Editorial: Digital Publishing II

**Graphic Design**

- GDD-3306 Toys and Games  
 GDD-3341 Design Photo  
 GDD-3351 Design for Social Change I  
 GDD-3378 Information Graphics  
 GDD-3387 Graphic Design Workshop  
 GDD-3392 Drawing Inside Out for the Graphic Designer  
 GDD-3426 Corporate Identity  
 GDD-3433 Package Design  
 GDD-3476 Book Jacket Design and Beyond  
 GDD-3478 Experimental Book Art  
 GDD-3661 Design for the Good I  
 GDD-3662 Design for the Good II  
 GDD-4702 Website Design

**Three-Dimensional Design**

- 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  
 GDD-3627 Advanced Type II: The Perfect Paragraph

**Senior Project Courses**

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

# Design General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (my.sva.edu).

*Note: Courses are listed in numerical order.*

## GDD-2020

### Basic Graphic Design I

One semester: 2 studio 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 design majors only.*

Course #	Day	Time	Semester	Instructor
GDD-2020-A	M	12:00-2:50	fall	Y. Moravia
GDD-2020-B	M	3:00-5:50	fall	P. Ahlberg
GDD-2020-C	M	3:00-5:50	fall	A. Ignacio
GDD-2020-D	Tu	3:00-5:50	fall	E. Hedy Schultz
GDD-2020-E	Tu	12:00-2:50	fall	F. Young
GDD-2020-F	Tu	3:00-5:50	fall	F. Young
GDD-2020-G	W	9:00-11:50	fall	S. Buschkuhl
GDD-2020-H	W	9:00-11:50	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	Th	9:00-11:50	fall	F. Young
GDD-2020-M	Th	12:00-2:50	fall	S. Sorvino
GDD-2020-Z	Tu	3:00-5:50	spring*	S. Sorvino

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2020-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

## GDD-2025

### Basic Graphic Design II

Spring semester: 2 studio 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	12:00-2:50	Y. Moravia
GDD-2025-B	M	3:00-5:50	P. Ahlberg
GDD-2025-C	M	3:00-5:50	A. Ignacio
GDD-2025-D	Tu	12:00-2:50	E. Hedy Schultz
GDD-2025-E	Tu	12:00-2:50	F. Young
GDD-2025-F	Tu	3:00-5:50	F. Young
GDD-2025-G	W	9:00-11:50	S. Buschkuhl
GDD-2025-H	W	9:00-11:50	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	Th	9:00-11:50	F. Young
GDD-2025-M	Th	12:00-2:50	S. Sorvino

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2020-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

## ADD-2030

### Basic Advertising I

Fall semester: 3 studio 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 print ad or TV commercial. *Note: Open to advertising and design majors only.*

Course #	Day	Time	Instructor
ADD-2030-A	Tu	12:00-2:50	J. Mariucci
ADD-2030-B	Tu	6:00-8:50	V. Tulley
ADD-2030-C	Tu	6:00-8:50	N. Raphan
ADD-2030-D	W	12:00-2:50	V. Tulley
ADD-2030-E	W	6:00-8:50	D. Arnold
ADD-2030-F	Th	9:00-11:50	J. Mariucci
ADD-2030-G	Th	12:00-2:50	E. Carter

## ADD-2035

### Basic Advertising II

Spring semester: 3 studio credits

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

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

## GDD-2050

### Basic Typographic Design I

One semester: 2 studio 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 design majors only.*

Course #	Day	Time	Semester	Instructor(s)
GDD-2050-A	Tu	12:00-2:50	fall	J. Heuer
GDD-2050-B	W	9:00-11:50	fall	T. Samara
GDD-2050-C	W	12:00-2:50	fall	T. Samara
GDD-2050-D	W	12:00-2:50	fall	N. Taylor
GDD-2050-E	W	3:00-5:50	fall	K. Blair, H. Yee
GDD-2050-F	Th	9:00-11:50	fall	O. Mezhibovskaya
GDD-2050-G	Th	12:00-2:50	fall	G. Anderson
GDD-2050-H	Th	3:00-5:50	fall	E. Benguiat
GDD-2050-J	Th	3:00-5:50	fall	R. Mehl
GDD-2050-K	F	9:00-11:50	fall	O. Mezhibovskaya
GDD-2050-L	F	9:00-11:50	fall	G. Anderson
GDD-2050-M	F	12:00-2:50	fall	O. Mezhibovskaya
GDD-2050-Z	Th	3:00-5:50	spring*	D. Riccardi

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2050-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

**GDD-2055****Basic Typographic Design II**

Spring semester: 2 studio credits

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

Course #	Day	Time	Instructor(s)
GDD-2055-A	Tu	12:00-2:50	J. Heuer
GDD-2055-B	W	9:00-11:50	T. Samara
GDD-2055-C	W	12:00-2:50	T. Samara
GDD-2055-D	W	12:00-2:50	N. Taylor
GDD-2055-E	W	3:00-5:50	K. Blair, H. Yee
GDD-2055-F	Th	9:00-11:50	O. Mezhibovskaya
GDD-2055-G	Th	12:00-2:50	G. Anderson
GDD-2055-H	Th	3:00-5:50	E. Benguiat
GDD-2055-J	Th	3:00-5:50	R. Mehl
GDD-2055-K	F	9:00-11:50	O. Mezhibovskaya
GDD-2055-L	F	9:00-11:50	G. Anderson
GDD-2055-M	F	12:00-2:50	O. Mezhibovskaya

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2050-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

**GDD-2060****Intermediate Drawing I**

Fall semester: 2 studio credits

This course will explore drawing techniques using concepts of design, form, action, space, scale, texture and systems inherent to cohesive compositions.

Course #	Day	Time	Instructor
GDD-2060-A	M	9:00-11:50	J. Ruggeri
GDD-2060-B	M	9:00-11:50	P. Hristoff
GDD-2060-C	M	12:00-2:50	S. Gaffney
GDD-2060-D	M	12:00-2:50	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	C. Suid
GDD-2060-J	W	3:00-5:50	J. Foote
GDD-2060-K	Th	12:00-2:50	A. Leban
GDD-2060-L	Th	12:00-2:50	C. Titolo
GDD-2060-M	Th	3:00-5:50	J. Parks
GDD-2060-N	F	9:00-11:50	J. Ruggeri

**GDD-2065****Intermediate Drawing II**

Spring semester: 2 studio 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	9:00-11:50	P. Hristoff
GDD-2065-C	M	12:00-2:50	S. Gaffney
GDD-2065-D	M	12:00-2:50	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	C. Suid
GDD-2065-J	W	3:00-5:50	J. Foote
GDD-2065-K	Th	12:00-2:50	A. Leban
GDD-2065-L	Th	12:00-2:50	C. Titolo
GDD-2065-M	Th	3:00-5:50	J. Parks
GDD-2065-N	F	9:00-11:50	J. Ruggeri

**GDD-2070****Visual Literacy**

Tuesday 9:00-11:50

One semester: 3 studio 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 designers and art directors will be shown and discussed. There will be guest lecturers. *Note: Open to advertising and 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 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, 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	V. Diaz
GDD-2090-C	M	12:00-2:50	fall	R. Levy
GDD-2090-D	M	12:00-2:50	fall	B. Bobkoff
GDD-2090-E	M	3:00-5:50	fall	G. Montalvo
GDD-2090-F	M	3:00-5:50	fall	R. Levy
GDD-2090-G	Tu	12:00-2:50	fall	M. Rimbaud
GDD-2090-H	Tu	3:00-5:50	fall	M. Rimbaud
GDD-2090-J	W	9:00-11:50	fall	L. Leckie
GDD-2090-K	W	12:00-2:50	fall	L. Leckie
GDD-2090-L	Th	9:00-11:50	fall	J. Sienkiewicz
GDD-2090-M	F	9:00-11:50	fall	D. Labelle
GDD-2090-N	F	12:00-2:50	fall	T. Fong
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 2014 semester must register for GDD-2090-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 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	V. Diaz
GDD-2095-C	M	12:00-2:50	R. Levy
GDD-2095-D	M	12:00-2:50	B. Bobkoff
GDD-2095-E	M	3:00-5:50	G. Montalvo
GDD-2095-F	M	3:00-5:50	R. Levy
GDD-2095-G	Tu	12:00-2:50	M. Rimbaud
GDD-2095-H	Tu	3:00-5:50	M. Rimbaud
GDD-2095-J	W	9:00-11:50	L. Leckie
GDD-2095-K	W	12:00-2:50	L. Leckie
GDD-2095-L	Th	9:00-11:50	J. Sienkiewicz
GDD-2095-M	F	9:00-11:50	D. Labelle
GDD-2095-N	F	12:00-2:50	T. Fong

*\*Note: Any student entering the department as a first-semester sophomore in the spring 2014 semester must register for GDD-2090-Z and all of the following summer 2014 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 2013 section of this book for course descriptions and contact your departmental advisor for summer 2014 course schedules.*

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

One semester: 3 art history 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	V. Smith
AHD-2127-E	F	9:00-11:50	fall	V. Smith
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	V. Smith
AHD-2127-J	W	6:00-8:50	spring	E. Baker
AHD-2127-K	F	9:00-11:50	spring	V. Smith

**ILD-2133****Design Principles**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: J. Wilde

This course will address various design principles that structure the underpinnings of 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-2153****Basic Three-Dimensional Design**

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: J. DiResta

Three-dimensional 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, and mold-making in several media, among others. 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****Designer as Image Maker**

Tuesday 12:00-2:50

One semester: 3 studio 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 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 #	Semester
GDD-2168-A	fall
GDD-2168-B	spring

**GDD-2179****Digital Photography for Designers**

Monday 3:00-5:50

One semester: 3 studio 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 studio credits

Instructor: A. Leban

How can you make your work stand out as distinctly yours in the midst of the many thousands of visual and verbal messages that bombard the public each day? This studio critique course will provide a structure for students to examine their preconceptions, assumptions and influences in order to freely create a unique art path and product of their own.

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

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

Fall semester: 3 studio 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	E. Collins, J. Ellis, L. Pipitone
ADD-3010-B	M	6:00-8:50	TBA
ADD-3010-C	Tu	9:00-11:50	B. Mackall, J. Mariucci
ADD-3010-D	Tu	6:00-8:50	W. Boyd, R. Rooney

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

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: E. Collins, J. Ellis, L. Pipitone

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**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

See ADD-3010-A for course description.

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

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: B. Mackall, J. Mariucci

See ADD-3010-A for course description.

**ADD-3010-D****Advanced Advertising I**

Tuesday 6:00-8:50

Fall semester: 3 studio 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 studio 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	E. Collins, J. Ellis, L. Pipitone
ADD-3015-B	M	6:00-8:50	TBA
ADD-3015-C	Tu	9:00-11:50	B. Mackall, TBA
ADD-3015-D	Tu	6:00-8:50	W. Boyd, R. Rooney

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

Fall semester: 3 studio 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	A. Freeman
GDD-3010-C	M	3:00-5:50	R. Poulin
GDD-3010-D	M	3:00-5:50	M. Walsh
GDD-3010-E	M	6:00-8:50	P. Reyes
GDD-3010-F	Tu	3:00-5:50	P. Ahlberg
GDD-3010-G	Tu	3:00-5:50	S. Sorvino
GDD-3010-H	Tu	6:00-8:50	N. Jen
GDD-3010-J	Tu	6:00-8:50	A. Heffner
GDD-3010-K	Tu	6:00-8:50	M. Luckhurst
GDD-3010-L	W	3:00-5:50	B. Kilroe, N. Taylor
GDD-3010-M	W	6:00-8:50	J. Fulbrook, L. Hayman
GDD-3010-N	W	6:00-8:50	M. Freimuth
GDD-3010-P	Th	9:00-11:50	A. Truch
GDD-3010-R	Th	3:00-5:50	G. Anderson

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

Monday 12:00-2:50

Fall semester: 3 studio 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 will 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 studio credits

Instructor: A. Freeman

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 studio 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 3:00-5:50

Fall semester: 3 studio credits

Instructor: M. Walsh

The aim of this course is to reinforce, with practical experience, the tools students need to create content in various forms, such as Web, motion, mobile app and publication design. We will focus on communicating organizations to the world (including SVA), and explore opportunities to think through the full process of design. Potential projects may include: conceiving and creating web concepts, book and print design, mobile design interface ideas, billboard/poster design with a mixture of "product" and "process" assignments.



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

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: P. Reyes

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**

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: P. Ahlberg

What is the meaning of the work we create? What can it say beyond its composition of text, images, colors and forms? In this course, students will conceptualize, develop, execute and present design solutions that will be rigorously discussed and critiqued in class. Lectures, guest critics and occasional field trips will be included. Our goal will be to refine students' work and design practice to best prepare them for internship opportunities, as well as their final year of school.

*Note: Final entry into this course is subject to a portfolio review by the instructor.*

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

Tuesday 3:00-5:50

Fall semester: 3 studio 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 are encouraged to bring in their portfolios for evaluation, editing and revision.

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

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: N. Jen

Graphic design is a skin that wraps everything in our daily life. The goal of this course is to prepare you as designers of refined, formal skills and as thinkers who look at the visuals around us with a critical mind. We will focus on the development of comprehensive, analytical views on visual forms and on visual vocabulary. Topics include word/image relationships, symbol and meaning, identity, hierarchy, structure, system, linearity and sequence, and publishing platforms. We will investigate these topics through the study of precedents in other disciplines, such as contemporary art, fashion, architecture, film and digital systems, as well as through hands-on design assignments in two, three and, possibly, four dimensions.

*Note: Final entry into this course is subject to a portfolio review.*

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

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: A. Heffner

From the magnificent to the mundane, typography provides the foundation for nearly all communication design. In this challenging studio course, students concurrently master type history, technology, and philosophy through a library of assignments that range from a single letter to thousands of words. From novels to phonebooks, exhibitions to iPods, students learn to control type across all media merging the practical and the conceptual.

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

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Luckhurst

This class will be an intensive look at how to make expressive, aesthetic driven work and how to distill that energy into derivative forms and systems. We will explore how seemingly different visual outcomes can be born out of similar approaches to visual problem solving. From poster design to corporate identity systems, students will be encouraged to find a personal voice and learn how to adapt it to more complex systemic problem solving. This will encompass the exploration of mark making, typography, color and symbol design across print and digital platforms. Students must be familiar with design computer programs and be eager to get their hands dirty. This will be an intensive class that will give students a broad perspective of how to approach their own individual design process. The class will include visits from practicing designers in New York.

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

Wednesday 3:00-5:50

Fall semester: 3 studio 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-M****Communication Graphic Design I**

Wednesday 6:00-8:50

Fall semester: 3 studio 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-N****Communication Graphic Design I**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Freimuth

From boutique brands to Fortune 500 companies, a critical and considered approach to identity, branding and communications design is a professional necessity for designers. This course will sharpen and challenge your conceptual skills, process and design execution—serving as a primer for your professional future via real-world creative problems. Assignments will include identity, packaging, editorial, environmental and digital work, culminating in a spring-semester thesis project. The course will include studio visits and guest lectures.

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

Thursday 9:00-11:50

Fall semester: 3 studio 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-R****Communication Graphic Design I**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: G. Anderson

See GDD-3010-A for course description.

**GDD-3015****Communication Graphic Design II**

Spring semester: 3 studio 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	A. Freeman
GDD-3015-C	M	3:00-5:50	R. Poulin
GDD-3015-D	M	3:00-5:50	M. Walsh
GDD-3015-E	M	6:00-8:50	P. Reyes
GDD-3015-F	Tu	3:00-5:50	P. Ahlberg
GDD-3015-G	Tu	3:00-5:50	S. Sorvino
GDD-3015-H	Tu	6:00-8:50	N. Jen
GDD-3015-J	Tu	6:00-8:50	A. Heffner
GDD-3015-K	Tu	6:00-8:50	M. Luckhurst
GDD-3015-L	W	3:00-5:50	B. Kilroe, N. Taylor
GDD-3015-M	W	6:00-8:50	J. Fulbrook, L. Hayman
GDD-3015-N	W	6:00-8:50	M. Freimuth
GDD-3015-P	Th	9:00-11:50	A. Truch
GDD-3015-R	Th	3:00-5:50	G. Anderson

**ADD-3131****The Art Director Who Can Write**

Monday 9:00-11:50

One semester: 3 studio 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-3162-A****Design in Advertising I**

Wednesday 12:00-2:50

Fall semester: 3 studio 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.*

**ADD-3163-A****Design in Advertising II**

Wednesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: TBA

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

**ADD-3181****Advertising 3.0**

Monday 6:00-8:50

One semester: 3 studio credits

Instructors: J. Militello, A. Pulver

Advertising 3.0 represents the next frontier of advertising: combining the power of storytelling with social connectivity and digital technology, allowing for greater creative freedom and impact. This course will focus on the ever-changing and fast-paced world of digital advertising, soon to become the mainstay. You will walk away with a well-informed understanding of social and digital media tools and demonstrated experience in harnessing them in creative new ways to tell stories in ways never before possible. *Note: Open to junior advertising and design majors only. This course will be held at the instructor's studio.*

Course #	Semester
ADD-3181-A	fall
ADD-3181-B	spring

**ADD-3191-A****30 Seconds**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: B. Mackall, J. Mariucci

It takes a lot longer than 30 seconds to make a TV commercial. Even for a junior or senior with an excellent advertising portfolio, it takes an entire semester. First, you'll spend two or three weeks on the idea—alone or with a partner. Then the real work begins: scripting and shot design, casting, wardrobe, location scouting, shooting, cutting, scoring, recording and mixing. But do not worry. We will provide the camera—and enough writing, art directing and editing advice to get you to the fun part: the screening.

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

Thursday 6:00-8:50

One semester: 3 studio credits

Instructor: S. Benjamin

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 design majors only.*

Course #	Semester
GDD-3213-A	fall
GDD-3213-B	spring

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

Fall semester: 3 studio 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 design majors only.*

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

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

Spring semester: 3 studio 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	M	9:00-11:50	O. Kleiner
GDD-3223-B	W	9:00-11:50	J.D. Gargano, O. Mezhibovskaya
GDD-3223-C	W	12:00-2:50	O. Kleiner
GDD-3223-D	W	3:00-5:50	O. Kleiner
GDD-3223-E	Th	9:00-11:50	O. Kleiner
GDD-3223-F	Th	12:00-2:50	O. Kleiner

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

Monday 3:00-5:50

Fall semester: 3 studio 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 design majors only.*

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

Monday 3:00-5:50

Spring semester: 3 studio 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 studio 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 studio 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 studio 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 studio 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-A****Design for Social Change I**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: A. Leban

We'll use design to call out new ideas and a new ethos of truth-telling. We'll create ads, posters, books and logos to present alternatives to mind-numbing consumer culture. The focus will be on subjects that affect our lives—such as owning our own time, corporate impact on the physical environment and the human psyche, issues of economic fairness and alternatives to money obsession, gender, food, voting, animal rights, etc. We'll explore and develop various means for making ideas for social change public. Work from this course is in the poster collection of the U.S. Library of Congress, on the website of the Center for Constitutional Rights, was produced for the Washington, D.C. subways, and distributed throughout the New York City public school system, as well as in exhibitions, conferences, book fairs and guerilla contexts (postnobull.org).

**GDD-3352-A****Design for Social Change II**

Wednesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: A. Leban

This is the second part of a two-semester course. Please see GDD-3351 for course description.

**GDD-3378****Information Graphics: How to Present Information Visually**

Tuesday 6:00-8:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
GDD-3378-A	fall
GDD-3378-B	spring

**GDD-3387****Graphic Design Workshop**

Tuesday 9:00-11:50

One semester: 3 studio credits

Instructor: R. 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.

<i>Course #</i>	<i>Semester</i>
GDD-3387-A	fall
GDD-3387-B	spring

**GDD-3392****Drawing Inside Out for the Designer**

Thursday 3:00-5:50

One semester: 3 studio credits

Instructor: A. Leban

Drawing can be a very intimate exercise of personal freedom, and a lifelong source of inspiration. This course will concentrate on the self as the reservoir of creative energy from which to produce original drawings. We'll work on hand-heart rather than just hand-eye coordination. Our purpose isn't to compete with scanners, cameras, copiers, and computers to reproduce the realities around us. Instead, attention will be shifted to our individual experience of our "inner" energy. Drawing from it intuitively, you'll develop a personal style that becomes an organic part of your creative repertoire. Originality is nurtured and evolved in this course.

<i>Course #</i>	<i>Semester</i>
GDD-3392-A	fall
GDD-3392-B	spring

**GDD-3414****Package It**

One semester: 3 studio 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
GDD-3414-A	W	3:00-5:50	fall
GDD-3414-B	Th	3:00-5:50	fall
GDD-3414-C	W	3:00-5:50	spring
GDD-3414-D	Th	3:00-5:50	spring

**GDD-3426****Corporate Identity: Visual Communications**

Monday 3:00-5:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
GDD-3426-A	fall
GDD-3426-B	spring

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

Thursday 3:00-5:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
GDD-3426-C	fall
GDD-3426-D	spring

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

Thursday 6:00-8:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
GDD-3426-E	fall
GDD-3426-F	spring

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

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: S. Geissbuhler

The focus of this course is to explore the design of brand identity in a wide sense—to express an idea, a business or organization, a service, an event, a product—where a variety of applications, media and visual languages need to be engaged and where cultural differences might play a role. We will "see" and "speak" an exciting visual language through a multitude of media and applications, while honing the craft of design, problem solving with research and thinking, sketching, typography, color, symbols and marks, and all the electronic tools at their disposal. Students will choose their own projects and the range of applications and media involved.

<i>Course #</i>	<i>Semester</i>
GDD-3426-G	fall
GDD-3426-H	spring

**GDD-3433****Package Design: Appetite Appeal Food Packaging**

Tuesday 6:00-8:50

One semester: 3 studio credits

Instructor: L. Fili

Food packaging is not just clear plastic. The best package demands superb typography and startling graphic design in two and three dimensions. Type is unlimited and color must challenge the senses. In this course, you will design an array of packages for specialty and fancy foods—from olive oil to pastas, candy and wine. You will learn how to source out distinct containers, special printing and other tricks and tips. And you will understand the unique restrictions involved in producing functional package designs.

<i>Course #</i>	<i>Semester</i>
GDD-3433-A	fall
GDD-3433-B	spring

**FGD-3466 / FGD-3467****Poster Design: Silkscreen**

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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 design majors only.*

<i>Course #</i>	<i>Semester</i>
FGD-3466-A	fall
FGD-3467-A	spring

**FGD-3472 / FGD-3473****Printed Matter: Book Art, Poster and Ephemera**

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$250

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.

<i>Course #</i>	<i>Semester</i>
FGD-3472-A	fall
FGD-3473-A	spring

**GDD-3476****Book Jacket Design and Beyond: Book Covers Uncovered**

Thursday 6:00-8:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
GDD-3476-A	fall
GDD-3476-B	spring

**GDD-3478****Experimental Book Art**

Wednesday 9:00-11:50

One semester: 3 studio 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 design majors only.*

<i>Course #</i>	<i>Semester</i>
GDD-3478-A	fall
GDD-3478-B	spring

**GDD-3521****Editorial Design**

Thursday 3:00-5:50

One semester: 3 studio 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 design majors only.*

<i>Course #</i>	<i>Semester</i>
GDD-3521-A	fall
GDD-3521-B	spring

**GDD-3521****Editorial Design**

Thursday 6:30-9:20

One semester: 3 studio 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 design majors only.*

<i>Course #</i>	<i>Semester</i>
GDD-3521-C	fall
GDD-3521-D	spring



**GDD-3523-A (previously GDD-3526)**  
**Editorial Design: Style and Culture**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: J. Glendenning, L. Stauss

This course takes its inspiration from image-driven publications about fashion, culture, art, and design, and the creativity of the editor and art director. These magazines transcend the boundaries of traditional publishing through their provocative content and how that content is packaged (both in print and digital apps). We will explore the different aspects of magazine design, from idea to photo shoot to editing to layout, providing the building blocks that will enable students to produce their own publications. We will examine the design principles mastered by the legendary Alexey Brodovitch, which will serve as the core for learning how to create a dynamic publication. The basic structural organization of a magazine and the specific design challenges (from a cover to the feature story to a sidebar) will be included. How to come up with ideas and how to best communicate them graphically through image creation and typography will be emphasized. Projects include the creation of a small publication, magazine covers, and the design of feature stories for print and digital (iPad/tablet).

**GDD-3524-A**

**Editorial Design: Fashion and Style**

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructors: J. Glendenning, L. Stauss

The goal of this course is to broaden our understanding of the magazine world. Image-driven magazines (fashion, design, culture, architecture, etc.) have at their source the editor and art director, who assemble unconventional and original material that transcends the boundaries of traditional publications through their format, materials and packaging, design and provocative content. Students will act as graphic journalists, and will conceptualize, research, edit and art direct their own original magazine. Emphasis is on ideas as well as the graphic execution of those ideas within the magazine context and paired with typography. Visiting professionals working in the fashion industry will offer their insights into the business.

**GDD-3556-A**

**The New Editorial: Digital Publishing I**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Goldberg

"Edit once, publish everywhere" has become the mantra of magazine makers as they attempt to stay relevant in a world where margins are slim and readers expect content to arrive simultaneously in their mailbox and on their devices. This course aims to inspire and equip students to become the drivers of digital publishing and to understand its place in the overall process of creating editorial content.

**GDD-3557-A**

**The New Editorial: Digital Publishing II**

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructors: W. O'Connor, L. Steiger

This is the second part of a two-semester course. Please see GDD-3556 for course description.

**GDD-3611**

**Designing with Typography I**

Fall semester: 3 studio credits

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

Course #	Day	Time	Instructor
GDD-3611-A	M	12:00-2:50	R. Poulin
GDD-3611-B	M	12:00-2:50	C. Goldberg
GDD-3611-C	M	3:00-5:50	R. Luba
GDD-3611-D	Tu	9:00-11:50	B. DeWilde
GDD-3611-E	Tu	6:00-8:50	T. Samara
GDD-3611-F	W	12:00-2:50	O. Mezhibovskaya
GDD-3611-G	W	3:00-5:50	J. Newton
GDD-3611-H	W	6:00-8:50	T. Goodman
GDD-3611-J	W	6:00-8:50	J. Walsh
GDD-3611-K	Th	12:00-2:50	O. Mezhibovskaya
GDD-3611-L	Th	6:00-8:50	P. Sahre

**GDD-3611-A**

**Designing with Typography I**

Monday 12:00-2:50

Fall semester: 3 studio 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-3611-B**

**Designing with Typography I**

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: C. Goldberg

Limited to 14 students

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 design majors only.*

**GDD-3611-C**

**Designing with Typography I**

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructor: R. Luba

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 design majors only.*

**GDD-3611-D**

**Designing with Typography I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: B. DeWilde

The fundamentals of typography and typographic expression will be emphasized in this course. We will focus on the hyper-functional world of text type, including typographic history, hierarchy and layout principles. Assignments are geared toward achieving the goals of the typographer: readability, logic and order, and evenness of color. Assignments will encourage experimentation with tools, working methods and formats. *Note: Open to junior design majors only.*

**GDD-3611-E**

**Designing with Typography I**

Tuesday 6:00-8:50

Fall semester: 3 studio 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 design majors only.*

**GDD-3611-F****Designing with Typography I**

Wednesday 12:00-2:50

Fall semester: 3 studio 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 design majors only.*

**GDD-3611-G****Designing with Typography I**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Newton

Having mastered the basics of kerning, leading, serif and sans serif, classic fonts, display fonts and so on, it's time to make any typeface work for you. From faddish fonts to the finest faces, this course encourages experimentation with typography in any medium. The objective is to communicate your idea using typography as part of your visual language. Mix faces, alter them, create your own—make a statement, take a stand, and let your imagination run free.

**GDD-3611-H****Designing with Typography I**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: T. Goodman

As practicing designers, we're here to be provocative, to be memorable and to tell great stories. We also need to have an interest in the world around us: current events, culture, art, music, politics and our surroundings. This interest will make us more informative designers, make us more educated and, perhaps, more open people. If we ask questions, and think like storytellers, then we can find and utilize our voice. In this course, special attention will be placed on how typography plays a role in these objectives. Guests from the design and advertising fields will be scheduled.

**GDD-3611-J****Designing with Typography I**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: J. Walsh

Through various design assignments, students will practice implementing techniques such as kerning, line spacing, proportions, legibility, grids, color and composition. Letterforms, as they appear in words, paragraphs and on the page, will be explored. We will go well beyond the basics and practice using type in design as symbol, image and texture. Several real-life assignments that involve typography will be given and students can complete pieces for their portfolios.

**GDD-3611-K****Designing with Typography I**

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructor: O. Mezhibovskaya

See GDD-3611-F for course description.

**GDD-3611-L****Designing with Typography I**

Thursday 6:00-8:50

Fall semester: 3 studio 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 design majors only.*

**GDD-3612****Designing with Typography II**

Spring semester: 3 studio 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	12:00-2:50	C. Goldberg
GDD-3612-C	M	3:00-5:50	R. Luba
GDD-3612-D	Tu	9:00-11:50	B. DeWilde
GDD-3612-E	Tu	6:00-8:50	T. Samara
GDD-3612-F	W	12:00-2:50	O. Mezhibovskaya
GDD-3612-G	W	3:00-5:50	J. Newton
GDD-3612-H	W	6:00-8:50	T. Goodman
GDD-3612-J	W	6:00-8:50	J. Walsh
GDD-3612-K	Th	12:00-2:50	O. Mezhibovskaya
GDD-3612-L	Th	6:00-8:50	P. Sahre

**GDD-3617****Alphabets and Typeface Design**

Thursday 12:00-2:50

One semester: 3 studio 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**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: R. Mehl

In this course, students will examine the principles of typographic design and color theory, as well as the fundamentals of traditional typesetting. Experiments with letterform design will include an exploration of color theory as applied to typographic design. Typographic books, original type treatments, word marks and logos for digital display and print will be created. Students will be encouraged to work with their own content, including original typeface designs. *Note: Open to advertising and design majors only.*

**GDD-3627-A****Advanced Type II: The Perfect Paragraph**

Thursday 6:00-8:50

Spring semester: 3 studio credits

Instructor: R. Mehl

This is the second part of a two-semester course. Please see GDD-3626 for course description.

**GDD-3642****iPad, iPhone, App Design**

Thursday 12:00-2:50

One semester: 3 studio 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 studio 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 advertising and design majors 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 studio 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**

Tuesday 12:00-2:50

Fall semester: 3 studio 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**

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: C. Heller

This is the second part of a two-semester course. Please see GDD-3661 for course description.

**ADD-3671****IDEAtion: How Techvertising is Changing Behavior**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructors: B. Giraldi, J. Knowles

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 design majors only.*

**Course # Semester**

ADD-3671-A	fall
ADD-3671-B	spring

**ADD-3681-A****Thinking Beyond the Print...Way, Way Beyond**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: E. Weisberg

Since the 1960s, a lot of advertising has generally remained the same. Writers and art directors lock themselves in a room and come up with print ads, television commercials and the occasional billboard or radio ad. This course will not prepare you for that world. Instead, this course will explore 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 (just to name a few.) Building on this real-world experience, you will be given two assignments on the first day of class and expected to deliver a case study or working prototype at the end of the semester. Helping you along the way will be an all-star, *who's who* of professionals from many disciplines. Get ready for the unexpected. And get ready to take your book to the next level.

**GDD-3731****Advertising, Interaction, Design, the Future**

Thursday 6:00-8:50

One semester: 3 studio 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. We 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. 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 design majors only.*

**Course # Semester**

GDD-3731-A	fall
GDD-3731-B	spring

**GDD-3741****Digital Design**

Fall semester: 3 studio credits

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 design majors only.*

Course #	Day	Time	Instructor	Semester
GDD-3741-A	Tu	6:00-8:50	E. Green	fall
GDD-3741-B	Th	6:00-8:50	S. Rura	fall
GDD-3741-C	Th	6:00-8:50	S. Rura	spring

**GDD-3742-A****Designing the Digital Ecosystem**

Tuesday 6:00-8:50

Spring semester: 3 studio 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 design majors only.*

**GDD-3751****Visual Identity and Multimedia**

Monday 5:00-7:50

One semester: 3 studio 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 design majors only. Registration for this course is by invitation from the department chair.*

Course #	Semester
GDD-3751-A	fall
GDD-3751-B	spring

**GDD-4010 through GDD-4500** (previously GDD-4610 through GDD-4840)**Graphic Design Portfolio I**

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow. *Note: Students must bring a portfolio to the first session. Open to senior design majors only.*

Course #	Day	Time	Instructor(s)
GDD-4010-A	M	12-2:50	A. Benkovitz
GDD-4020-A	M	3:00-5:50	M. Lew
GDD-4030-A	M	6:00-8:50	P. Ahlberg, R. Matts
GDD-4040-A*	M, Th	6:00-8:50	B. Farevaag
GDD-4050-A	Tu	12:00-2:50	N. Taylor
GDD-4060-A	Tu	3:00-5:50	T. Samara
GDD-4070-A	Tu	6:00-8:50	A. Truch
GDD-4080-A	W	6:00-8:50	C. Austopchuk
GDD-4090-A	W	6:00-8:50	R. Poulin
GDD-4100-A	W	6:00-8:50	T. Koppel, P. Scher
GDD-4110-A	W	6:00-8:50	TBA
GDD-4120-A	Th	3:00-5:50	D. Kammerzell
GDD-4130-A	F	12:00-2:50	C. Goldberg
GDD-4140-A	Th	7:00-9:50	F. Hui, J. Lee

*\*Note: GDD-4040-A will grant 6 studio credits upon successful completion of this course.*

## Graphic Design Portfolio I: Motion Graphics

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
GDD-4200-A	M	6:00-8:50	G. Elliott
GDD-4210-A	Tu	9:00-11:50	G. Soto
GDD-4220-A	Th	3:00-5:50	R. Moore
GDD-4230-A	F	9:00-11:50	D. Oeffinger

## Graphic Design Portfolio I: Interactive Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
GDD-4300-A	M	6:00-8:50	T. Eld
GDD-4320-A	Tu	6:00-8:50	T. Allen
GDD-4330-A	W	6:00-8:50	H. Ludwig
GDD-4340-A	W	6:00-8:50	TBA

## Graphic Design Portfolio I: 3D Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
GDD-4400-A	Tu	6:00-8:50	K. O'Callaghan

## Graphic Design Portfolio I: Alternative Design

Fall semester: 3 studio credits

Course #	Days	Times	Instructors
GDD-4500-A*	M, Th	6:00-8:50 (M) 9:00-11:50 (Th)	S. Hasto, P. Sahre

*\*Note: GDD-4500-A will grant 6 studio credits upon successful completion of this course.*



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**GDD-4010-A****Graphic Design Portfolio I: Toys and Games**

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: A. Benkovitz

The best toys and games aren't just fun, engaging, and instructive—they have the power to move us emotionally and become an enduring part of our popular culture. This supplementary portfolio course will help you to create an original product that enhances support your existing body of work and showcase your conceptual thinking. In a collaborative workshop setting, you will invent, develop, produce, package, display and market your chosen product into a perfected, viable brand. Mock presentations will hone your persuasive speaking skills, and you'll pitch fully executed products to the class. You'll end up with a real product that can be brought to market and used to demonstrate your entrepreneurial potential, or that will help to secure your dream job. Prerequisite: GDD-3306, Toys and Games, or equivalent.

**GDD-4020-A** (previously GDD-4610)**Graphic Design Portfolio I**

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructor: M. Lew

Developing a contemporary, fresh and idea-driven portfolio that represents who you are as a designer is the objective of this course. Through comprehensive and diverse projects, you will: ask the right questions to arrive at original yet relevant communication solutions, challenge the visual norm to create the unexpected, and strengthen the ownership of your interest, ambition and point of view. One-on-one workshops and guest lectures will complement course work.

**GDD-4030-A** (previously GDD-4620)**Graphic Design Portfolio I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: P. Ahlberg, R. Matts

This laboratory/think tank/workshop will prepare the next wave of visual communicators, mark-makers and content creators for the design world. Students will undertake a major multicomponent, research-based, experimental thesis project as well as practical real-world assignments in all media—old and new, big and small, static and kinetic, permanent and ephemeral, 2D and 3D—ultimately crafting a portfolio that sets them apart from their peers. With an emphasis on process, this course will demand a high level of conceptual thinking, problem solving and execution. Students will be encouraged to consider their work within the context of art, commerce and society in order to explore and expand the role of design in the 21st century. Diversity of ideas, commitment to working hard and obsessive attention to detail wanted. Individual student meetings prior to the fall semester are recommended.

**GDD-4040-A** (previously GDD-4650)**Graphic Design Portfolio I**

Monday, Thursday; 6:00-8:50

Fall semester: 6 studio credits

Instructor: B. Farevaag

The development of a well-rounded portfolio that highlights personal style, while displaying versatility is the focus of this course. Working with a wide array of media, including 2D traditional formats, digital and video components, students will develop a creative thesis and execute a portfolio that will allow them to present themselves and their work in a professional environment.

**GDD-4050-A** (previously GDD-4640)**Graphic Design Portfolio I**

Tuesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: N. Taylor

The best designers know how to achieve synergy between their own creative integrity and a broad conceptual agility. Knowing how to think deeply about design and executing your ideas with coherence and beauty is only a small part of what will make a designer important. Establishing a great reputation, navigating client relationships honorably, collaborating, efficient time management, and ensuring a fulfilling future are all considerations. This course will address these concepts to better prepare you for the competition. You will be given the opportunity to create a new and completely personal thesis project. During the year, you will shepherd an idea from an unformed notion into a fully realized, viable design concept. To elevate this experience, three to four projects will be assigned to both distract from, and provide inspiration for, the creation of your final thesis. It will be a rigorous creative experience, not suited for the faint of heart or mind, but it will expose you to the exciting challenges of finding out who you truly are as a designer, while adjusting to the demands of professional reality.

**GDD-4060-A** (previously GDD-4670)**Graphic Design Portfolio I**

Tuesday 3:00-5:50

Fall semester: 3 studio 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-4070-A** (previously GDD-4700)**Graphic Design Portfolio I**

Tuesday 6:00-8:50

Fall semester: 3 studio 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-4080-A** (previously GDD-4720)**Graphic Design Portfolio I**

Wednesday 6:00-8:50

Fall semester: 3 studio 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-4090-A** (previously GDD-4730)

**Graphic Design Portfolio I: Balancing Theory and Practice**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: R. Poulin

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 design majors only. This course will be held at the instructor's studio.*

**GDD-4100-A** (previously GDD-4740)

**Graphic Design Portfolio I: Senior Portfolio Development**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructors: T. Koppel, 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.

**GDD-4110-A**

**Graphic Design Portfolio I**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

Limited to 14 students

This course is an exploration of you and your portfolio, which will explore who you are and what you like. Assignments will be tailored to you and you will become the author of most of your projects. You will learn to become aware of your surroundings, to communicate through design and to eloquently present your work. How to choose typefaces according to specific projects will be included and we will explore the entire life cycle of a project. In addition, you will learn about local design studios and what it means to work as a junior designer. Visits to studios will reveal the behind-the-scenes of the workplace.

**GDD-4120-A** (previously GDD-4750)

**Graphic Design Portfolio I: Branding/Brand Identity**

Thursday 3:00-5:50

Fall semester: 3 studio 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-4130-A** (previously GDD-4760)

**Graphic Design Portfolio I**

Friday 12:00-2:50

Fall semester: 3 studio credits

Instructor: C. Goldberg

Limited to 14 students

In a time of great transition in our profession we face many challenges. Although we might 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 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-4140-A** (previously GDD-4630)

**Graphic Design Portfolio I: The Critical Issues**

Thursday 7:00-9:50

Fall semester: 3 studio credits

Instructors: F. Hui, J. Lee

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-4200-A** (previously GDD-4770)

**Graphic Design Portfolio I: Motion Graphics "Real World" Portfolio**

Monday 6:00-8:50

Fall semester: 3 studio 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 [motioncourse.com](http://motioncourse.com).

**GDD-4210-A** (previously GDD-4780)

**Graphic Design Portfolio I: Motion Graphics Portfolio**

Tuesday 9:00-11:50

Fall semester: 3 studio 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-4220-A** (previously GDD-4790)**Graphic Design Portfolio I: Motion Graphics Portfolio**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: R. Moore

This course will help students shape a body of work in motion graphics.

Conceptual development, working methods, technical craft and presentation will be emphasized. In addition to producing individual projects, students will cut a demo or show reel to showcase their 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 methods; conceptual development; refining visual presentation skills through storyboards, style frames and animatics; organizational and planning time-based projects; analyzing solutions based on established criteria and goals; time-based image manipulation, animation and compositing techniques.

**GDD-4230-A****Graphic Design Portfolio I: Motion Graphics Portfolio**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: D. Oeffinger

Creating a comprehensive motion portfolio and developing the skills to move into real-world production will be emphasized in this course. Students will take projects from concept to execution, use animation to tell a story or convey an idea, and develop a well-rounded collection of work that displays technical execution and the ability to concept and innovate. Each project will begin with a pitch process aimed refine presentation skills and hone the steps to consistently execute the vision. By breaking down real-world projects and hearing from current guest talent in the motion industry, we will examine all the pieces that go into creating a successful project: storyboards, animatic, styleframes, pitchbooks, and more.

*Note: An intermediate knowledge of Adobe After Effects is recommended.*

**GDD-4300-A** (previously GDD-4820)**Graphic Design Portfolio I: Interactive Design**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: T. Eld

Limited to 12 students

Graphic design is no longer a discipline for fixed media. It's not sustainable to work exclusively as a "book designer" or "web designer" because all of these things are now connected. And your future employers (design firms, agencies and clients alike) expect you to thrive in that new norm in order to create compelling work. In this course, you will be assigned a series of different projects to hone your ability to generate compelling ideas and then design them simply. Each project will vary to ensure that your portfolio will be enriched with a mixed-media approach and demonstrate your preparedness for employment. Guest speakers from across the industry will provide a well-rounded perspective on the craft. Prerequisite: GDD-3731, Advertising, Interaction, Design, the Future, or GDD-3741, Digital Design. *Note: This course will be held at R/GA, 350 West 39th Street.*

**GDD-4320-A****Graphic Design Portfolio I: Interactive Design**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: T. Allen

Limited to 12 students

See GDD-4300 for course description. Prerequisite: GDD-3731, Advertising, Interaction, Design, the Future, or GDD-3741, Digital Design, or GDD-3742, Designing the Digital Ecosystem.

**GDD-4320-A** (previously GDD-4910)**Graphic Design Portfolio I: Platforms and Campaigns**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: H. Ludwig

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-3731, Advertising, Interaction, Design, the Future, or GDD-3741, Digital Design, or GDD-3742, Designing the Digital Ecosystem.

**GDD-4340-A****Graphic Design Portfolio I: Interactive Design—One Language, All Interfaces**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

Limited to 12 students

Developing a portfolio that reflects design and conceptual skills across all digital channels is the goal of this course. Students will learn to apply brand design principles to interactive projects. Each student will work on three projects during the semester and create an extensive visual and systematic language that extends across all digital devices (Web, mobile, tablet, installation). In addition, we will discuss interactive design case studies at the beginning of each session. Prerequisite: GDD-3731, Advertising, Interaction, Design, the Future, or GDD-3741, Digital Design, or GDD-3742, Designing the Digital Ecosystem.

**GDD-4400-A** (previously GDD-4830)**Graphic Design Portfolio I: Three-Dimensional Portfolio**

Tuesday 6:00-8:50

Fall semester: 3 studio 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-4500-A** (previously GDD-4840)**Graphic Design Portfolio I: Alternative Design**

Monday, Thursday; 6:00-8:50 (M), 9:00-11:50 (Th)

Fall semester: 6 studio credits

Instructors: S. Hasto, 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. 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-4015 through GDD-4505** (previously GDD-4615 through GDD-4845)**Graphic Design Portfolio II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see the corresponding sections of GDD-4010 through GDD-4500 for course descriptions.

## Graphic Design Portfolio II

Course #	Day	Time	Instructor(s)
GDD-4015-A	M	12-2:50	A. Benkovitz
GDD-4025-A	M	3:00-5:50	M. Lew
GDD-4035-A	M	6:00-8:50	P. Ahlberg, R. Matts
GDD-4045-A*	M, Th	6:00-8:50	B. Farevaag
GDD-4055-A	Tu	12:00-2:50	N. Taylor
GDD-4065-A	Tu	3:00-5:50	T. Samara
GDD-4075-A	Tu	6:00-8:50	A. Truch
GDD-4085-A	W	6:00-8:50	C. Austopchuk
GDD-4095-A	W	6:00-8:50	R. Poulin
GDD-4105-A	W	6:00-8:50	T. Koppel, P. Scher
GDD-4115-A	W	6:00-8:50	TBA
GDD-4125-A	Th	3:00-5:50	D. Kammerzell
GDD-4135-A	F	12:00-2:50	C. Goldberg
GDD-4145-A	Th	6:00-8:50	J. Lee, F. Hui

\*Note: GDD-4045-A will grant 6 studio credits upon successful completion of this course.

## Graphic Design Portfolio: Motion Graphics

Course #	Day	Time	Instructor
GDD-4205-A	M	6:00-8:50	G. Elliott
GDD-4215-A	Tu	9:00-11:50	G. Soto
GDD-4225-A	Th	3:00-5:50	R. Moore
GDD-4235-A	F	9:00-11:50	D. Oeffinger

## Graphic Design Portfolio: Interactive Design

Course #	Day	Time	Instructor(s)
GDD-4305-A	M	6:00-8:50	T. Eld
GDD-4325-A	Tu	6:00-8:50	T. Allen
GDD-4335-A	W	6:00-8:50	H. Ludwig
GDD-4345-A	W	6:00-8:50	TBA

## Graphic Design Portfolio: 3D Design

Course #	Day	Time	Instructor
GDD-4405-A	Tu	6:00-8:50	K. O'Callaghan

## Graphic Design Portfolio: Alternative Design

Course #	Day	Time	Instructors
GDD-4505-A*	M, Th	6:00-8:50 (M) 9:00-11:50 (Th)	S. Hasto, P. Sahre

\*Note: GDD-4505-A will grant 6 studio 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****Visual Storytelling I**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Black

This course will explore the connections between storytelling, design and motion graphics. A compelling story is key to any form of effective visual communication, regardless of the medium or technology. Students will learn universal narrative techniques and apply them to visual, time-based design projects. Conceptual clarity will be emphasized to develop a unique and personal voice. Through critical thinking and group discussion, students will be motivated to create powerful visual solutions with enduring meaning. Guest lectures and critiques will provide insights into storytelling techniques in related disciplines.

**GDD-4602-A****Visual Storytelling II**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: C. Black

This is the second part of a two-semester course. Please see GDD-4601 for course description.

**GDD-4706****MoGraph Essentials—CINEMA 4D and After Effects I**

Fall semester: 3 studio 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 design majors, motion graphics specialists, and junior and senior computer art, computer animation and visual effects majors.*

Course #	Day	Time
GDD-4706-A	Tu	12:00-2:50
GDD-4706-B	Tu	3:00-5:50

**GDD-4707****MoGraph Essentials—CINEMA 4D and After Effects II**

Spring semester: 3 studio credits

Instructor: J. Ruesta

This is the second part of a two-semester course. Please see GDD-4706 for course description.

Course #	Day	Time
GDD-4707-A	Tu	12:00-2:50
GDD-4707-B	Tu	3:00-5:50

## ONE-SEMESTER SENIOR PROJECT COURSES

**GDD-4701****Production Studio for the Graphic Designer**

Monday 12:00-2:50

One semester: 3 studio 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 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 design majors only.*

**Course # Semester**

GDD-4701-A fall

GDD-4701-B spring

**GDD-4702****Website Design**

One semester: 3 studio 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 design majors only.*

Course #	Day	Time	Semester	Instructor
GDD-4702-A	M	9:00-11:50	fall	G. Greenwood
GDD-4702-B	Tu	6:00-8:50	fall	I. Rodriguez
GDD-4702-C	M	9:00-11:50	spring	G. Greenwood
GDD-4702-D	Tu	6:00-8:50	spring	I. Rodriguez

**GDD-4714****Designing a Business**

Tuesday 12:00-2:50

One semester: 3 studio 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 studio 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 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 studio 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-4746****Differentiate or Die: How to Get a Job When You Graduate**

One semester: 3 studio 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 design majors only.*

**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 studio 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 design majors only.*

**Course # Semester**

GDD-4752-A fall

GDD-4752-B spring

**GDD-4754****Yearbook**

Friday 4:00-6:50

One semester: 3 studio credits

Instructor: G. Anderson

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

*Note: Registration for this course is by invitation only.*

<i>Course #</i>	<i>Semester</i>
GDD-4754-A	fall
GDD-4754-B	spring

**GDD-4801****Designing a Phenomenon**

Monday 6:00-8:50

One semester: 3 studio credits

Instructors: B. Collins, M. Luckhurst

Limited to 12 students

How do you cause a commotion, inspire excitement and get the attention of a city? The challenges and factors that create and cause phenomena are not easily definable. However, this is precisely the puzzle this course will try to solve. We begin by asking the question: Can design create a phenomenon? To answer this question, students will be challenged with rebranding real-world companies and working through the process of creating innovative and dynamic design systems. We will craft systems that can respond to a multitude of needs and opportunities necessary to turn a business on the street into a citywide, sustainable trend. At the beginning of the course, each student will be assigned a company to develop the strategy, execution and engagement of the rebrand. While the course is grounded in formalist theory, students will be challenged with making graphic decisions based on a set of criteria that they will define. The class is incredibly fast-paced and students are required to create work as if they are in a real-design company. Work will be presented weekly. *Note: Registration for this course is by invitation from the department chair. Open to seniors advertising and design majors only.*

<i>Course #</i>	<i>Semester</i>
GDD-4801-A	fall
GDD-4801-B	spring

**Independent Study: Design**

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
GDD-4996-A	summer
GDD-4997-A	fall
GDD-4998-A	spring

**Internship**

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

**ADVERTISING AND DESIGN FACILITIES  
ACCESS FOR ALL DEPARTMENTS**

Some of the facilities in the BFA Advertising and Design departments 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 or design majors and who want access to the Digital Imaging Center. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
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 want access to the Digital Imaging Center. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
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 students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSD-Access

#### Sculpture Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.

*Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGD-Access

#### Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$300

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



When is Spring Break?  
See calendar starting on page 6.



Filing financial aid papers?  
See calendar starting on page 6.

# 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, Reading Strategies I and II, and ESD-0060 and ESD-0065, Writing Strategies I and II. In addition, students must register for two ESL elective courses 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 ESL/Studio Summer Workshop in the summer 2013 section of this book.

## English as a Second Language General Course Listing

### ESD-0050 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-0050-D	Tu	3:00-5:50	D. Puglisi

### ESD-0055 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-0055-D	Tu	3:00-5:50	D. Puglisi

### ESD-0060 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	M	9:00-11:50	H. Rubinstein
ESD-0060-B	Tu	3:00-5:50	J. Ostrega
ESD-0060-C	W	9:00-11:50	H. Rubinstein
ESD-0060-D	Tu	3:00-5:50	TBA

### ESD-0065 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	M	9:00-11:50	H. Rubinstein
ESD-0065-B	Tu	3:00-5:50	J. Ostrega
ESD-0065-C	W	9:00-11:50	H. Rubinstein
ESD-0065-D	Tu	3:00-5:50	TBA

### ESD-0066 / ESD-0067 Topics in Grammar

Monday 9:00-11:50

One semester: no credit

Instructor: E. Blacksberg

Students will improve their 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 discussions. Different themes will be presented in the fall and in the spring. Students may take this course for one or both semesters.

Course #	Semester
ESD-0066-A	fall
ESD-0067-A	spring

### ESD-0070-A The Language of Art I: The New York Art Scene and You

Monday 6:00-8:50

Fall semester: no credit

Instructor: J. Goldberg

Place yourself in the long line of New York-inspired artists! In this course, students will explore the New York art scene and prominent place in the art world within a historical context. We will view works by artists who created work locally, as well as New York as the subject matter in art. The vibrant arts of the Harlem Renaissance will be included, as well as post-World War II artworks as a pivotal time both historically and artistically, influencing some of the world's most creative artists to work and exhibit here. We will consider how the success of abstract expressionism and pop art helped enhance New York's status as an international center. Works of art will be viewed in class and during field trips to galleries, and students will build a substantial art vocabulary. Readings, writings and presentations will complement discussions on artists such as Jackson Pollock, Romare Bearden, Andy Warhol, Keith Haring, Jean Michel-Basquiat, Edward Hopper and Georgia O'Keeffe.

### ESD-0070-B The Language of Art I: Lens-Based Art

Monday 6:00-8:50

Fall semester: no credit

Instructor: D. Maier

This course will acquaint students with the history and ongoing influence of the vibrant artistic disciplines based on photography, cinematography, animation, video art, and their related forms. From the earliest experiments in chemical, analog photography, through the groundbreaking motion studies of Muybridge that led to the burgeoning of animation, the earliest 'flicker' movies, pioneers like Nam Jun Paik, and the digital revolution to the most inventive uses of high-tech, interactive imagery in current artists' repertoires, we will trace the ways in which science has offered new possibilities to artists through readings, videos, and museum and studio visits. Students will develop fluency in discussing the range of lens-based media, create "virtual collaborations" with artists using their own visual and written language, and employ skills in hands-on project/presentations in class.

**ESD-0071-A****The Language of Art II: The New York Art Scene in Global Perspective**

Monday 6:00-8:50

Spring semester: no credit

Instructor: J. Goldberg

Students will view the New York art scene within a global, historical framework. We will study the shift from Paris to New York as the center of the art world after 1945, and critically view works from the following styles that were created and/or exhibited in NYC: abstract expressionism, color field, conceptual art, site-specific, installation and minimalism. Artists to be discussed include Henri Matisse, Pablo Picasso, Marcel Duchamp, Paul Klee, Joan Miró, Piet Mondrian, Wassily Kandinsky, Richard Serra, Christo, Ellsworth Kelly, Mark Rothko, Robert Motherwell, Helen Frankenthaler and David Smith. In addition to class discussions, field trips to galleries, presentations and written pieces, students will create a collaborative class journal. Students will use the culture, language and art they experience as the theme for a semester-long project incorporating words and text.

**ESD-0071-B****The Language of Art II: Lens-Based Art**

Monday 6:00-8:50

Spring semester: no credit

Instructor: D. Maier

In this course, students will explore exemplars of the many artistic forms of lens-based media. We will delve into the artistic and philosophical questions surrounding the use of manipulated imagery and visit exhibitions and artists' projects. Students will keep a journal or blog of their reactions and collaborative experiences, and create one hands-on group project and one individual project for live and/or Web presentation and videotaping.

**ESD-0073-A****TOEFL Strategies I**

Wednesday 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**

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-0073 for course description.

**ESD-0078****Speak Fluently I**

Fall semester: no credit

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.

Course #	Day	Time	Instructor
ESD-0078-A	F	3:00-5:50	C. Donnelly
ESD-0078-B	M	6:00-8:50	M. Guida

**ESD-0079****Speak Fluently II**

Spring semester: no credit

This is the second part of a two-semester course. Please see ESD-0078 for course description.

Course #	Day	Time	Instructor
ESD-0079-A	F	3:00-5:50	C. Donnelly
ESD-0079-B	M	6:00-8:50	M. Guida

**ESD-0226-A****IBT TOEFL Reading**

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: C. Donnelly

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-0283-A****Building Vocabulary Skills I**

Tuesday 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**

Tuesday 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.*

**ESD-0288-A****Acting the Memoir**

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: P. Ricci

In this course, students will read published memoirs, write their own memoirs and enact them within the structure of the improvisational techniques of the famed acting technique, The Method. This multi-faceted learning experience will enrich each student's communication and speaking skills.

# 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 studio 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 studio credits

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

## ADI-1020 Foundations in Three-Dimensional Design

One semester: 3 studio 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.

## ADI-1030 (previously FDI-1030) Foundations of Drawing I

One semester: 3 studio 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.

## ADI-1035 (previously FDI-1035) Foundations of Drawing II

One semester: 3 studio credits

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

## AHI-1010 Survey of World Art I

One semester: 3 art history credits

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.

## AHI-1015 Survey of World Art II

One semester: 3 art history credits

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.

## SMI-1020 Foundations of Visual Computing

One semester: 3 studio 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 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50	ADI-1010-1AD Principles of Visual Language I 9:00-2:50 P. Ahlberg			ADI-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
11					
12					
1			ESL Elective* 12:00-2:50		
2				ADI-1020-1AD Foundations in 3D Design 12:00-5:50 K. O'Callaghan	
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6				AHI-1010-A Survey of World Art I 6:00-8:50 A. Viti	
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 Advertising Program / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50	ADI-1015-1AD Principles of Visual Language II 9:00-2:50 P. Ahlberg			ADI-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
11					
12					
1			ESL Elective* 12:00-2:50		
2				SMI-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	
3		ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6				AHI-1015-A Survey of World Art II 6:00-8:50 A. Viti	
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

## Cartooning, Design, Fine Arts and Illustration Requirements

Cartooning, design, fine arts and illustration 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 art history credits  
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.

### AHI-1015 Survey of World Art II

One semester: 3 art history credits  
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.

### FDI-1030 Drawing I

One semester: 3 studio 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 studio 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 studio 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 studio credits  
This is the second part of a two-semester course. Please see FPI-1020 for course description.

### FSI-1050 Sculpture

One semester: 3 studio 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 studio 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	ESD-0060-A Writing Strategies I 9:00-11:50 H. Rubinstein				
10		FPI-1020-03G Painting I 9:00-2:50 J. Juraj		FSI-1050-03G Sculpture 9:00-2:50 M. Carlson	
11					
12			ESL Elective* 12:00-2:50		
1					FDI-1030-03G Drawing I 12:00-5:50 S. Dentz
2					
3		ESD-0050-A Reading Strategies I 3:00-5:50 S. Zachary			
4					
5					
6				AHI-1010-A Survey of World Art I 6:00-8:50 A. Viti	
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 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 H. Rubinstein				
10		FPI-1025-03G Painting II 9:00-2:50 J. Juraj		SMI-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
11					
12			ESL Elective* 12:00-2:50		
1					FDI-1035-03G Drawing II 12:00-5:50 S. Dentz
2					
3		ESD-0055-A Reading Strategies II 3:00-5:50 Instructor: TBA			
4					
5					
6				AHI-1015-A Survey of World Art II 6:00-8:50 A. Viti	
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.



ESL/Studio General Program 2 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10		ESL Elective* 9:00-11:50			
11	FDI-1030-09G Drawing I 9:00-2:50 Instructor: TBA		FPI-1020-09G Painting I 9:00-2:50 M. Sheehan	SMI-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
12					
1					
2					
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6				AHI-1010-A Survey of World Art I 6:00-8:50 A. Viti	
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 2 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10		ESL Elective* 9:00-11:50			
11	FDI-1035-09G Drawing II 9:00-2:50 A. Belag		FPI-1025-09G Painting II 9:00-2:50 M. Sheehan	FSI-1050-09G Sculpture 9:00-2:50 J. Silverthorne	
12					
1					
2					
3		ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6				AHI-1015-A Survey of World Art II 6:00-8:50 A. Viti	
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 3 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9			ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10					
11	FPI-1020-10G Painting I 9:00-2:50 M. Lerner	FDI-1030-10G Drawing I 9:00-2:50 T. Roniger			FSI-1050-10G Sculpture 9:00-2:50 P. Dudek
12			ESL Elective* 12:00-2:50		
1					
2					
3		ESD-0050-A Reading Strategies I 3:00-5:50 S. Zachary			AHI-1010-A1 Survey of World Art I 3:00-5:50 A. Viti
4					
5					
6					
7	ESL Elective* 6:00-8:50	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 3 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9			ESD-0065-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10					SMI-1020-10G Foundations of Visual Comp. 9:00-2:50 Instructor: TBA
11	FPI-1025-10G Painting II 9:00-2:50 M. Lerner	FDI-1035-10G Drawing II 9:00-2:50 T. Roniger			
12			ESL Elective* 12:00-2:50		
1					
2					
3		ESD-0055-A Reading Strategies II 3:00-5:50 S. Zachary			AHI-1015-A1 Survey of World Art II 3:00-5:50 A. Viti
4					
5					
6					
7	ESL Elective* 6:00-8:50	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	ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	FDI-1030-12G Drawing I 9:00-2:50 A. Scarritt	Friday FPI-1020-12G Painting I 9:00-2:50 D. Kardon
11					Saturday SMI-1020-12G Foundations of Visual Comp. 9:00-2:50 S. Hwang
12			ESL Elective* 12:00-2:50		
1					
2					
3		ESD-0050-A Reading Strategies I 3:00-5:50 S. Zachary			Friday AHI-1010-A1 World Art I 3:00-5:50 A. Viti
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	ESD-0065-C Writing Strategies I 9:00-11:50 H. Rubinstein	FDI-1035-12G Drawing II 9:00-2:50 A. Scarritt	Friday FPI-1025-12G Painting II 9:00-2:50 D. Kardon
11					Saturday FSI-1050-12G Sculpture 9:00-2:50 T. Thyzel
12			ESL Elective* 12:00-2:50		
1					
2					
3		ESD-0055-A Reading Strategies II 3:00-5:50 S. Zachary			Friday AHI-1015-A1 World Art II 3:00-5:50 A. Viti
4					
5					
6					
7	ESL Elective* 6:00-8:50	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	FSI-1050-13G Sculpture 9:00-2:50 J. Perlman	ESL Elective* 9:00-11:50	ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		FDI-1030-13G Drawing I 9:00-2:50 I. Richer
11				ESL Elective* 12:00-2:50	
12				FPI-1020-13G Painting I 12:00-5:50 B. Komoski	
1					AHI-1010-A1 Survey of World Art I 3:00-5:50 A. Viti
2					
3		ESD-0050-A Reading Strategies I 3:00-5:50 S. Zachary			
4					
5					
6					
7	ESL Elective* 6:00-8:50	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 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50	ESD-0065-C Writing Strategies I 9:00-11:50 H. Rubinstein		FDI-1035-13G Drawing II 9:00-2:50 I. Richer
11				ESL Elective* 12:00-2:50	
12				FPI-1025-13G Painting II 12:00-5:50 B. Komoski	
1					AHI-1015-A1 Survey of World Art II 3:00-5:50 A. Viti
2					
3		ESD-0055-A Reading Strategies II 3:00-5:50 S. Zachary			
4					
5					
6					
7	ESL Elective* 6:00-8:50	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 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50			
11			FPI-1020-06G Painting I 9:00-2:50 T. Kahn	SMI-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12					
1					
2	FDI-1030-06G Drawing I 12:00-5:50 B. Larsen				
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer		AHI-1010-A1 Survey of World Art I 3:00-5:50 A. Viti
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 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50			
11			FPI-1025-06G Painting II 9:00-2:50 T. Kahn		FSI-1050-06G Sculpture 9:00-2:50 D. Wapner
12					
1					
2	FDI-1035-06G Drawing II 12:00-5:50 B. Larsen				
3		ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer		AHI-1015-A1 Survey of World Art II 3:00-5:50 A. Viti
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 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50				
11		FDI-1030-14G Drawing I 9:00-2:50 E. Izer		FSI-1050-14G Sculpture 9:00-2:50 K. Lorensen	FPI-1020-14G Painting I 9:00-2:50 E. Sisto
12			ESL Elective* 12:00-2:50		
1					
2					
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer		AHI-1010-A1 Survey of World Art I 3:00-5:50 A. Viti
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 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50				
11		FDI-1035-14G Drawing II 9:00-2:50 E. Izer			FPI-1025-14G Painting II 9:00-2:50 E. Sisto
12			ESL Elective* 12:00-2:50		
1					
2	SMI-1020-14G Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
3		ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer		AHI-1015-A1 Survey of World Art II 3:00-5:50 A. Viti
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 art history 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.

### AHI-1215 Modern and Contemporary Art II

One semester: 3 art history 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 studio 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 studio 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 studio 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 studio 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 studio 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 keyframe, 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 studio 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	ESL Elective* 9:00-11:50				SMI-1230-1C Introduction to Computer Animation 9:00-1:50 M. Neumann
11		SMI-1200-1C Imaging Tools/Techniques 9:00-2:50 E. Reinfeld	FDI-1030-1C Drawing I 9:00-2:50 B. Larsen		
12					
1					
2					
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6				AHI-1210-A Modern and Contemp. Art I 6:00-8:50 L. Smith	
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 Computer Art, Computer Animation and Visual Effects Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50			
11			FDI-1035-1C Drawing II 9:00-2:50 B. Larsen		
12					
1					
2					
3	SMI-1250-1C Digital Video Tools/Tech. 3:00-5:50 E. Reinfeld	ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer	SDI-1050-1C Narrative Workshop 3:00-5:50 Instructor: TBA	ESL Elective* 3:00-5:50
4					
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1215-A 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 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9		SDI-1050-2C Narrative Workshop 9:00-11:50 J. Calhoun			
10	ESL Elective* 9:00-11:50		FDI-1030-2C Drawing I 9:00-2:50 N. Karsten		
11					
12					
1	SMI-1200-2C Imaging Tools/ Techniques 12:00-5:50 S. Barrett				
2					
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6				AHI-1210-A Modern and Contemp. Art I 6:00-8:50 L. Smith	
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 Computer Art, Computer Animation and Visual Effects Program 2 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		SMI-1230-2C Introduction to Computer Animation 9:00-1:50 E. Eiser	
11			FDI-1035-2C Drawing II 9:00-2:50 N. Karsten		SMI-1250-2C Digital Video Tools/Tech. 12:00-2:50 A. Meyers
12					
1					
2					
3		ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1215-A 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 / <b>FALL</b>					
	MON	TUES	WED	THURS	FRI
9					
10	ESL Elective* 9:00-11:50		FDI-1030-4C Drawing I 9:00-2:50 T. Mensching		
11		SMI-1200-4C Imaging Tools/ Techniques 9:00-2:50 S. Barrett			
12					
1					
2					
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer		SMI-1230-4C Introduction to Computer Animation 2:00-6:50 E. Eiser
4					
5					
6				AHI-1210-A Modern and Contemp. Art I 6:00-8:50 L. Smith	
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
8					
9					

\* Please refer to the ESL/Studio course listing for elective choices. Note: ESL/Studio 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 / <b>SPRING</b>					
	MON	TUES	WED	THURS	FRI
9					
10	SMI-1250-4C Digital Video Tools/Tech. 9:00-11:50 A. Meyers	ESL Elective* 9:00-11:50			
11			FDI-1035-4C Drawing II 9:00-2:50 T. Mensching		
12				SDI-1050-4C Narrative Workshop 12:00-2:50 J. Calhoun	
1					
2					
3		ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1215-A 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 studio 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 studio 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 studio 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 studio credits

This course is designed to help each student explore design principles and 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, balance, proportion, scale, rhythm, repetition, axis, alignment, light and color will be covered, and will provide the tools necessary for careful consideration of interior design issues in future projects.

## IDI-1060

### Introduction to Designing Interiors

One semester: 3 studio 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-1130

### Current Issues in Interior Design by Visiting Professionals I

Fall semester: no credit

Each semester, students will attend two lectures by visiting professionals on current issues in interior design. Students will also research and attend two other lectures or exhibitions in New York. 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.

## IDI-1160

### Computer-Aided Drafting and Design

One semester: 3 studio 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 studio 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 studio 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.

ESL/Studio Interior Design Program / FALL					
	MON	TUES	WED	THURS	FRI
9	IDI-1050-1D Principles of Interior Design 9:00-11:50 S. Mager	ESL Elective* 9:00-11:50	ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10					
11					
12	IDI-1010-1D Drafting: Basic Building Systems 12:00-3:50 V. Kung	IDI-1170-1D Computer Design 12:00-2:50 S. Aronoff	IDI-1130-1D Current Issues in Interior Design I 12:00-2:50 J. Smith		IDI-1030-1D Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
1					
2					
3					
4					
5			ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer	IDI-1050-1D Principles of Interior Design 3:00-5:50 S. Mager	
6					
7	ESL Elective* 6:00-8:50	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 Interior Design Program / SPRING						
	MON	TUES	WED	THURS	FRI	
9	IDI-1060-1D Intro/Designing Interiors 9:00-11:50 S. Mager	ESL Elective* 9:00-11:50	ESD-0065-C Writing Strategies I 9:00-11:50 H. Rubinstein	IDI-1020-1D Drawing: Perspective 9:00-1:20 R. Spokowski	IDI-1240-1D Furniture and Finishings 9:00-11:50 S. Mager	
10						
11						
12			IDI-1135-1D Current Issues in Interior Design II 12:00-2:50 J. Smith			
1						
2						
3	IDI-1160-1D CAD/Design 3:00-5:50 C. Weiss			ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer	IDI-1060-1D Intro/Designing Interiors 3:00-5:50 S. Mager	ESL Elective* 3:00-5:50
4						
5						
6						
7	ESL Elective* 6:00-8:50	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 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 art history 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 art history 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 studio 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 studio credits

With an emphasis on extensive darkroom work and group critique, this course will focus on making archival pigment prints from color negatives and digital files, and color correcting. Establishing a strong technical foundation in color and developing a personal, aesthetic direction will also be stressed. Assignments will be given and students will submit a portfolio at the end of the semester.

## **PHI-1040 Introduction to the Principles of Photography**

Fall semester: 3 studio 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 studio credits

Gaining a fundamental understanding of Adobe Photoshop, Bridge and Lightroom applications will be the focus of this course. Topics covered include image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, file management, image adjustments, working with layers and layer masks, and output options. By the end of the semester, students will have a basic understanding of how to work with photographs in a digital environment.

## **Foundation Symposium**

Two semesters: 3 studio credits per semester

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.

## **PHI-1220 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.

## **PHI-1230 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.

## **PHI-1240 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.

## **PHI-1250 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.

## **PHI-1260 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-1270 Social Media**

The prevalence of social media and how it informs contemporary culture is the focus of this course. The rapid dissemination of images and its impact on social change, the informality of social media and its influence on pictorial style, and the rise of citizen journalism will be covered. The ways in which the boundaries between amateur and professional have profoundly changed will be addressed.

ESL/Studio Photography Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHI-1060-04P History of Photography I 9:00-11:50 P. Kloehn			
10	ESL Elective* 9:00-11:50		PHI-1030-04P Photography Workshop I 9:00-2:50 J. Astor		
11					
12					
1					
2					
3		ESD-0060-B Writing Strategies I 3:00-5:50 J. Ostrega	ESD-0050-B Reading Strategies I 3:00-5:50 D. Singer	PHI-1040-04P Principles of Photography 3:00-5:50 J. Sinnott	ESL Elective* 3:00-5:50
4					
5					
6				Foundation Symposium** 6:00-8:50	
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.

\*\*PHI-1250-04P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota

PHI-1240-04P, Career; second 5 weeks; instructor: J. Williams

PHI-1220-04P, Commerce; third 5 weeks; instructor: A. Frame

ESL/Studio Photography Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHI-1065-04P History of Photography II 9:00-11:50 P. Kloehn			
10	ESL Elective* 9:00-11:50		PHI-1035-04P Photography Workshop II 9:00-2:50 J. Astor		
11					
12					PHI-1080-04P Digital Imaging 12:00-2:50 S. Perry
1					
2					
3		ESD-0065-B Writing Strategies II 3:00-5:50 J. Ostrega	ESD-0055-B Reading Strategies II 3:00-5:50 D. Singer		ESL Elective* 3:00-5:50
4					
5					
6				Foundation Symposium** 6:00-8:50	
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.

\*\*PHI-1260-04P, Video; first 5 weeks; instructor: K. Newbegin

PHI-1230-04P, Language; second 5 weeks; instructor: S. Greenwald

PHI-1270-04P, Social Media; third 5 weeks; instructor: TBA

ESL/Studio Photography Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHI-1060-07P History of Photography I 9:00-11:50 S. Suchma	ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10	ESL Elective* 9:00-11:50				
11		PHI-1040-07P Principles of Photography 12:00-2:50 A. Balsys	ESL Elective* 12:00-2:50	PHI-1030-07P Photography Workshop I 12:00-5:50 E. Wallenstein	
12					
1					
2					
3		ESD-0050-A Reading Strategies I 3:00-5:50 S. Zachary			ESL Elective* 3:00-5:50
4					
5					
6				Foundation Symposium** 6:00-8:50	
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.

\*\*PHI-1260-07P, Video; first 5 weeks; instructor: K. Newbegin

PHI-1230-07P, Language; second 5 weeks; instructor: S. Greenwald

PHI-1270-07P, Social Media; third 5 weeks; instructor: TBA

ESL/Studio Photography Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHI-1065-07P History of Photography II 9:00-11:50 S. Suchma	ESD-0065-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10	ESL Elective* 9:00-11:50				
11		PHI-1080-07P Digital Imaging 12:00-2:50 J. Seador	ESL Elective* 12:00-2:50	PHI-1035-07P Photography Workshop II 12:00-5:50 Instructor: TBA	
12					
1					
2					
3		ESD-0055-A Reading Strategies II 3:00-5:50 Instructor: TBA			ESL Elective* 3:00-5:50
4					
5					
6				Foundation Symposium** 6:00-8:50	
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.

\*\*PHI-1250-07P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota

PHI-1240-07P, Career; second 5 weeks; instructor: J. Williams

PHI-1220-07P, Commerce; third 5 weeks; instructor: A. Frame

ESL/Studio Photography Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	PHI-1040-06P 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-1060-06P History of Photography I 12:00-2:50 M.J. Marks		ESL Elective* 12:00-2:50		PHI-1030-06P Photography Workshop I 12:00-5:50 J. Rudnick
1					
2					
3		ESD-0050-A Reading Strategies I 3:00-5:50 S. Zachary			
4					
5					
6				Foundation Symposium** 6:00-8:50	
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.

\*\*PHI-1220-06P, Commerce; first 5 weeks; instructor: A. Frame

PHI-1260-06P, Video; second 5 weeks; instructor: K. Newbegin

PHI-1230-06P, Language; third 5 weeks; instructor: S. Greenwald

ESL/Studio Photography Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			ESD-0065-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10	ESL Elective* 9:00-11:50	PHI-1080-06P Digital Imaging 9:00-11:50 J. Culver			
11					
12	AHI-1065-06P History of Photography II 12:00-2:50 M.J. Marks		ESL Elective* 12:00-2:50		PHI-1035-06P Photography Workshop II 12:00-5:50 J. Rudnick
1					
2					
3		ESD-0055-A Reading Strategies II 3:00-5:50 Instructor: TBA			
4					
5					
6				Foundation Symposium** 6:00-8:50	
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.

\*\*PHI-1270-06P, Social Media; first 5 weeks; instructor: TBA

PHI-1250-06P, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota

PHI-1240-06P, Career; third 5 weeks; instructor: J. Williams

# Department of Film and Video

## 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.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

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.

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**

One semester: 3 art history 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**

Fall semester: 3 studio 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. Working with 16mm and HD 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. Each student will complete one short film.

### **CFD-1025** **Introduction to Production II**

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of a two-semester course. Please see CFD-1020 for course description. In the spring semester, each student will complete one short digital production.

### **CFD-1070** **Acting for Film**

One semester: 3 studio credits

Limited to 17 students per section

This course is designed as an introduction to the craft of acting. 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 directing films.

### **CVD-1080** **Introduction to Editing: Final Cut Pro**

One semester: 3 studio 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 studio 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 studio 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 studio credits

This is the second part of a two-semester course. Please see CFD-1140 for course description.

**HCD-1020**  
**Writing and Literature I**

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCD-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

**HCD-1025**  
**Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit sva.edu/undergraduate/humanities-sciences for details on the Writing Program.*

Film Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9				CFD-1140-01F Fundamentals of Narrative I 9:00-11:50 G. Girion	
10	CFD-1020-01F Introduction to Production I 9:00-12:50 Z. Amar				
11					
12					
1					
2					
3			CVD-1090-01F Intro to Editing: Avid 3:00-5:50 L. Vance	AHD-1070-01F Film History and Criticism 3:00-6:50 P. Cronin	
4					
5					
6					

Film foundation 1 is reserved for students who have received course exemption from HCD-1020, Writing and Literature I and HCD-1025, Writing and Literature II.

Film Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				CFD-1145-01F Fundamentals of Narrative II 9:00-11:50 G. Girion	
10	CFD-1025-01F Introduction to Production II 9:00-12:50 Z. Amar				
11					
12					
1					
2					
3	CFD-1070-01F Acting for Film 3:00-5:50 J. Hollander			CVD-1080-01F Intro to Editing: Final Cut Pro 3:00-5:50 R. Pepperman	
4					
5					
6					

Film foundation 1 is reserved for students who have received course exemption from HCD-1020, Writing and Literature I and HCD-1025, Writing and Literature II.

Film Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	CFD-1140-02F Fundamentals of Narrative I 9:00-11:50 J. Strouse				
10					
11					
12		HCD-1020-02F Writing and Literature I 12:00-2:50 TBA			
1				CVD-1080-02F Intro to Editing: Final Cut Pro 1:00-3:50 R. Pepperman	
2					
3	AHD-1070-02F Film History and Criticism 3:00-6:50 P. Cronin				
4					
5					
6		CFD-1020-02F Introduction to Production I 5:00-8:50 S. Petrosino			
7					
8					
9					

Film Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CFD-1145-02F Fundamentals of Narrative II 9:00-11:50 J. Strouse	CFD-1070-02F Acting for Film 9:00-11:50 M. Mihut			
10					
11					
12		HCD-1025-02F Writing and Literature II 12:00-2:50 J. Robinson			
1				CVD-1090-02F Intro to Editing: Avid 12:00-2:50 L. Vance	
2					
3					
4					
5					
6		CFD-1025-02F Introduction to Production II 5:00-8:50 S. Petrosino			
7					
8					
9					



Film Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-03F Writing and Literature I		
10		CFD-1020-03F Introduction to Production I	9:00-11:50 S. Mosakowski		
11		M. Kirchheimer			
12			CFD-1140-03F Fundamentals of Narrative I		
1			12:00-2:50 G. LaVoo		
2					
3	AHD-1070-03F Film History and Criticism	CVD-1080-03F Intro to Editing: Final Cut Pro			
4	3:00-6:50 P. Cronin	3:00-5:50 S. Topiary			
5					
6					

Film Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-03F Writing and Literature II		
10		CFD-1025-03F Introduction to Production II	9:00-11:50 S. Mosakowski		
11		M. Kirchheimer			
12	CVD-1090-03F Intro to Editing: Avid		CFD-1145-03F Fundamentals of Narrative II		
1	12:00-2:50 Instructor: TBA		12:00-2:50 G. LaVoo		
2					
3	CFD-1070-03F Acting for Film				
4	3:00-5:50 K. Narducci				
5					
6					

Film Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-04F Writing and Literature I	CVD-1090-04F Intro to Editing: Avid	
10			9:00-11:50 M. Curley	9:00-11:50 L. Vance	
11					
12			CFD-1140-04F Fundamentals of Narrative I		
1			12:00-2:50 J. Brooker		
2		CFD-1020-04F Introduction to Production I			
3		1:00-4:50 I. Sunara		AHD-1070-04F Film History and Criticism	
4				3:00-6:50 P. Cronin	
5					
6					
7					
8					
9					

Film Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-04F Writing and Literature II		
10			9:00-11:50 M. Curley		
11					
12			CFD-1145-04F Fundamentals of Narrative II		
1			12:00-2:50 J. Brooker		
2		CFD-1025-04F Introduction to Production II			
3		1:00-4:50 I. Sunara		CFD-1070-04F Acting for Film	
4				3:00-5:50 M. Mihut	
5					
6		CVD-1080-04F Intro to Editing: Final Cut Pro			
7		6:00-8:50 R. Pepperman			
8					
9					

Film Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1020-05F Introduction to Production I		
11			9:00-12:50 T. Stephens		
12	HCD-1020-05F Writing and Literature I				CFD-1140-05F Fundamentals of Narrative I
1	12:00-2:50 E. Holswade				12:00-2:50 G. Girion
2					
3	AHD-1070-05F Film History and Criticism		CVD-1080-05F Intro to Editing: Final Cut Pro		
4	3:00-6:50 P. Cronin		3:00-5:50 A. Odezynska		
5					
6					

Film Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1025-05F Introduction to Production II		
11			9:00-12:50 T. Stephens		
12	HCD-1025-05F Writing and Literature II				CFD-1145-05F Fundamentals of Narrative II
1	12:00-2:50 E. Holswade				12:00-2:50 G. Girion
2					
3			CVD-1090-05F Intro to Editing: Avid		CFD-1070-05F Acting for Film
4			3:00-5:50 L. Vance		3:00-5:50 G. Green
5					
6					

Film Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9			CVD-1080-06F Intro to Editing: Final Cut Pro 9:00-11:50 K. Dobrowolski		HCD-1020-06F Writing and Literature I 9:00-11:50 Instructor: TBA
10					
11					
12					
1					
2					
3	AHD-1070-06F Film History and Criticism 3:00-6:50 P. Cronin		CFD-1020-06F Introduction to Production I 3:00-6:50 R. Toporoff		CFD-1140-06F 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-1090-06F Intro to Editing: Avid 9:00-11:50 M. Handel	CFD-1070-06F Acting for Film 9:00-11:50 R. Haufrecht		HCD-1025-06F Writing and Literature II 9:00-11:50 Instructor: TBA
10					
11					
12					
1					
2					
3			CFD-1025-06F Introduction to Production II 3:00-6:50 R. Toporoff		CFD-1145-06F 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-1080-07F Intro to Editing: Final Cut Pro 9:00-11:50 K. Dobrowolski				
10					
11					
12		HCD-1020-07F Writing and Literature I 12:00-2:50 R. DiPalma		CFD-1140-07F Fundamentals of Narrative I 12:00-2:50 S. Robinson	
1					
2					
3	AHD-1070-07F Film History and Criticism 3:00-6:50 P. Cronin			CFD-1020-07F 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-1090-07F Intro to Editing: Avid 9:00-11:50 E. Bowes				
10					
11					
12		HCD-1025-07F Writing and Literature II 12:00-2:50 R. DiPalma		CFD-1145-07F Fundamentals of Narrative II 12:00-2:50 S. Robinson	
1					
2					
3	CFD-1070-07F Acting for Film 3:00-5:50 J. Lee			CFD-1025-07F Introduction to Production II 3:00-6:50 C. Faulkner	
4					
5					
6					
7					

Film Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9					CFD-1020-08F Introduction to Production I 9:00-12:50 S. Petrosino
10					
11					
12		HCD-1020-08F Writing and Literature I 12:00-2:50 M. Curley			
1					
2					
3		CFD-1140-08F Fundamentals of Narrative I 3:00-5:50 G. Richards		AHD-1070-08F Film History and Criticism 3:00-6:50 P. Cronin	CVD-1090-08F Intro to Editing: Avid 3:00-5:50 L. Vance
4					
5					
6					

Film Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9			CFD-1145-08F Fundamentals of Narrative II 9:00-11:50 G. Richards		CFD-1025-08F Introduction to Production II 9:00-12:50 S. Petrosino
10					
11					
12		HCD-1025-08F Writing and Literature II 12:00-2:50 M. Curley			
1					
2					
3			CFD-1070-08F Acting for Film 3:00-5:50 C. Haase		CVD-1080-08F 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-1020-09F Introduction to Production I 9:00-12:50 M. Kirchheimer	
11					
12		HCD-1020-09F Writing and Literature I 12:00-2:50 G. Marten-Miller			
1	CVD-1090-09F Intro to Editing: Avid 1:00-3:50 D. Vozza				
2					
3		CFD-1140-09F Fundamentals of Narrative I 3:00-5:50 R. Frumkes		AHD-1070-09F Film History and Criticism 3:00-6:50 P. Cronin	
4					
5					
6					

Film Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				CFD-1025-09F Introduction to Production II 9:00-12:50 M. Kirchheimer	
11					
12	CVD-1080-09F Intro to Editing: Final Cut Pro 12:00-2:50 S. Topiary	HCD-1025-09F Writing and Literature II 12:00-2:50 G. Marten-Miller			
1					
2					
3		CFD-1145-09F Fundamentals of Narrative II 3:00-5:50 R. Frumkes	CFD-1070-09F Acting for Film 3:00-5:50 R. Sedgwick		
4					
5					
6					

Film Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					CVD-1090-10F Intro to Editing: Avid 9:00-11:50 L. Vance
10	CFD-1020-10F Introduction to Production I 9:00-12:50 W. Garcia				
11					
12					
1					
2					
3	CFD-1140-10F Fundamentals of Narrative I 3:00-5:50 G. Girion	HCD-1020-10F Writing and Literature I 3:00-5:50 Instructor: TBA		AHD-1070-10F Film History and Criticism 3:00-6:50 P. Cronin	
4					
5					
6					

Film Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					CVD-1080-10F Intro to Editing: Final Cut Pro 9:00-11:50 K. Dobrowolski
10	CFD-1025-10F Introduction to Production II 9:00-12:50 W. Garcia	CFD-1070-10F Acting for Film 9:00-11:50 Instructor: TBA			
11					
12					
1					
2					
3	CFD-1145-10F Fundamentals of Narrative II 3:00-5:50 G. Girion	HCD-1025-10F Writing and Literature II 3:00-5:50 Instructor: TBA			
4					
5					
6					

Note: Film Foundation 10 will not be made available until all other film foundation programs have reached capacity.

Note: Film Foundation 10 will not be made available until all other film foundation programs have reached capacity.

# Film and Video

## Second-Year Requirements

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

Second-year 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
CFD-2070	Cinematography I	fall
CFD-2075	Cinematography II	spring
CFD-2080	Production Design	fall
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring

### DIRECTING

Course #	Title	Semester
CFD-2010	Production Workshop I	fall
CFD-2015 or CFD-2017	Production Workshop II Nonfiction and Documentary Workshop I	spring fall
CFD-2018	Nonfiction and Documentary Workshop II	spring
CFD-2120	Writing and Directing I	fall
CFD-2020	Editing	fall or 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-2125 or CFD-2127	Writing and Directing II The Director's Role	spring spring

### EDITING

Course #	Title	Semester
CFD-2010	Production Workshop I	fall
CFD-2015	Production Workshop II	spring
CFD-2230	Advanced Final Cut Pro	fall or spring
CVD-3060	Advanced Avid Editing	fall or spring
CFD-3130	Pro Tools I	fall or spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring

### SCREENWRITING

Course #	Title	Semester
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
CFD-2120	Writing and Directing I	fall
CFD-2125	Writing and Directing II	spring
or CFD-2350 CFD-2262	Adaptation for the Short Film Creating Character (The Actor/Writer Collaboration)	fall or spring fall or spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring

# Film and Video

## 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.*

### 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 or CFD-3326	Advanced Production II Advanced Nonfiction and Documentary Workshop I	spring fall
CFD-3327	Advanced Nonfiction and Documentary Workshop II	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
CTD-3130	Film and Literature I	fall
CTD-3135	Film and Literature II	spring
CFD-3180	Pro Tools II: Sound Design	fall or 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 Feature Screenwriting I	fall
CFD-3145	Advanced Feature Screenwriting II	spring
CFD-3060	Advanced Writing and Directing I	fall
CFD-3065	Advanced Writing and Directing II	spring
or CFD-3170 CFD-3175	Writing the Television Series I Writing the Television Series II	fall spring

# Film and Video

## 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.*

### CINEMATOGRAPHY, DIRECTING, EDITING

Course #	Title	Semester
CFD-4010	Career Strategies	fall or spring
CFD-4940	Film Thesis I	fall
CFD-4945	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-4950	Screenwriting Thesis I	fall
CFD-4955	Screenwriting Thesis II	spring

# Film and Video

## General Course Listing

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

**Film and video 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 studio 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 must complete a 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	Z. Amar
CFD-2010-E	W	9:00-12:50	A. DiGiacomo
CFD-2010-F	W	9:00-12:50	V. Caniglia
CFD-2010-G	W	5:00-8:50	L. Hillier

### CFD-2015

#### Production Workshop II

Spring semester: 3 studio 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	C. Newman
CFD-2015-D	Tu	3:00-6:50	Z. Amar
CFD-2015-E	W	9:00-12:50	A. DiGiacomo
CFD-2015-F	W	9:00-12:50	V. Caniglia
CFD-2015-G	W	5:00-8:50	L. Hillier

### CFD-2017-A

#### Nonfiction and Documentary Workshop I

Monday 3:00-5:50

Fall semester: 3 studio 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**

**Nonfiction and Documentary Workshop II**

Monday 3:00-5:50

Spring semester: 3 studio 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 studio 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	W	12:00-2:50	fall	K. Dobrowski
CFD-2020-B	Th	3:00-5:50	fall	R. Pepperman
CFD-2020-C	Tu	12:00-2:50	spring	TBA
CFD-2020-D	Th	12:00-2:50	spring	R. Pepperman

**CFD-2050**

**Sound Production I**

One semester: 3 studio 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 studio 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	Th	9:00-12:50	spring	J. Gill

**AHD-2068**

**The Language of Film**

Wednesday 3:00-5:50

One semester: 3 art history 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 art history 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: This course is 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 studio 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	V. Caniglia

**CFD-2075**

**Cinematography II**

Spring semester: 3 studio 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	V. Caniglia

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

One semester: 3 studio credits

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.

Course #	Day	Time	Semester	Instructor
CFD-2080-A	Tu	12:00-2:50	fall	S. Auerbach
CFD-2080-B	Tu	3:00-5:50	spring	D. DeVilla

**CFD-2088****Makeup for Film and Television**

Tuesday 9:00-11:50

One semester: 3 studio 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-C and CFD-2088-D.*

Course #	Semester
CFD-2088-A	fall
CFD-2088-B	spring

**CFD-2120****Writing and Directing I**

Fall semester: 3 studio credits

Limited to 12 students per section

This course fuses writing and directing to help students create their second-year production films. The goal is to develop highly evolved scripts through a combination of writing techniques and directorial strategies. Working with actors on and off camera, students will analyze their artistic choices and refine their scripts. In the second semester, emphasis will be on creating scripts for third-year production courses.

Course #	Day	Time	Instructor(s)
CFD-2120-A	M	6:00-8:50	W. Garcia, J. Lee
CFD-2120-B	Tu	9:00-11:50	W. Garcia, J. Lee
CFD-2120-C	Tu	3:00-5:50	J. Brooker, M. Goldfried
CFD-2120-D	W	6:00-8:50	J. Goldberg, W. Hopkins
CFD-2120-E	F	3:00-5:50	R. Feld, R. Toporoff

**CFD-2125****Writing and Directing II**

Spring semester: 3 studio credits

Limited to 12 students per section

This is the second part of a two-semester course. Please see CFD-2120 for course description.

Course #	Day	Time	Instructor(s)
CFD-2125-A	M	6:00-8:50	W. Garcia, J. Lee
CFD-2125-B	Tu	9:00-11:50	W. Garcia, J. Lee
CFD-2125-C	Tu	3:00-5:50	J. Brooker, M. Goldfried
CFD-2125-D	W	6:00-8:50	J. Goldberg, W. Hopkins
CFD-2125-E	F	3:00-5:50	R. Feld, R. Toporoff

**CFD-2127-A****The Director's Role**

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Instructors: R. Feld, 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. This course will essentially take students through every aspect of the director's role from concept to completed production.

**CFD-2140****Writing the Feature-Length Script I**

Fall semester: 3 studio 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 nonfiction. 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	G. Girion
CFD-2140-B	Tu	9:00-11:50	TBA
CFD-2140-C	Th	3:00-5:50	J. Strouse

**CFD-2145****Writing the Feature-Length Script II**

Spring semester: 3 studio 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	G. Girion
CFD-2145-B	Tu	9:00-11:50	TBA
CFD-2145-C	Th	3:00-5:50	J. Strouse

**CFD-2159-A****Film Criticism**

Tuesday 7:00-9:50

Fall semester: 3 studio 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 studio credits

Instructor: D. Bagwell-Angelucci

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 studio credits  
Instructor: TBA

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 studio 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, Apple Motion, Compressor 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	TBA
CFD-2230-C	Th	9:00-11:50	spring	S. Topiary

**CFD-2262**  
**Creating Character (The Actor/Writer Collaboration)**

One semester: 3 studio credits  
Great stories rely on great characters. This multidisciplinary course is ideal for aspiring screenwriters and writer/directors who want to write more dynamic character-driven drama. You will work with professional actors and use exciting techniques and exercises to make vivid characters come to life. A unique fusion of directing, writing and acting allows you to create scripts in action and to hone your skills for dialogue, unlocking the mysteries of specific characters. Taught by a screenwriter and an actor/director, the goal of this course is for students to develop exciting new material for film, both short and long form.

Course #	Day	Time	Semester	Instructors
CFD-2262-A	W	12:00-2:50	fall	J. Lee, TBA
CFD-2262-B	W	3:00-5:50	spring	M. Goldfried, B. Sloan

**CFD-2350**  
**Adaptation for the Short Film**

Wednesday 9:00-11:50  
One semester: 3 studio 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.*

Course #	Semester
CFD-2350-A	fall
CFD-2350-B	spring

**CFD-2442**  
**Comedy Improvisation**

One semester: 3 studio 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	W	3:00-5:50	fall
CFD-2442-C	W	6:00-8:50	spring

**CFD-2543**  
**Sitcoms to Webisodes: Development and Creation**

Wednesday 6:00-8:50  
One semester: 3 studio credits  
Instructor: T. Woodley  
This immersive course will explore creating webisodes through understanding of how sitcoms work. Pitching concepts, characters and storylines, and learning how to write log lines, treatments, pilot outlines and scripts for webisode concepts will be examined and explored. Topics covered will include structuring concept, understanding character, producing a narrative arc and format. There will be an emphasis on the character group and how interrelated character structures provide the story and drive that make audiences respond.

Course #	Semester
CFD-2543-A	fall
CFD-2543-B	spring

**CVD-3010**  
**Advanced Production I**

Fall semester: 3 studio credits  
Limited to 16 students per section  
This course will explore sophisticated and developing languages of the moving image. Through exercises, demonstrations and production, we will focus on the craft, aesthetics and content of film and moving-image making, as practiced in emerging and traditional forms. *Note: It is recommended that students review the syllabus for each course section and meet with the instructor before registering.*

Course #	Day	Time	Instructor
CVD-3010-A	M	4:00-9:50	R. Toporoff
CVD-3010-B	M	3:00-8:50	C. Newman
CVD-3010-C	Tu	9:00-2:50	D. 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 studio credits  
Limited to 16 students per section  
This is the second part of a two-semester course. During the spring semester, each student will undertake a major project or series of smaller projects. Alternatively editing and cinematography majors may function as editors or cinematographers on two, third-year projects.

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	E. Bowes

**CFD-3030****Advanced Lighting and Cinematography I**

Fall semester: 3 studio 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	W	3:00-7:50	B. Moore
CFD-3030-C	Th	9:00-1:50	D. Georgevich

**CFD-3035****Advanced Lighting and Cinematography II**

Spring semester: 3 studio 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	W	3:00-7:50	B. Moore
CFD-3035-C	Th	9:00-1:50	D. Georgevich

**AHD-3060****Masters of Light**

Thursday 3:00-5:50

One semester: 3 art history 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 studio credits

Limited to 12 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	J. Goldberg, W. Hopkins

**CFD-3065****Advanced Writing and Directing II**

Spring semester: 3 studio 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	J. Goldberg, W. Hopkins

**CVD-3060****Advanced Avid Editing**

One semester: 3 studio 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	9:00-11:50	fall	E. Bowes
CVD-3060-B	W	9:00-11:50	fall	L. Cain
CVD-3060-C	W	9:00-11:50	spring	L. Cain

**CFD-3130****Pro Tools I**

One semester: 3 studio 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	A. Gus
CFD-3130-C	Tu	6:00-8:50	spring	N. Simopoulos
CFD-3130-D	Th	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 filmmakers 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	W. Beckley

**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 Feature Screenwriting I**

Fall semester: 3 studio 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	TBA
CFD-3140-B	Th	3:00-6:50	M. Grisanti
CFD-3140-C	F	9:00-12:50	TBA

**CFD-3145**

**Advanced Feature Screenwriting II**

Spring semester: 3 studio 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	TBA
CFD-3145-B	Th	3:00-6:50	M. Grisanti
CFD-3145-C	F	9:00-12:50	TBA

**CFD-3170-A**

**Television Writing I**

Wednesday 3:00-5:50

Fall semester: 3 studio 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 studio 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 studio 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-A**

**Creative Producing**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: A. Flocco

Limited to 16 students

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.

**CFD-3230-A**

**Art of Editing**

Tuesday 9:00-11:50

Fall semester: 3 studio 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 studio credits

Instructor: P. von Brandenstein

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 12:00-2:50

Spring semester: 3 studio credits

Instructor: P. Mason

Limited to 16 students

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 Nonfiction and Documentary Workshop I**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Kiely

This course will build on the material explored in CFD-2018, Documentary Workshop II. Students will create documentaries and have the opportunity to pitch a project, 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 critiques of student projects. Students will also work in crew positions and participate in class projects. Prerequisite: CFD-2018, Documentary Workshop II, or equivalent.

**CFD-3327-A****Advanced Nonfiction and Documentary Workshop II**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: C. Kiely

This is the second part of a two-semester course. Please see CFD-3326 for course description.

**CFD-3426-A****Recording Foley and Effects**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: T. Dame

Limited to 12 students

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.

**CFD-3431****Sound and Music Techniques**

Tuesday 3:00-5:50

One semester: 3 studio 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-3432****Advanced Postproduction**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: K. Dobrowolski

Postproduction professionals must be fluent in the digital language of filmmaking for their creative projects. This course will address the technical side of postproduction and the principles integral to digital cinema workflows. Through lectures, screenings and assignments, students will explore how to problem solve technical hurdles. Subjects will include discussions on computer technology, storage options, resolutions, frame rates, color space, codecs, compression techniques, DCPs, RED RAW workflow, aspect ratios, Pro Tools output and delivery, camera media, color grading, bit depth and bitrate. This is an indispensable course for editors.

<i>Course #</i>	<i>Semester</i>
CFD-3431-A	fall
CFD-3431-B	spring

**CFD-3512****Film and Entertainment Law**

Wednesday 3:00-5:00

One semester: 3 studio credits

Instructor: L. Klotz

This course will focus on the fundamentals of entertainment law by exploring the business and legal relationships within the broadcasting and film industries. How to anticipate and avoid legal problems prior to production will be addressed. Key issues in the areas of copyright law, sources of financing, distribution agreements, insurance and union consideration will be discussed. There will be guest speakers from the field.

<i>Course #</i>	<i>Semester</i>
CFD-3512-A	fall
CFD-3512-B	spring

**CFD-3614****Line Producing and Budgeting for Your Film**

Thursday 3:00-5:50

One semester: 3 studio 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-3619-A**

**Producing the Horror Film**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: R. Frumkes

Limited to 15 students

What do long-established filmmakers such as Francis Ford Coppola, Steven Spielberg, Peter Bogdanovich, John Sayles and Oliver Stone have in common .with directors like Guillermo del Toro, Peter Jackson and Sam Raimi? They all jump-started their careers by making a horror film (or two), and then moved on to other genres once their debut feature had given them a solid reputation to build upon. The horror genre has an acknowledged, broad appeal for adolescents and young adults. It 'travels' extraordinarily well worldwide, even given the shifting sands of the marketplace. Horror relies for success not on 'star value'—the genre itself is its selling point. And, depending as these films do on elements such as lighting, editing and sound design, which don't inflate budgets sky-high, they are an ideal and relatively safe entry point for neophyte filmmakers. This course will examine how to produce effective horror films, and will include screenings of recent, effective examples and guests from the industry.

**CFD-3921-A**

**Finance and Distribution**

Thursday 3:00-5:50

Spring semester: 3 studio 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 studio 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 studio credits

Instructors: J. Brooker, M. Grisanti

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.*

**CFD-4045-A**

**Master Class in Screenwriting II**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructors: J. Brooker, M. Grisanti

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.

**CFD-4101**

**Master Class in Cinematography**

Friday 3:00-6:50

One semester: 3 studio credits

Instructor: D. Georgevich

This course is designed to challenge thesis cinematography students to refine their lighting skills by reproducing scenes from paintings by masters. Recent theorists and artists such as David Hockney contend that painters like Vermeer used optics in the form of lenses and mirrors to create distortions and soft focus effects that could not be seen by the naked eye. Included will be Georges de la Tour's paintings with stunning candlelight scenes, the heightened naturalism and strong lighting in Caravaggio's work, and John Singer Sargent's use of precise patina to reveal mood and psychological nuance. Lectures by a distinguished group of guest cinematographers will complement course work. *Note: Open to senior cinematography specialists only. Registration for this course is by invitation from the department chair.*

<i>Course #</i>	<i>Semester</i>
CFD-4101-A	fall
CFD-4101-B	spring

**CFD-4940-A**

**Film Thesis I**

Fall semester: 6 studio credits

Instructor: R. Lehmann

Students are required to complete a thesis project that demonstrates an advanced level of craft and technique. All candidates will meet with the Thesis Committee at the end of their third year for instructions and deadlines. The College may reproduce work in matters pertaining to accreditation and promotion.

**CFD-4945-A**

**Film Thesis II**

Spring semester: 6 studio credits

Instructor: R. Lehmann

This is the second part of a two-semester course. Please see CFD-4940 for course description.

**CFD-4950-A**

**Screenwriting Thesis I**

Fall semester: 6 studio credits

Instructor: R. Lehmann

Students are required to complete a thesis project that demonstrates an advanced level of craft and technique. All candidates will meet with the Thesis Committee at the end of their third year for instructions and deadlines. The College may reproduce work in matters pertaining to accreditation and promotion.

**CFD-4955-A**

**Screenwriting Thesis II**

Spring semester: 6 studio credits

Instructor: R. Lehmann

This is the second part of a two-semester course. Please see CFD-4950 for course description.

### Independent Study

One semester: 3 studio 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.

Course #	Semester
CFD-4996-A	summer
CFD-4997-A	fall
CFD-4998-A	spring

### Internship

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

## Film and Video Electives Open to All Departments

*Courses are listed in numerical order.*

### CFD-1074-A

#### Acting for the Screen

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: A. Rapoport

This course is designed as an introduction to the world of actors and their techniques. Built on the basis of moment-to-moment reality, sense memory, improvisation and intuitive use of the self, students will learn how to create believable characters for the screen. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism essential to direction.

### CFD-2080

#### Production Design

One semester: 3 studio credits

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.

Course #	Day	Time	Semester	Instructor
CFD-2080-A	Tu	12:00-2:50	fall	S. Auerbach
CFD-2080-B	Tu	3:00-5:50	spring	D. DeVilla

### CFD-2088

#### Makeup for Film and Television

Tuesday 9:00-11:50

One semester: 3 studio 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 and CFD-2088-B.*

Course #	Semester
CFD-2088-C	fall
CFD-2088-D	spring

**CFD-2202-A**

**Acting II**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: TBA

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-2442**

**Comedy Improvisation**

One semester: 3 studio 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	W	3:00-5:50	fall
CFD-2442-C	W	6:00-8:50	spring

**BFA FINE ARTS FACILITIES ACCESS**

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

**FID-Access**

**Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni**

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

**FSD-Access**

**Sculpture Center Access: Undergraduate Students**

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.

*Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

**FGD-Access**

**Printmaking Workshop Access: Undergraduate Students**

One semester: no credit

Access fee: \$300

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



Need an elective?

**See Undergraduate Electives starting on page 312.**



Need access to the Sculpture Center?

**See page 189 for details.**

# 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 2014 semester should refer to General Foundation programs 17 and 18.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

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 art history credits  
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

#### Survey of World Art II

One semester: 3 art history credits  
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.

### FDD-1030

#### Drawing I

One semester: 3 studio 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 studio 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 studio 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 studio credits  
This is the second part of a two-semester course. Please see FPD-1020 for course description.

### FSD-1050

#### Sculpture

One semester: 3 studio 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 studio 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-1020

#### Writing and Literature I

Fall semester: 3 humanities and sciences credits  
This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

### HCD-1025

#### Writing and Literature II

Spring semester: 3 humanities and sciences credits  
This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*



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

General Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1025-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FDD-1035-01G Drawing II 9:00-2:50 I. Lang		
12					AHD-1015-01G Survey of World Art II 12:00-2:50 L. Gamwell
1					HCD-1025-01G Writing and Literature II 3:00-5:50 R. Auletta
2					
3					
4					
5					
6					

General Foundation 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9				AHD-1010-02G Survey of World Art I 9:00-11:50 R. Mahoney		
10	FPD-1020-02G Painting I 9:00-2:50 D. Chow					
11				HCD-1020-02G Writing and Literature I 12:00-2:50 J. Anderson		
12						
1			FDD-1030-02G Drawing I 12:00-5:50 S. Etkin	SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 E. Guzman	SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 E. Guzman	
2						
3						
4						
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General Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9				AHD-1015-02G Survey of World Art II 9:00-11:50 R. Mahoney		
10	FPD-1025-02G Painting II 9:00-2:50 D. Chow				FSD-1050-02G Sculpture 9:00-2:50 P. Dudek	
11						
12					HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
1				FDD-1035-02G Drawing II 12:00-5:50 S. Etkin		
2						
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General Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-03G Writing and Literature I 9:00-11:50 D. Singer		AHD-1010-03G Survey of World Art I 9:00-11:50 T. O'Connor
10		FPD-1020-03G Painting I 9:00-2:50 J. Jurayj		FSD-1050-03G Sculpture 9:00-2:50 M. Carlson	
11					
12					
1					
2					FDD-1030-03G Drawing I 12:00-5:50 S. Dentz
3					
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5					
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General Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-03G Writing and Literature II 9:00-11:50 D. Singer		AHD-1015-03G Survey of World Art II 9:00-11:50 T. O'Connor
10		FPD-1025-03G Painting II 9:00-2:50 J. Jurayj		SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
11					
12					
1					
2					FDD-1035-03G Drawing II 12:00-5:50 S. Dentz
3					
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General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-04G Survey of World Art I 9:00-11:50 L. Gamwell
10			FPD-1020-04G Painting I 9:00-2:50 M. Mattelson		
11				HCD-1020-04G Writing and Literature I 12:00-2:50 G. MacKenzie	FDD-1030-04G Drawing I 12:00-5:50 B. Adams
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5				FSD-1050-04G Sculpture 3:00-8:50 D. Wapner	
6					
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8					
9					

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

General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-05G Writing and Literature I 9:00-11:50 S. Van Booy				
10				FDD-1030-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FPD-1020-05G Painting I 12:00-5:50 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHD-1010-05G 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-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy				
10				FDD-1035-05G Drawing II 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FPD-1025-05G Painting II 12:00-5:50 F. Brickhouse	FSD-1050-05G Sculpture 12:00-5:50 R. Baron		
3				AHD-1015-05G 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					
10					
11			FPD-1020-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12		HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade			
1	FDD-1030-06G Drawing I 12:00-5:50 B. Larsen				
2					
3			AHD-1010-06G Survey of World Art I 3:00-5:50 J. Edwards		
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General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1025-06G Painting II 9:00-2:50 T. Kahn		FSD-1050-06G Sculpture 9:00-2:50 D. Wapner
12		HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			
1	FDD-1035-06G Drawing II 12:00-5:50 B. Larsen				
2					
3			AHD-1015-06G Survey of World Art II 3:00-5:50 J. Edwards		
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General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50 M. Hendricks
10					
11			FDD-1030-07G Drawing I 9:00-2:50 I. Richer	FPD-1020-07G Painting I 9:00-2:50 N. Chunn	
12					
1					
2		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
3					AHD-1010-07G 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-1025-07G Writing and Literature II 9:00-11:50 M. Hendricks
10					
11			FDD-1035-07G Drawing II 9:00-2:50 I. Richer	FPD-1025-07G Painting II 9:00-2:50 N. Chunn	
12					
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2		FSD-1050-07G Sculpture 12:00-5:50 J. Silverthorne			
3					AHD-1015-07G 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-1020-08G Writing and Literature I 9:00-11:50 F. Litvack	
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2	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 E. DeMartino			FDD-1030-08G Drawing I 12:00-5:50 E. Izer	FPD-1020-08G Painting I 12:00-5:50 S. Joelson
3		AHD-1010-08G 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-1025-08G Writing and Literature II 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	FSD-1050-08G Sculpture 12:00-5:50 J. Perlman			FDD-1035-08G Drawing II 12:00-5:50 E. Izer	FPD-1025-08G Painting II 12:00-5:50 S. Joelson
3		AHD-1015-08G 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-1020-09G Writing and Literature I 9:00-11:50 E. Holswade			AHD-1010-09G Survey of World Art I 9:00-11:50 A. Wooster
10	FDD-1030-09G Drawing I 9:00-2:50 Instructor: TBA		FPD-1020-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
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General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025-09G Writing and Literature II 9:00-11:50 E. Holswade			AHD-1015-09G Survey of World Art II 9:00-11:50 A. Wooster
10	FDD-1035-09G Drawing II 9:00-2:50 A. Belag		FPD-1025-09G Painting II 9:00-2:50 M. Sheehan	FSD-1050-09G Sculpture 9:00-2:50 J. Silverthorne	
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General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1020-10G Painting I 9:00-2:50 M. Lerner	FDD-1030-10G Drawing I 9:00-2:50 T. Roniger			FSD-1050-10G Sculpture 9:00-2:50 P. Dudek
12			HCD-1020-10G Writing and Literature I 12:00-2:50 R. DiPalma		
1					
2					
3	AHD-1010-10G Survey of World Art I 3:00-5:50 D. Dumbadze				
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6					

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1025-10G Painting II 9:00-2:50 M. Lerner	FDD-1035-10G Drawing II 9:00-2:50 T. Roniger			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 Instructor: TBA
12			HCD-1025-10G Writing and Literature II 12:00-2:50 R. DiPalma		
1					
2					
3	AHD-1015-10G Survey of World Art II 3:00-5:50 D. Dumbadze				
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General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12				AHD-1010-11G Survey of World Art I 12:00-2:50 T. Kostianovsky	FPD-1020-11G Painting I 12:00-5:50 J. Linhares
1					
2			FSD-1050-11G Sculpture 12:00-5:50 S. DeFrank		
3				HCD-1020-11G Writing and Literature I 3:00-5:50 G. MacKenzie	
4	FDD-1030-11G Drawing I 3:00-8:50 N. Touron				
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8					
9					

General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 Instructor: TBA		
10					
11					
12				AHD-1015-11G Survey of World Art II 12:00-2:50 T. Kostianovsky	FPD-1025-11G Painting II 12:00-5:50 J. Linhares
1					
2					
3	FDD-1035-11G Drawing II 3:00-8:50 N. Touron			HCD-1025-11G Writing and Literature II 3:00-5:50 G. MacKenzie	
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General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12G Drawing I 9:00-2:50 A. Scarritt	FPD-1020-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 S. Hwang
12					
1					
2					
3			HCD-1020-12G Writing and Literature I 3:00-5:50 C. Stine	AHD-1010-12G 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-1035-12G Drawing II 9:00-2:50 A. Scarritt	FPD-1025-12G Painting II 9:00-2:50 D. Kardon	FSD-1050-12G Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			HCD-1025-12G Writing and Literature II 3:00-5:50 C. Stine	AHD-1015-12G 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-1020-13G Writing and Literature I 9:00-11:50 G. MacKenzie			
10					
11	FSD-1050-13G Sculpture 9:00-2:50 J. Perlman				FDD-1030-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FPD-1020-13G Painting I 12:00-5:50 B. Komoski	
3					AHD-1010-13G Survey of World Art I 3:00-5:50 A. Wooster
4					
5					
6					

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

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1030-14G Drawing I 9:00-2:50 E. Izer		FSD-1050-14G Sculpture 9:00-2:50 K. Lorensen	FPD-1020-14G Painting I 9:00-2:50 E. Sisto
12					
1					
2					
3		AHD-1010-14G Survey of World Art I 3:00-5:50 J. Edwards			HCD-1020-14G Writing and Literature I 3:00-5:50 K. Miyabe
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1035-14G Drawing II 9:00-2:50 E. Izer			FPD-1025-14G Painting II 9:00-2:50 E. Sisto
12					
1	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
2					
3		AHD-1015-14G Survey of World Art II 3:00-5:50 J. Edwards			HCD-1025-14G Writing and Literature II 3:00-5:50 K. Miyabe
4					
5					
6					

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

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-15G Writing and Literature II 9:00-11:50 Instructor: TBA
10					
11					
12					
1					
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3		AHD-1015-15G Survey of World Art II 3:00-5:50 H. Werschkul			
4	FDD-1035-15G Drawing II 3:00-8:50 M. Jones		FPD-1025-15G Painting II 3:00-8:50 D. Kardon	FSD-1050-15G Sculpture 3:00-8:50 K. Lorensen	
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Note: General Foundation 15 will not be made available until General Foundation programs 1 through 14 have reached capacity.

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

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-16G Writing and Literature I 9:00-11:50 C. Stine		AHD-1010-16G Survey of World Art I 9:00-11:50 Instructor: TBA	
10			FSD-1050-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FDD-1030-16G Drawing I 12:00-5:50 L. Scott				FPD-1020-16G Painting I 12:00-5:50 C. McGrady
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4					
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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-1025-16G Writing and Literature II 9:00-11:50 C. Stine		AHD-1015-16G Survey of World Art II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1					
2	FDD-1035-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 Instructor: TBA			FPD-1025-16G 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 2014

Freshmen who will begin their studies in the spring semester must register for spring 2014 and summer 2014 General Foundation programs 17 or 18.

General Foundation 17 / SPRING 2014					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-17G Survey of World Art I 9:00-11:50 J. Edwards			
10			SMD-1020-17G Foundations of Visual Comp. 9:00-2:50 E. Guzman	FPD-1020-17G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-17G Writing and Literature I 3:00-5:50 Instructor: TBA			
4	FDD-1030-17G Drawing I 3:00-8:50 Instructor: TBA				
5					
6					
7					
8					
9					

General Foundation 17 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10		FPD-1025-17G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		FSD-1050-17G Sculpture 9:00-2:50 <b>M-F</b> Instructor: TBA	FDD-1035-17G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-17G Survey of World Art II 3:00-5:50, <b>M-F</b> J. Edwards		HCD-1025-17G Writing and Literature 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 2014					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-18G Survey of World Art I 9:00-11:50 M. Denton				
10		FPD-1020-18G Painting I 9:00-2:50 Instructor: TBA	FDD-1030-18G Drawing I 9:00-2:50 Instructor: TBA	FSD-1050-18G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-18G Writing and Literature I 3:00-5:50 Instructor: TBA			
4					
5					
6					

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

General Foundation 18 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10		FPD-1025-18G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		SMD-1020-18G Foundations of Visual Comp. 9:00-2:50 <b>M-F</b> S. Barrett	FDD-1035-18G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-18G Survey of World Art II 3:00-5:50, <b>M-F</b> Instructor: TBA		HCD-1025-18G Writing and Literature 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 studio credits per semester of fine arts drawing (anatomy, drawing, figure drawing). When registering for drawing, painting, printmaking and sculpture courses, second-year students should choose from courses in the "2000" category.

Second-year fine arts majors must choose one section of: AHD-2020, Modern Art Through Pop I, and AHD-2025, Modern Art Through Pop II (see Art History Department General Course Listing for specifics) unless they have completed these courses at SVA or another institution.

*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.

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 one of these courses 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.

*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 the following Senior Workshops: FID-4010 and FID-4015. Students are required to choose one section of FID-4410 through FID-4460 and FID-4610 through FID-4670 in the fall semester, one section of FID-4470 through FID-4530 and FID-4680 through FID-4750 in the spring semester. Students may substitute a fine arts digital, electronics or bio art elective for one seven-week Senior Workshop.

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.

*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 ([my.sva.edu](http://my.sva.edu)).

### SECOND-YEAR SEMINAR

#### FID-2020 Sophomore Seminar

One semester: 3 studio 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 learn how to document their work, how to use a camera that goes beyond point-and-click and what range of possibilities can be achieved with these instruments. How to color correct prints and videos will also be covered. Sound and editing techniques as they apply to art production is included in this media primer.

Course #	Day	Time	Semester	Instructor
FID-2020-A	M	9:00-2:50	fall	R. Valverde
FID-2020-B	Tu	9:00-2:50	fall	J. Tekippe
FID-2020-C	W	9:00-2:50	fall	H. Sanchez
FID-2020-D	W	3:00-8:50	spring	H. Sanchez
FID-2020-E	Th	9:00-2:50	spring	R. Valverde
FID-2020-F	F	9:00-2:50	spring	R. Cooley

### SECOND- AND THIRD-YEAR DRAWING COURSES

#### FDD-2020-A through FDD-2020-C Anatomy I

Fall semester: 3 studio 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	Tu	9:00-11:50

#### FDD-2020-D through FDD-2020-F Anatomy I

Fall semester: 3 studio 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-D	W	9:00-11:50
FDD-2020-E	W	12:00-2:50
FDD-2020-F	W	3:00-5:50

### FDD-2025

#### Anatomy II

Spring semester: 3 studio 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	Tu	12:00-2:50	G. Boorujy
FDD-2025-D	W	9:00-11:50	A. Gerndt
FDD-2025-E	W	12:00-2:50	A. Gerndt
FDD-2025-F	W	3:00-5:50	A. Gerndt

### FDD-2041-A

#### Fur, Feathers and Scales: Comparative Animal Anatomy

Tuesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: G. Boorujy

Tracing the animal kingdom from jellyfish to insects to humans, students will gain a working knowledge of comparative animal anatomy. The focus will be on vertebrates (reptiles, birds, and mammals) and the morphological differences which constitute groups, families and individual species. There will be discussions on ecology, evolution and the depiction of animals throughout art history. Students will work from specimens from the SVA Nature and Technology Lab, on-location drawings and photos.

### FDD-2107 / FDD-2108

#### Drawing

Monday 6:00-8:50

One semester: 3 studio 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-2107-A	fall
FDD-2108-A	spring

### FDD-2113-A

#### Figure Drawing

Friday 6:00-8:50

Fall semester: 3 studio credits

Instructor: S. DeFrank

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.

### FDD-2124-A

#### Figure Drawing

Thursday 9:00-11:50

Spring semester: 3 studio 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.

### FDD-2127 / FDD-2128

#### Drawing

Thursday 12:00-5:50

One semester: 3 studio 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.

Course #	Semester
FDD-2127-A	fall
FDD-2128-A	spring

### FDD-2134-A

#### Drawing

Friday 6:00-8:50

Spring semester: 3 studio 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.

### FDD-2204 / FDD-2206

#### Cut-and-Paste Media Workshop

Monday 3:00-8:50

One semester: 3 studio credits

Studio fee, \$100

Instructor: Beth B

This course will focus on cut-and-paste techniques as they are employed in image-making. The traditional underpinnings of collage will be investigated as a common thread to rethink, reposition and rework images and sound. Analog and digital approaches will be used to create a synthesis between popular and art-historical forms of collage. The course will be content driven and employ narrative, non-linear, representational and symbolic approaches to collage. We will begin using print media, then merge print with other mediums (paint, pastels, textures, found objects) to create mixed-media projects. We will transition into photo and digital collage/montage to analyze media as it has been used in the past and as it has developed with the advent of the Internet. Additionally, the course will explore cut-and-paste techniques using Photoshop, audio mash-ups and remixes.

Course #	Semester
FDD-2204-A	fall
FDD-2206-A	spring

**FDD-2216-A****Urban Botanicals**

Friday 12:00-2:50

Fall semester: 3 studio 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.

**FDD-3006 / FDD-3007****Figure Drawing**

Tuesday 6:00-8:50

One semester: 3 studio credits

Instructor: A. van Dalen

Drawing the figure is arguably the most fundamental aspect of art-making. The act sharpens observation, develops subtle hand skills and deepens understanding of our physical and psychological nature. This course will examine the great traditions of figure drawing and will inspire by example. Drawing the model will help to center our art on a human narrative and lend an emotional response rich in line and form. All forms and sizes of drawings are welcome. We will also explore the use of mixed media, collage, three-dimensional surfaces, text and video projection. Just as we draw on paper, so we can also explore with a digital pen on tablet. Participation in class critiques will be encouraged as a time for sharing journals and sketchbooks. The needs of individual students will be met through one-on-one discussion. Projects and home assignments will embolden personal development. Gallery and museum exhibitions will complement studio work.

**Course # Semester**

FDD-3006-A fall

FDD-3007-A spring

**FDD-3008-A****Drawing as Visual Thinking**

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructor: R. Pierre Allain

This course will explore drawing as a means of visual thinking and as a practice that reflects an ongoing body of work or ideas. Students will work to develop a drawing language to examine what they are pursuing in painting, sculpture or other media. Projects will progress from simple notation and drawing in the notebook to drawing from the notebook, drawing as idea, drawing as critique and drawing as reflection. During each class there will be a formal exercise, a kind of warm-up, with the option to draw from the model, or from other imagery, with the goal to experiment with alternative and subversive ways to use traditional drawing media. Otherwise, students will work on their specific projects in class. There will be individual and group critiques. We will discuss current drawing exhibitions and look at books and monographs about drawing. Photographs of this workshop can be viewed at [rpsavphotos.com](http://rpsavphotos.com).

**FDD-3012-A****Questions in Contemporary Art Explored through Drawing**

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: C. Donegan

Recently, the MIT Press published a book series, *Documents of Contemporary Art*. The aim of this series is to address a range of topics in contemporary art by gathering thinkers, commentators and practitioners, and anthologizing their thoughts on the subjects at hand. In this course, the students will address questions in contemporary art by focusing on, experimenting with and discovering new subject matter as material that has propelled recent art, using four volumes of this series: *The Everyday*, *Utopias*, *Beauty*, *The Archive*. Students will read selected essays from the books and will undertake readings and research based on the ideas and artists explored in these books. As they familiarize themselves with the questions and ideas surrounding the topics, four major drawing projects will be assigned. Work in all media will be allowed; drawing will be emphasized.

**FDD-3013-A****Drawing**

Tuesday 12:00-2:50

Spring semester: 3 studio 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-3067 / FDD-3068****Advanced Drawing**

Tuesday 3:00-5:50

One semester: 3 studio 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.

**Course # Semester**

FDD-3067-A fall

FDD-3068-A spring

**FDD-3083-A****Drawing from the Imagination into the Third Dimension**

Thursday 3:00-5:50

Fall semester: 3 studio 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.



Want a semester abroad?

See page 277 for details.

## SECOND- AND THIRD-YEAR PAINTING COURSES

### FPD-2007 / FPD-2008

#### Painting and Mixed Media

Wednesday 9:00-2:50

One semester: 3 studio 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 approved, nontoxic materials can be used.*

Course #	Semester
FPD-2007-A	fall
FPD-2008-A	spring

### FPD-2014-A

#### Painting: The Narrative Image

Thursday 9:00-2:50

Spring semester: 3 studio 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.

### FPD-2017 / FPD-2018

#### Painting: Out of Your Head, Onto the Page

Thursday 9:00-2:50

One semester: 3 studio 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.

Course #	Semester
FPD-2017-A	fall
FPD-2018-A	spring

### FPD-2023-A

#### Painting

Friday 9:00-2:50

Fall semester: 3 studio 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.

### FPD-2028-A

#### Sensational Painting and ...

Wednesday 3:00-8:50

Spring semester: 3 studio 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.

### FPD-2106 / FPD-2107

#### Painting and Photographic Sources

Monday 12:00-5:50

One semester: 3 studio 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.

Course #	Semester
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FPD-2106-A fall

FPD-2107-A spring

### FPD-2122 / FPD-2123

#### The Abstract Image

Tuesday 3:00-8:50

One semester: 3 studio credits

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.

Course #	Semester	Instructor
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FPD-2122-A fall M. Jones

FPD-2123-A spring A. Belag

### FPD-2131-A

#### In Practice: Color Theory

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Ellis

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 (approved, nontoxic materials only) to each session. Students must own or have access to a digital camera.*

**FPD-2133-A****Watercolor**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: M. Meyer

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.

**FPD-3187 / FPD-3188****Contemporary Imagery: Representational Painting in the 21st Century**

Wednesday 3:00-8:50

One semester: 3 studio 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.

Course #	Semester
FPD-3187-A	fall
FPD-3188-A	spring

**FPD-3196-A****Advanced Painting with Photography as Source: The Materials**

Thursday 12:00-5:50

Fall semester: 3 studio credits

Instructor: I. Richer

Photography was a precipitous event in the advent of "modernism." Its invention continues to catalyze methods and concerns of painting. 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.

**FPD-3203 / FPD-3204****Representational Painting**

Tuesday 12:00-5:50

One semester: 3 studio 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.

Course #	Semester
FPD-3203-A	fall
FPD-3204-A	spring

**FPD-3213 / FPD-3214****Painting: Issues and Ideas in Painting**

Wednesday 3:00-8:50

One semester: 3 studio 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, as in the exploration of formal and technical possibilities. Experimentation is encouraged. All disciplines are welcome and models are available on request. Group critiques will be held every five weeks.

Course #	Semester
FPD-3213-A	fall
FPD-3214-A	spring

**FPD-3217-A****Constructed Painting**

Thursday 9:00-2:50

Spring semester: 3 studio credits

Instructor: R. Pierre Allain

This course 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, new media and other approaches to extending the dimensionality of painting's surface. Any material can be used: fabrics, wood, metals, plaster, plastics, found objects, etc. We will critically examine differences between painting and sculpture in the context of picture plane, opticality, illusion, realness and objectness, and the way these terms are defined art historically, and look at how artists today engage these traditions. Photographs of this course can be viewed at [rpsavphotos.com](http://rpsavphotos.com). *Note: An assortment of hand tools and power tools are available for fabrication of projects, as well as access to the sculpture studio.*

**FPD-3223-A****Painting: Painting and Consciousness**

Thursday 3:00-8:50

Fall semester: 3 studio 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.



When is Spring Break?

See calendar starting on page 6.



**FPD-3226 / FPD-3227****Painting: Studio Practices**

Thursday 3:00-8:50

One semester: 3 studio 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. Internet sites will be employed to expand both technical and intellectual information and resources. Instruction is given on an individual 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.

<i>Course #</i>	<i>Semester</i>
FPD-3226-A	fall
FPD-3227-A	spring

**FPD-3233 / FPD-3234****Painting: Refining Visual Language**

Friday 9:00-2:50

One semester: 3 studio 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. We will visit galleries and museums, and students will review various exhibitions on a regular basis. There will be group critiques throughout the semester.

<i>Course #</i>	<i>Semester</i>
FPD-3233-A	fall
FPD-3234-A	spring

**SECOND- AND THIRD-YEAR  
SCULPTURE AND DIGITAL COURSES****FSD-2162 / FSD-2163****Ceramic and Mixed-Media Installation**

Tuesday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

Instructor: N. Tournon

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.

<i>Course #</i>	<i>Semester</i>
FSD-2162-A	fall
FSD-2163-A	spring

**FSD-2201-A****Body Casting**

Monday 3:00-8:50

Spring semester: 3 studio 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-2216-A****Soft Sculpture**

Friday 9:00-2:50

Fall semester: 3 studio credits

Equipment fee: \$200

Instructor: K. Lorensen

Artists as diverse as Claes Oldenburg and Louise Bourgeois have employed soft sculpture to investigate the whimsical as well as the darker aspects of identity and the human psyche. This course is designed to integrate various processes of traditional soft sculpture with contemporary applications that utilize digital technologies. A series of demonstrations that explore 2D and 3D surfaces will introduce students to the traditional methods of sewing, felting, dyeing, knotting, and weaving. Digital demonstrations will explore pattern design for laser cutting, digital embroidery and textile design that can be outsourced to print. Students are invited to create work using these applications in isolation or in combination.

**FSD-2253 / FSD-2257****Sculpture Without Limits**

Tuesday 9:00-2:50

One semester: 3 studio 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

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Need access to the Printshop?

See page 191 for details.



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.

<i>Course #</i>	<i>Semester</i>
FSD-2253-A	fall
FSD-2257-A	spring

### **FSD-2254 / FSD-2258**

#### **Sculpture**

Tuesday 3:00-8:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
FSD-2254-A	fall
FSD-2258-A	spring

### **FSD-2261 / FSD-2262**

#### **Figurative Sculpture**

Monday 3:00-8:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
FSD-2261-A	fall
FSD-2262-A	spring

### **FSD-2324-A**

#### **TRASH**

Wednesday 3:00-8:50

Fall semester: 3 studio credits

Instructor: J. Cohen

TRASH is a studio course focused the role of debris in art and culture. This course will revisit the art historical precedents of found-object artwork, along with new ideas about sustainability and urban ecology. Addressing the profound eco-crisis that is taking place on planetary, national and individual levels, we will explore how to make art while being conscious of our environmental impact. Work with recycling and scavenge for found objects; research new biodegradable materials and join the green revolution! This course contains lectures, screenings and field trips, including a visit to a landfill from the early 1900s. Discussion topics and projects will include "The Specimen: Collections, Adaptations and Dispersions," "The Cleanse: Material Purification and Transformation" and "Change the World."

### **FSD-2351 / FSD-2352**

#### **Metalworking Techniques for Sculpture I**

Thursday 12:00-5:50

One semester: 3 studio credits

Equipment fee: \$200

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.

<i>Course #</i>	<i>Semester</i>	<i>Instructor</i>
FSD-2351-A	fall	J. Wasson
FSD-2352-A	spring	J. Choi

### **FID-2416-A**

#### **Art & Shamanism**

Thursday 3:00-8:50

Spring semester: 3 studio credits

Instructor: Aimee Morgana

Among the first artists were shamans, mystics who created some of the earliest art to explore visionary experiences and our human relationship with the natural world. This course will look at art's ancient roots in shamanic rituals, and see how these practices can enhance our creative and visionary skills today. Grounded in a relationship with the living world, shamans explore the mystical universe by acquiring a deeper knowledge of the self to help heal the self and society. This approach remains deeply embedded in the human psyche and continues to inspire artists. We'll look at global indigenous traditions of shamanic art and modern art influenced by these insights. We'll discuss related concepts such as social sculpture, research on psychology, and dreams and consciousness. And we'll learn to create our own symbolic images, objects, installations and performance/rituals, developing our own vocabulary of self-expression in an exploration of the personal process and visionary traditions in art. This course is open to all 2D, 3D and time-based media, performance and video. It will also include field trips to museums, a forest and outdoor projects at natural sites to connect with the living energies of nature.

### **FID-2441-A**

#### **Sex & Contemporary Art**

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: K. Burkhart

This interdisciplinary course is an introduction to the relationship between sexual liberation movements and contemporary visual culture. Special attention is given to Feminist, gay, lesbian, transgender and pansexual issues in art practice. Explorations into concepts of transgression, difference, abjection and scatology form the subject matter of the course. Three intensive, self-directed studio projects in any visual media are required. Media choices include painting, drawing, collage, photography, performance, installation, sculpture, video and webwork, as well as the written or spoken word. Class critiques, guest lecturers and field trips round out the course.

### **FID-3027-A**

#### **Image, Object and Meaning: The Semiotics of Form**

Tuesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: A. Scarritt

This studio course is structured through "case studies" in which artworks of similar and disparate media will be presented, and their structures and consequent meanings will be addressed. For example, the works of abstract painters Jackson Pollock and Robert Rauschenberg have radically different interpretations and meanings. The course begins with the far-reaching influence of Marcel Duchamp, and then focuses on work from the 1970s to the present. Topics include: painting, sculpture, installation, performance and video, as well as hybrids (Paul Kos's video projections on paintings, Joseph Beuys's performances generating objects and installations). We will examine the influence of seminal composers such as Karlheinz Stockhausen, John Cage and La Monte Young on visual artists (Nam June Paik and Yoko Ono, among others), as well as the influence of texts and musical scores on artists such as Ed Ruscha, Bruce Nauman, Barbara Kruger, Jenny Holzer, David Salle and Christopher Wool. Students will submit weekly responses to the works discussed; these responses can take a variety of forms: visual (drawing, painting, sculpture, installation, video, performance), text (written and/or read aloud), or a combination of these forms. There will also be assigned readings.

### **FID-3273**

#### **Photography: Theory and Practice**

Tuesday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

Instructor: A. Rosenberg

Limited to 15 students

Much of contemporary culture, in one way or other, refers to photography. This introductory course offers a hands-on approach to shooting and printing photographs. It also covers photo theory, history and influential emerging photographers. Students will shoot and process their photographs in Adobe Photoshop and Lightroom, master archival inkjet printing and learn to shoot in a studio set-up

using strobes—skills that have practical as well as artistic applications. In addition to our classroom work, we will regularly visit photo exhibitions at Chelsea galleries. By the end of the semester, students will have developed some knowledge of contemporary photographic discourse and the technical skills to shoot and print their own work.

<i>Course #</i>	<i>Semester</i>
FID-3273-A	fall
FID-3273-B	spring

### **FSD-3303-A**

#### **Sculpture Now!**

Monday 9:00-2:50

Fall semester: 3 studio 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-3313-A**

#### **Transmedia Workshop**

Monday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: A. Ginzel

Through exploration and invention, and by embracing all media, students will engage in a critical discourse about what is happening in real time in the visual arts now, through their work. A fully mixed-media orientation is receptive to all students, including those who are primarily painters, photographers or video-makers, performers, etc., and to all approaches. The emphasis is on enabling students to experiment with a full range of traditional, unconventional and exotic materials, techniques and ideas: digital fabrication, audio, electricity, fluids, mechanical parts, photomontage, optics, metal, paper, wood. The development of student concepts and personal interests will be strongly supported. Our thinking will be placed in contemporary and historical context through presentations of visual and textual resources: slide shows, video, articles, Web-based online materials and a weekly update on current exhibitions. Among the many ideas that will be explored are: perception, transformation, performance, the body, language, as well as the environmental, political and site-specific in art. Resources will be discussed and extensive technical help will be provided. There will be group critiques. Instruction will be on an individual basis.

### **FSD-3316-A**

#### **Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

This workshop is for students who want to explore interdisciplinary practices common in the arts today. Discussions of "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 studio 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

### **FSD-3368 / FSD-3369**

#### **Digital Sculpture: Designing the Future**

Tuesday 3:00-8:50

One semester: 3 studio credits

Equipment fee: \$200 each semester

Instructors: E. Guzman, L. Navarro

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.

<i>Course #</i>	<i>Semester</i>
FSD-3368-A	fall
FSD-3369-A	spring

### **FID-3387-A**

#### **Video Installation: When Light Becomes Form**

Tuesday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: L. Buvoli

From low-tech projection to high-tech immersive environments, video installation has become a dominant medium for contemporary artists. Drawing from the history of film and video art, the students will explore some of the different techniques of analog and digital media in their work in the digital lab. This course will focus on developing students' knowledge of video installation and encourage experimentation with a variety of approaches to the projected image. Students will generate four projects throughout the semester. We will meet regularly as a group and on a one-on-one basis to discuss current exhibitions, readings and student projects, and screen film/video work by some of the major figures in the field. The remaining time will be spent in the studio/lab. Students are encouraged to incorporate their personal interests and perspectives into their work. Projects will relate to ideas and forms of light projection from conception and production to display and distribution; creative relationships between visual and audio; the physicality of light; narrative and non-narrative structure; original and appropriated material; public and private exhibition; interaction with performance and objects/sculpture. The class will touch on issues of gender, social and political activism, and the history of media communication.

**FID-3391 / FID-3392****Devices of Wonder: Digital Media and Installation**

Monday 9:00-2:50

One semester: 3 studio credits

Instructor: Beth B

This course will look at alternative visions of the art process as a cabinet of curiosities. Cell phones, computers, digital cameras, macro-videography—if you can film it, we will use it. Devices that produce an array of visual imagery are now embraced by art. From high-quality to low-res pixilated imagery, projects will range from self-portraits to group portraits, social/political content, gender and sexuality; psychological and cultural experiments; the conventional vs. the subversive, sound and silence, darkness and light. Students will also learn to incorporate music/soundscapes as an integral part of their work. Projects will investigate what stories you want to tell by using a variety of approaches and genres. Point of view, subjectivity, lighting, image quality, black-and-white vs. color, sound or silence—all are considerations that will be emphasized and implemented.

<i>Course #</i>	<i>Semester</i>
FID-3391-A	fall
FID-3392-A	spring

**FID-3401-A****Electronics and Interactivity I**

Thursday 12:00-5:50

Fall semester: 3 studio 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 12:00-5:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructors: F. Muelas, J. Tekippe

A continuation of FID-3401, Electronics and Interactivity I, in this course students will design their own projects with custom electronic circuitry and custom software. Students will use relatively simple electronic circuits and basic computer programming to develop rich and meaningful interactive sculpture, installation and audio/video works. How to program Arduino microcontrollers to respond to various kinds of sensors will be explored, and students 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 instructors' permission.*

**FID-3432-A****Prometheus Unbound: An Introduction to Bio Art**

Wednesday 3:00-8:50

Fall semester: 3 studio 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-3437-A****From the Laboratory to the Studio: Practices in Bio Art**

Wednesday 3:00-8:50

Spring semester: 3 studio credits

Instructor: S. Anker

From the decipherment of the human genome to industrialized food production, science has spilled out of the laboratory into our lives. As scientists engage in molecular engineering, the corporeal body and the manipulation of life forms have become a public and aesthetic discourse unto themselves. This course will examine intersections between laboratory practices and visual art production. Projects will employ video microscopes and scanning devices, scientific specimen collections, plant tissue engineering, new anatomical models and molecular cuisine. In addition, each student will design their own terrarium with fish, aquatic plants and/or micro eco-systems. Field trips and guest lecturers will complement course material. Students may work in a variety of media, from drawing and painting to the digital and performing arts.

**FID-3451-A****Biomimicry: Nature as Driver**

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: I. Azaroff

Throughout human history we have looked to nature as a model for design and inspiration to create art. Nature is recognized as a highly successful designer through patterns of growth, evolution and processes of propagation. The study of nature and biological processes for application into the design process is known as biomimetics. It is the study of the structure and function of biological systems as models for the design and engineering of materials and machines. This course introduces concepts, explores theories and allows students to practice biomimetics in their work in art and design. Students will gain a greater understanding of the world around them and unlock potential avenues for new design work through the use of the Nature and Technology Lab. Facilities include specimen collections, video microscopes, human and animal skeletal structures as well as slides of preserved bio-matter.

**FID-3821 / FID-3822****Embroidery and the Digital Sewing Machine**

Thursday 6:30-9:30

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
FID-3821-A	fall
FID-3822-A	spring



## BFA FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

### FID-Access

#### Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSD-Access

#### Sculpture Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.

*Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGD-Access

#### Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$300

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

## SECOND- AND THIRD-YEAR PRINTMAKING COURSES

The following courses are open to all students, prerequisites notwithstanding.

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

### FGD-2206 through FGD-2214

#### Printmaking: Silkscreen

One semester: 3 studio credits

Materials fee: \$250

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-2206-A	M	2:00-6:50	fall	C. Yoder
FGD-2207-A	W	9:00-1:50	fall	L. Wright
FGD-2208-A	W	2:00-6:50	fall	L. Wright
FGD-2209-A	F	9:00-1:50	fall	G. Prande
FGD-2212-A	W	9:00-1:50	spring	L. Wright
FGD-2213-A	W	2:00-6:50	spring	L. Wright
FGD-2214-A	F	9:00-1:50	spring	G. Prande

### FGD-2406 / FGD-2407

#### Printmaking: Etching

Tuesday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

Instructor: E. Breiger

This in-depth etching course explores the wide range of materials and techniques used to create the linear, tonal and photographic images of the intaglio print. Basic techniques cover line etching for pen-and-ink effects, drypoint for velvety lines, soft ground for both crayon-like lines and textures, aquatint for tones and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, a la poupee, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo etching techniques, monoprints, collagraphs and carborundum prints. Students will develop the skills to proof, edition and curate prints. On-going critiques will be included.

Course #	Semester
FGD-2406-A	fall
FGD-2407-A	spring

### FGD-2446-A

#### Printmaking: Monoprint, Woodcut, Linoleum

Tuesday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$250

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.

Need to contact your advisor?  
See pages 14-15 for information.





**FGD-2471-A****Bound and Unbound: Relief Print in Book Form, Portfolio, Serial Image**

Monday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$250

Instructor: D. Rapone

This course will explore the use various techniques in relief printing—woodcut, linoleum, monoprint—to create original artist books or portfolios of prints. There will be demonstrations in both traditional hand-cut relief techniques as well as the use of digital cutting starting from Adobe Photoshop and Illustrator files. Color separation techniques and the use of overlapping color will be demonstrated. Students will have the option to create editions of each work or to work in a series of unique monoprints. Various bookbinding techniques and styles will be covered.

**FGD-2567 / FGD-2568****Textile Printing: An Introduction**

Thursday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$250

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.

<i>Course #</i>	<i>Semester</i>
FGD-2567-A	fall
FGD-2568-A	spring

**FGD-3387-A****Copper-Plate Etching**

Wednesday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$250

Instructor: C. Creyts

This course is for students interested in developing painterly and drawn images using copper-plate etching techniques. Copper is a soft, sensitive and responsive metal that is able to capture all the graphic and tonal subtleties of drawing and painting. Students will discover new forms of expression by learning how to build an image through drawing and layering. Intaglio techniques, including hard ground, soft ground, spit-bite, white ground, sugar lift, and open bite will be covered. All processes will be demonstrated and applied through self-initiated etching projects.

**FGD-3406****Printmaking: Color Etching**

Wednesday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$250

Instructor: E. Breiger

This course will focus on the many ways of working with color and inking processes that include combinations of intaglio and surface rolls, viscosity inking, stencils and offsetting. The techniques to make plates from hand-drawn, painterly and photographic images will be demonstrated. These processes can be combined on a single plate or with several plates for multi-plate color printing to create layered depths of color and texture. Experiment with printing on various papers, canvas, silk, aluminum and other surfaces to create one-of-a-kind prints, editions, collages and mixed-media works. On-going critiques will be included.

**FGD-3423 / FGD-3424****Printmaking: Lithography**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

Instructor: C. Yoder

If you like to draw and paint, you'll like lithography. It has the ability to reproduce all the subtle qualities of charcoal, pencil, ink and watercolor. Students will create prints using traditional hand-drawn techniques on aluminum plates and stones as well as photographic plate-making on presensitized plates. Color separation techniques will be explored through the use of multiple-plate printing resulting in full-color print editions of professional quality.

<i>Course #</i>	<i>Semester</i>
FGD-3423-A	fall
FGD-3424-A	spring

**FGD-3436 / FGD-3437****Printmaking: Silkscreen Projects**

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$250

Instructor: G. Prande

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.

<i>Course #</i>	<i>Semester</i>
FGD-3436-A	fall
FGD-3437-A	spring

**FGD-3681-A****Printmaking: Silkscreen and Painting/Combined Media**

Tuesday 9:00-1:50

Spring semester: 3 studio credits

Materials fee: \$250

Instructor: C. Yoder

Silkscreen changed the look of art in the early 1960s when painters like Andy Warhol and Robert Rauschenberg started combining printing and painting to make unique works of art. This transformation of a once commercial process into a multifaceted art making tool made it possible to repeat images and create unlimited variations whether on paper, canvas, plastic, glass, metal, wood or any number of other materials. Silkscreen has also incorporated the use of digital photography and computer manipulations for image making. Students will be encouraged to make the most of this wide-open process and to seek their own creative solutions. Work will be critiqued on an ongoing basis.

**FGD-3688 / FGD-3689****Printmaking: Letterpress**

Monday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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-3688-A	fall
FGD-3689-A	spring

### FGD-3692 / FGD-3693

#### Printmaking: Silkscreen and the Artists' Book

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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-3692-A	fall
FGD-3693-A	spring

### FGD-3702-A

#### Printmaking: Advanced Silkscreen and the Artists' Book

Monday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$250

Instructor: D. Sandlin

In this advanced silkscreen course, students will pursue an ambitious semester-length book project or series—from concept to finished and bound multiples. Various ways to present silkscreen prints as sequential images will be explored, including books, themed portfolios and comics. Bookbinding techniques will be covered, including Japanese bookbinding, accordion fold and multiple-signature binding methods. Large-scale digital output is available in the Printshop. Prerequisite: At least one silkscreen course, or instructor's permission.

### FGD-3813 / FGD-3814

#### Printmaking: Silkscreen Multiples

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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-3813-A	fall
FGD-3814-A	spring

### FGD-3853 / FGD-3854

#### Printmaking: Silkscreen and the Graphic Image

Thursday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$250

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-3853-A	fall
FGD-3854-A	spring

### FGD-3896-A

#### Japanese Woodblock Printing

Tuesday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$250

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.

### AHD-4140-F

#### Printmaking Seminar

Tuesday 3:00-5:50

Fall semester: 3 art history 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.*

## PRINTMAKING WORKSHOP ACCESS

### FGD-Access

#### Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$300

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

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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

## THIRD-YEAR SEMINARS

### FID-3010-A

#### Visiting Artists/Critics Lecture Series I

Fall semester: no credit; required

October 3 and November 12

Hours: 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 4 and April 3

Hours: 6:45-8:30

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

### FID-3020

#### Junior Seminar

One semester: 3 studio 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.

Course #	Day	Time	Semester	Instructor
FID-3020-A	Tu	12:00-2:50	fall	S. Joelson
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	TBA
FID-3020-G	Th	3:00-5:50	spring	Beth B

The following series, **HDD-3200, Ideas in Art**, carries humanities and sciences credits.

### HDD-3200-A

#### Ideas in Art: 1960 to the Present

Wednesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: J. Jacobson

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.*



Want a semester abroad?

See page 277 for details.

## FOURTH-YEAR FINE ARTS COURSES

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. Fourth-year drawing and painting courses may be taken more than once for credit with permission of the department chair.*

### FID-4010-A

**Senior Workshop I: Painting, Drawing, Sculpture, Video Art, Multimedia**  
Monday 3:00-8:50

Fall semester: 3 studio credits

Instructors: S. Anker, A. Aycocock, L. Buvoli, F. Gillette, D. Ross, J. Winsor

Senior Workshop: (aka The Monday Night Team) is a mentorship program in which an individual student's art and working process are the subjects 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, Sculpture, Video Art, Multimedia**  
Monday 3:00-8:50

Spring semester: 3 studio credits

Instructors: S. Anker, A. Aycocock, J. Newman, T. Rollins, D. Ross, J. Silverthorne, J. Winsor

This is the second part of a two-semester course. Please see FID-4010 for course description.

### FID-4410-4460 / FID-4610-4670

**Senior Workshop III**

Fall semester: 3 studio 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. *Students may substitute a fine arts digital, electronics or bio art course for one seven-week Senior Workshop.*

Course #	Day	Time	Begin week	End week	Instructor
FID-4410-A	Tu	12:00-5:50	2	8	L. Wells
FID-4420-A	W	12:00-5:50	1	7	R. Winters
FID-4430-A	W	12:00-5:50	1	7	S. Miller
FID-4440-A	Th	9:00-2:50	1	7	A. Ginzel
FID-4450-A	Th	9:00-2:50	1	7	D. Chow
FID-4460-A	Th	9:00-2:50	1	7	Beth B
FID-4610-A	Tu	12:00-5:50	8	14	J. Newman
FID-4620-A	Tu	3:00-8:50	8	14	J. Silverthorne
FID-4630-A	W	9:00-2:50	8	14	T. Rollins
FID-4640-A	W	12:00-5:50	8	14	M. Levenstein
FID-4650-A	W	12:00-5:50	8	14	J. Linhares
FID-4660-A	Th	12:00-5:50	8	14	S. Joelson
FID-4670-A	Th	12:00-5:50	8	14	S. Ellis

### FID-4470-4530 / FID-4680-4750

**Senior Workshop IV**

Spring semester: 3 studio credits per section

This is the second part of a two-semester course. Please see FID-4410-4460/ FID-4610-4670 for course description. *Students may substitute a fine arts digital, electronics or bio art course for one seven-week Senior Workshop.*

Course #	Day	Time	Begin week	End week	Instructor
FID-4470-A	Tu	9:00-2:50	1	7	L. Umlauf
FID-4480-A	Tu	9:00-2:50	1	7	C. Beckley
FID-4490-A	W	9:00-2:50	1	7	S. Williams
FID-4510-A	W	12:00-5:50	1	7	G. Simmons
FID-4520-A	Th	3:00-8:50	1	7	S. Ellis
FID-4530-A	Th	12:00-5:50	1	7	F. Gillette
FID-4680-A	Tu	12:00-5:50	8	14	L. Umlauf
FID-4690-A	Tu	12:00-5:50	8	14	M. Webster
FID-4710-A	Tu	12:00-5:50	8	14	R. Murray
FID-4720-A	W	9:00-2:50	8	14	N. Chunn
FID-4730-A	W	12:00-5:50	8	14	L. Benglis
FID-4740-A	Th	9:00-2:50	8	14	TBA
FID-4750-A	Th	9:00-2:50	8	14	R. Winters

## FOURTH-YEAR SEMINARS

### FID-4103-A

**Professional Practices**

Wednesday 3:00-3:50

Fall 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.*

### FID-4110-A

**Visiting Artists/Critics Lecture Series I**

Fall semester: no credit; required

October 3 and November 12

Hours: 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 4 and April 3

Hours: 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 art history 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 contem-

porary 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 art history credits  
Instructor: J. Avgikos  
See AHD-4140-A for course description.

**AHD-4140-C  
Senior Seminar**

Wednesday 9:00-11:50  
Spring semester: 3 art history 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-D  
Senior Seminar**

Wednesday 3:00-5:50  
Spring semester: 3 art history 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-E  
Senior Seminar**

Thursday 3:00-5:50  
Spring semester: 3 art history 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-F  
Printmaking Seminar**

Tuesday 3:00-5:50  
Fall semester: 3 art history 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.*

**AHD-4140-G  
Senior Seminar**

Friday 12:00-2:50  
Fall semester: 3 art history credits  
Instructor: TBA  
Art brings controversy—sometimes deliberately, sometimes not. Those conflicts can make us question, perhaps for the first time, our fundamental assumptions about art. In this seminar, we will examine a number of prominent art controversies through a philosophical lens, such as Richard Serra's *Tilted Arc*, Christoph Büchel vs. Mass MoCA, and Patrick Cariou vs. Richard Prince, among others. We will explore the conceptual questions that are raised by these cases: the idea of artistic freedom, the nature and limits of artistic moral rights, the ontology of artworks, and the responsibility of art and architecture to its public. We will learn how philosophy can inform our reasoning about the controversies we study, just as we will use these cases to help us sharpen our philosophical thinking. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

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When is Spring Break?  
**See calendar starting on page 6.**

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Filing financial aid papers?  
**See calendar starting on page 6.**

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# 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 art history 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	M. Galloway

#### AHD-1045

##### History and Theory of Modern Art II

Spring semester: 1.5 art history 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	M. Galloway

### HUMANITIES AND SCIENCES

At the completion of the foundation-year Honors Program, students will receive nine humanities and sciences credits, including exemptions from HCD-1020 and HCD-1025, Writing and Literature 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 humanities and sciences 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	C. Matlin

#### HHD-1045

##### Political History of the Modern World II

Spring semester: 1.5 humanities and sciences 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	C. Matlin

#### HPD-1050

##### Modern Philosophy I

Fall semester: 1.5 humanities and sciences 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

#### HPD-1055

##### Modern Philosophy II

Spring semester: 1.5 humanities and sciences 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

#### HLD-1827

##### Why Modernism? Part I

Fall semester: 1.5 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HLD-1827-HP1	Th	10:30-11:55	J. Bradshaw
HLD-1827-HP2	Th	10:00-11:25	L. Blythe
HLD-1827-HP3	M	10:30-11:55	J. Bradshaw

#### HLD-1828

##### Why Modernism? Part II

Spring semester: 1.5 humanities and sciences 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	J. Bradshaw
HLD-1828-HP2	Th	10:00-11:25	L. Blythe
HLD-1828-HP3	M	10:30-11:55	J. Bradshaw

## 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

One semester: 3 art history 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	Semester	Instructor
AHD-2010-HP1	Tu	6:00-8:50	fall	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	fall	S. Ostrow
AHD-2010-HP3	W	6:00-8:50	spring	D. Carvalho

### 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: Cartooning and illustration 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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

Monday 3:00-5:50

Fall semester: 3 humanities and sciences 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	Semester
HLD-2123-HP1	B. Ides	fall
HLD-2123-HP2	M. Fleming-Ives	fall
HLD-2123-HP3	B. Ides	spring

## THIRD-YEAR REQUIREMENTS IN ART HISTORY, HUMANITIES AND SCIENCES

### ART HISTORY

Third-year Honors students are required to take one of the following courses.

#### AHD-3140-HP

##### Memory and History in Film

Wednesday 6:20-9:50

Fall semester: 3 art history 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: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

#### AHD-3145-HP

##### Issues in Contemporary Art

##### Globalism—New Patterns of Practice, Shifting Grounds of Discourse

Wednesday 12:00-2:50

Spring semester: 3 art history 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. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

### HUMANITIES AND SCIENCES

At the completion of the third-year Honors Program, students will have fulfilled the Humanities Distribution Requirement (HDRs) in science and math. Third-year Honors students are required to take one of the following courses.

#### HSD-2773

##### Life in the Concrete Jungle: Urban Ecology

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Ballengée

New York is one of the largest cities in the world, with numerous ecosystem habitats and thousands of species in its backyard. In this field and laboratory course, students will be introduced to the conceptual framework of ecology, major environmental and local ecological issues, strategies and skills needed for scientific study, and trans-disciplinary art and ecological practices. Urban ecology is broadly defined as the study of relationships between living organisms and their biotic and abiotic (non-living) environment within cities. Field trips will explore local aquatic and terrestrial habitats as well as urban tolerant and migratory floral/faunal species. Discussions will address the importance of ecology in improving environmental quality and for conserving biodiversity. Laboratory exercises will explore population impact, environmental stressors, ecological footprint, urban biodiversity, and others. Students will complete written responses to varied environmental science subjects, pursue field studies and conceptualize their ideas for making New York City more sustainable. This course will increase each student's understanding of ecosystems and fundamental ideas of environmental science. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

Course #	Semester
HSD-2773-HP	fall
HSD-2773-HP1	spring

#### HSD-3344-HP

##### Environmental Economics

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences 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. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

#### HSD-3507-A

##### Visual Science Workshop

Thursday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

Limited to 15 students

This course will explore the science of the tools that visual artists use. While bringing to light the methods scientists employ 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 class and with the staff at the American Museum of Natural History. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*



Need access to the Printshop?

See page 191 for details.



Need access to the Sculpture Center?

See page 189 for details.

# 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.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 210 for information.

#### **AHD-1040** **History and Theory of Modern Art I**

Fall semester: 1.5 art history 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 art history 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828** **Why Modernism? Part II**

Spring semester: 1.5 humanities and sciences 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 studio 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 studio credits  
This is the second part of a two-semester course. Please see ADD-1010 for course description.

#### **ADD-1020** **Foundations in Three-Dimensional Design**

One semester: 3 studio 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.

#### **ADD-1030** (previously FDD-1030) **Foundations of Drawing I**

One semester: 3 studio 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.

#### **ADD-1035** (previously FDD-1035) **Foundations of Drawing II**

One semester: 3 studio credits  
This is the second part of a two-semester course. Please see ADD-1030 for course description.

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

One semester: 3 studio 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 L. Blythe	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				
12					
1		ADD-1030-2AD Foundations of Drawing I 12:00-5:50 M. Bischel	ADD-1010-2AD Principles of Visual Language I 12:00-5:50 R. Mehl	ADD-1020-1AD Foundations in 3D Design 12:00-5:50 K. O'Callaghan	
2					
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 L. Blythe	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				
12					
1		ADD-1035-2AD Foundations of Drawing II 12:00-5:50 M. Bischel	ADD-1015-2AD Principles of Visual Language II 12:00-5:50 R. Mehl	SMD-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	
2					
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 J. Bradshaw	ADD-1010-3AD Principles of Visual Language I 9:00-2:50 R. Mehl
12					
1					
2			ADD-1020-3AD Foundations in 3D Design 12:00-5:50 Instructor: TBA	ADD-1030-3AD Foundations of Drawing I 12:00-5:50 C. Fabricatore	
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 J. Bradshaw	ADD-1015-3AD Principles of Visual Language II 9:00-2:50 R. Mehl
12					
1					
2			SMD-1020-3AD Foundations of Visual Comp. 12:00-5:50 Instructor: TBA	ADD-1035-3AD Foundations of Drawing II 12:00-5:50 C. Fabricatore	
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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

## 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.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 210 for information.

#### **AHD-1040**

##### **History and Theory of Modern Art I**

Fall semester: 1.5 art history 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 art history 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828**

##### **Why Modernism? Part II**

Spring semester: 1.5 humanities and sciences 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 studio credits

Limited to 20 students per section

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, inbetweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Drawing skills will be emphasized, as will 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.

#### **AND-1025**

##### **Introduction to Animation II**

Spring semester: 3 studio 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-1060** (previously FDD-1030)

##### **Drawing I**

Fall semester: 3 studio 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.

#### **AND-1065** (previously FDD-1035)

##### **Drawing II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see AND-1060 for course description.

#### **AND-1230 / AND-1240**

##### **Digital Compositing**

Spring semester: 3 studio credits

Limited to 12 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.

**AND-1140**

**Storytelling, Storyboarding and the Art of the Pitch I**

Fall semester: 3 studio 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 studio credits

This is the second part of a two-semester course. Please see AND-1140 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			
10				HLD-1827-HP2 Why Modernism? Part I 10:00-11:25 L. Blythe	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				AND-1020-2AN Introduction to Animation I 10:00-2:50 B. Labovic
12	AND-1140-3AN Storytelling/ Storyboards I 12:00-2:50 R. Gorey				
1					
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5		AND-1060-3AN Drawing I 3:00-8:50 R. Marshall			
6					
7					
8					
9					

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			
10				HLD-1828-HP2 Why Modernism? Part II 10:00-11:25 L. Blythe	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				AND-1025-2AN Introduction to Animation II 10:00-2:50 B. Labovic
12	AND-1145-3AN Storytelling/ Storyboards II 12:00-2:50 R. Gorey			AND-1230-3AN Digital Compositing 12:00-2:50 K. Llewellyn	
1					
2					
3					
4					
5		AND-1065-3AN Drawing II 3:00-8:50 R. Marshall			
6				AND-1240-3AN* Digital Compositing 6:00-8:50 K. Llewellyn	
7					
8					
9					

\*Students should register for only one section of Digital Compositing: AND-1230-3AN or AND-1240-3AN.

# 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.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 210 for information.

#### **AHD-1040** **History and Theory of Modern Art I**

Fall semester: 1.5 art history 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 art history 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-1215, Modern and Contemporary Art I and II.*

#### **HHD-1040** **Political History of the Modern World I**

Fall semester: 1.5 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828** **Why Modernism? Part II**

Spring semester: 1.5 humanities and sciences 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 studio 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 studio 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 studio 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 studio 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 studio 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 studio 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-1200-3C Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA		SMD-1200-3C 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 J. Bradshaw	
12					
1				FDD-1030-HP Drawing I 12:00-5:50 A. Wilson	
2					
3	SDD-1050-3C Narrative Workshop 3:00-5:50 Instructor: TBA				
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-1230-3C 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 J. Bradshaw	
12			SMD-1250-3C Digital Video Tools/Tech. 12:00-2:50 E. Reinfeld		
1				FDD-1035-HP Drawing II 12:00-5:50 A. Wilson	
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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-1200-3C Imaging Tools/ Techniques 9:00-11:50 Instructor: TBA	HLD-1827-HP2 Why Modernism? Part I 10:00-11:25 L. Blythe	SMD-1200-3C 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				FDD-1030-HP Drawing I 12:00-5:50 A. Wilson	
2					
3	SDD-1050-3C Narrative Workshop 3:00-5:50 Instructor: TBA				
4					
5					
6					

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 L. Blythe	SMD-1230-3C 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-1250-3C Digital Video Tools/Tech. 12:00-2:50 E. Reinfeld		
1				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 Cartooning, Design, Fine Arts and Illustration First-Year Requirements

First-year cartooning, design, fine arts and illustration 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 take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 210 for information.

## **AHD-1040**

### **History and Theory of Modern Art I**

Fall semester: 1.5 art history 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 art history 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

## **HLD-1828**

### **Why Modernism? Part II**

Spring semester: 1.5 humanities and sciences 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 studio 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 studio 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 studio 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 studio credits

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

## **FSD-1050**

### **Sculpture**

One semester: 3 studio 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 studio 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 Cartooning, Fine Arts, Design and Illustration 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 J. Bradshaw	
12					
1					
2		FPD-1020-HP1 Painting I 12:00-5:50 L. Behnke	FSD-1050-HP1 Sculpture 12:00-5:50 J. Silverthorne	FDD-1030-HP1 Drawing I 12:00-5:50 A. Wilson	
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Honors Program Cartooning, Fine Arts, Design and Illustration 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 J. Bradshaw	
12					
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2		FPD-1025-HP1 Painting II 12:00-5:50 L. Behnke	SMD-1020-HP1 Foundations of Visual Comp. 12:00-5:50 M. Neumann	FDD-1035-HP1 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 Cartooning, Fine Arts, Design and Illustration 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 L. Blythe	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch				
12					
1					
2	FDD-1030-HP2 Drawing I 12:00-5:50 T. Roginer	FPD-1020-HP2 Painting I 12:00-5:50 B. Komoski	SMD-1020-HP2 Foundations of Visual Comp. 12:00-5:50 E. Guzman		
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Honors Program Cartooning, Fine Arts, Design and Illustration 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 L. Blythe	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch				
12					
1					
2	FDD-1035-HP2 Drawing II 12:00-5:50 T. Roginer	FPD-1025-HP2 Painting II 12:00-5:50 B. Komoski	FSD-1050-HP2 Sculpture 12:00-5:50 J. Cohen		
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# 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.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 210 for information.

#### **AHD-1040**

##### **History and Theory of Modern Art I**

Fall semester: 1.5 art history 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 art history 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

#### **HLD-1828**

##### **Why Modernism? Part II**

Spring semester: 1.5 humanities and sciences 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 studio 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 studio 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 studio 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 studio 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 studio 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 studio 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 studio 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-1020-05F Introduction to Production I 9:00-12:50 T. Stephens		
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 J. Bradshaw	
12					CFD-1140-05F Fundamentals of Narrative I 12:00-2:50 G. Girion
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3			CVD-1080-05F Intro to Editing: Final Cut Pro 3:00-5:50 A. Odezynska		
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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-1025-05F Introduction to Production II 9:00-12:50 T. Stephens		
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 J. Bradshaw	
12					CFD-1145-05F Fundamentals of Narrative II 12:00-2:50 G. Girion
1					
2					
3			CVD-1090-05F Intro to Editing: Avid 3:00-5:50 L. Vance		
4					CFD-1070-05F Acting for Film 3:00-5:50 G. Green
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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 L. Blythe	CFD-1020-08F 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					
1					
2					
3		CFD-1140-08F Fundamentals of Narrative I 3:00-5:50 G. Richards			CVD-1090-08F 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			
10			CFD-1145-08F Fundamentals of Narrative II 9:00-11:50 G. Richards	HLD-1828-HP2 Why Modernism? Part II 10:00-11:25 L. Blythe	CFD-1025-08F 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					
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3			CFD-1070-08F Acting for Film 3:00-5:50 C. Haase		CVD-1080-08F 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 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 take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 210 for information.

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 art history 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 art history 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

## **HLD-1828 Why Modernism? Part II**

Spring semester: 1.5 humanities and sciences 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 studio 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 studio credits

With an emphasis on extensive Lightroom work and group critique, this course will focus on making archival pigment prints from color negatives and digital files, and color correcting. Establishing a strong technical foundation in color and developing a personal, aesthetic direction will also be stressed. 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 studio credits

This series of lectures and demonstrations will supplement the student's practical experience in PHD-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.

## **PHD-1080 Introduction to Digital Imaging**

Spring semester: 3 studio credits

Gaining a fundamental understanding of Adobe Photoshop, Bridge and Lightroom applications will be the focus of this course. Topics covered include image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, file management, image adjustments, working with layers and layer masks, and output options. By the end of the semester, students will have a basic understanding of how to work with photographs in a digital environment.

## **PHD-1220 through PHD-1270 Foundation Symposium**

Two semesters: 3 studio credits per semester

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 278 for course specifics.

Honors Program Photography Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Galloway		HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Matlin		
10				PHD-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:55 J. Bradshaw		HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		
12					
1					
2					
3		AHD-1060-05P History of Photography I 3:00-5:50 M.J. Marks		PHD-1040-04P Principles of Photography 3:00-5:50 J. Sinnott	
4					
5					
6					
7				Foundation Symposium* 6:00-8:50	
8					
9					

\*PHD-1240-05P, Career; first 5 weeks; instructor: J. Williams  
 PHD-1220-05P, Commerce; second 5 weeks; instructor: A. Frame  
 PHD-1260-05P, Video; third 5 weeks; instructor: K. Newbegin

Honors Program Photography Foundation 1 / SPRING						
	MON	TUES	WED	THURS	FRI	
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Galloway		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Matlin			
10		PHD-1080-05P Digital Imaging 9:00-11:50 J. Seador		PHD-1035-05P Photography Workshop II 9:00-2:50 A. Robinson		
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:55 J. Bradshaw				HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn	
12						
1						
2						
3		AHD-1065-05P History of Photography II 3:00-5:50 M.J. Marks				
4						
5						
6						
7				Foundation Symposium* 6:00-8:50		
8						
9						

\*PHD-1230-05P, Language; first 5 weeks; instructor: S. Greenwald  
 PHD-1270-05P, Social Media; second 5 weeks; instructor: TBA  
 PHD-1250-05P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Honors Program Photography Foundation 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Galloway		HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Matlin			
10		AHD-1060-08P History of Photography I 9:00-11:50 M. Gal		PHD-1030-08P Photography Workshop I 12:00-5:50 C. Taylor		
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:55 J. Bradshaw				HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn	
12			PHD-1040-08P Principles of Photography 12:00-2:50 J. Seador			
1						
2						
3						
4						
5						
6						
7	Foundation Symposium* 6:00-8:50					
8						
9						

\*PHD-1240-08P, Career; first 5 weeks; instructor: M. Lightner  
 PHD-1220-08P, Commerce; second 5 weeks; instructor: A. Frame  
 PHD-1260-08P, Video; third 5 weeks; instructor: K. Newbegin

Honors Program Photography Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Galloway		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Matlin			
10		AHD-1065-08P History of Photography II 9:00-11:50 M. Gal		PHD-1035-08P Photography Workshop II 12:00-5:50 C. Taylor		
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:55 J. Bradshaw				HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn	
12						
1						
2						
3		PHD-1080-08P Digital Imaging 3:00-5:50 S. Perry				
4						
5						
6						
7	Foundation Symposium* 6:00-8:50					
8						
9						

\*PHD-1230-08P, Language; first 5 weeks; instructor: S. Greenwald  
 PHD-1270-08P, Social Media; second 5 weeks; instructor: TBA  
 PHD-1250-08P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota



# 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 13), 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 senior year will be allowed to register only if they can complete all of their remaining humanities and sciences credits and requirements within one academic year.

### • 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.

*Note: Humanities and sciences courses are listed according to academic discipline and then by course number. Elective courses are listed with numbers ranging from 2000 to 4999. This designation is not an indication of course level; these elective courses are open to all students, assuming any prerequisite has been fulfilled.*

## ELECTIVE WRITING

Course #	Title	Day	Time	Semester	Instructor
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
HWD-2000-A	Writing About Art	Th	12:00	fall	J. Edwards
HWD-2000-B	Writing About Art	F	12:00	spring	J. Ahn
HWD-2103-A	Everybody's a Critic: Writing About Pop Culture	Tu	12:00	fall	B. Altman
HWD-2121-A	Seers, Seekers and Visionaries	Th	9:00	fall	B. Ides
HWD-2124-A	Capture and Release: Writing Through the Animal	Th	9:00	spring	B. Ides
HWD-2501-A	Experimental Writing I: Spontaneous Poetics	W	12:00	fall	R. Weinreich
HWD-2502-A	Experimental Writing II: Collage Poetics	W	12:00	spring	R. Weinreich
HWD-2516-A	Storytelling and Narrative Art	F	12:00	fall	J. Ahn
HWD-2523-A	Creative Nonfiction	Th	12:00	spring	R. Weinreich
HWD-2534-A	The Creative Self: Autobiography	Tu	12:00	fall	G. MacKenzie
HWD-2546-A	The Art of Words	Tu	12:00	spring	G. MacKenzie
HWD-2567-A	Journals: Yours and Theirs	Th	3:00	fall	A. Rower
HWD-2568-A	Art of the Journal/Journal as Art	Th	3:00	spring	A. Rower
HWD-2572-A	Writing and Collaboration	W	9:00	spring	J. Hawley, N. Sherwood, J. Stanley
HWD-3154-A	Photography: Images and Criticism	Tu	3:00	spring	R. Leslie
HWD-3261-A	Visuality in Poetry	M	6:00	spring	G. Donovan
HWD-3262-A	Visual Poetics	Th	6:00	spring	T. Donovan

For students interested in pursuing a concentration in critical and creative writing, SVA offers a 15-credit Writing Program that culminates in the creation of a writer's portfolio. Upon successful completion of the program, students will have fulfilled the Humanities Distribution Requirement (HDR) in Literature. For more information, please go to [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences).

## DEVELOPMENTAL WRITING

Course #	Title	Day	Time	Semester	Instructor
HCD-0161-A	Writing Fundamentals I	M	6:00	fall	C. Donnelly
HCD-0162-A	Writing Fundamentals II	M	6:00	spring	C. Donnelly

## • Proficiency Examination

All students must take and pass the Proficiency Examination (PE) during their first semester at SVA. This exam tests reading comprehension and writing ability and may be used to place students in writing courses. It may be taken as many times as necessary; 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. Elective courses in humanities and sciences can only be taken after passing the Proficiency Examination.

## Exceptions

Students who receive a B- or better in HCD-1020, Writing and Literature I, and who have not passed the PE will be allowed to take HCD-1025, Writing and Literature 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 courses and requirements 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, please visit [writingresourcecenter.com](http://writingresourcecenter.com). Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via e-mail: [nfriedland@sva.edu](mailto:nfriedland@sva.edu); phone: 212.592.2575.

**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	M	12:00	fall	B. Altman
HDD-2339-B	Songs of Conscience: Music and Social Change	M	12:00	spring	B. Altman
HDD-2348-A	History of Jazz	M	3:00	fall	B. Altman
HDD-2348-B	History of Jazz	M	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	Social History of Modern Western Peoples	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
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	Science and History: Ideas and Controversies	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-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-3451-A	Creative and Destructive Personalities in History I	Tu	12:00	fall	H. Druks
HHD-3452-A	Creative and Destructive Personalities in History II	Tu	12:00	spring	H. Druks
HHD-3454-R	The Crusades: Fact, Fiction, Film	W	9:00	fall	V. Eads
HHD-3611-R	History of Religion	W	12:00	spring	V. Eads
HHD-3643-R	Religious Fundamentalism	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	Totalitarianism	Th	3:00	spring	G. Ouwendijk
HHD-4011-R	Eco-History: Oil and Water, the 21st Century in Crisis	Tu	3:00	spring	A. Bastian
HHD-4041-R	American Interventions from Vietnam to Iraq	Tu	12:00	fall	C. Skutsch

**HISTORY** (continued)

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
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	Renaissance and 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	spring	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	TBA
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	R. Auletta
HLD-3011-A	The Anatomy of Hell	W	12:00	spring	L. Phillips
HLD-3026-R	Comparative Literature: Great Books	M	12:00	fall	TBA
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	B. Blum
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	Tu	6:00	fall	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	fall	D. Riccuito
HLD-4044-A	Surrealist Literature	W	3:00	spring	D. Riccuito
HLD-4122-R	18th-Century Fiction I	M	9:00	fall	F. Litvack
HLD-4123-R	18th-Century Fiction II	M	9:00	spring	F. Litvack
HLD-4152-R	20th-Century Irish Literature	M	12:00	spring	J. Immerman
HLD-4162-R	Existential Origins	Tu	12:00	spring	TBA
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	G. MacKenzie
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	TBA
HLD-4312-R	Modern Literary Survey: India and Asia	Tu	12:00	spring	D. Riccuito
HLD-4321-A	The Gothic Tale	W	12:00	fall	M. Hendricks
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-2267-A	African Art and Civilization	W	9:00	fall	R. Jeffries
HPD-2411-A	The Female Gaze	W	6:00	spring	M. Palmeri
HPD-2422-A	Art and Politics	Tu	3:00	spring	V. Benedetto
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-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-3342-A	Philosophy of the Sexes and Racism	W	3:00	fall	B. Karp
HPD-3343-A	Sexuality, Race and Representation	W	3:00	spring	B. Karp
HPD-3401-R	History of Problems in Social and Political Philosophy I	M	12:00	fall	C. Bica
HPD-3402-R	History of Problems in Social and Political Philosophy II	Tu	12:00	spring	C. Bica
HPD-3442-A	Semiotics I	F	12:00	fall	W. Beckley
HPD-3443-A	Semiotics II	F	12:00	spring	W. Beckley
HPD-3451-R	Introduction to Asian Thought	Tu	3:00	spring	C. Bica
HPD-3454-R	Aesthetics and the Modern Artist	Th	12:00	fall	G. Moore
HPD-3458-R	Ethics	F	3:00	spring	C. Bica
HPD-3466-R	Uncontrollable Beauty I	F	9:00	fall	W. Beckley
HPD-3467-R	Uncontrollable Beauty II	F	9:00	spring	W. Beckley
HPD-3471-A	Media Criticism	M	12:00	fall	C. Skutsch
HPD-3474-R	Social Problems in Contemporary Society: Peace, War, Terrorism and Personal Freedom	M	3:00	fall	C. Bica
HPD-3494-R	Workers of the World: 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	D. Maat, R. Milgrom
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	The Role of Free Speech, Organized Activism and Public Opinion in American Democracy	Th	12:00	fall	J. Barkan
HPD-3623-A	Art and the Psyche	W	6:00	spring	J. Lange-Castronova
HPD-3636-A	Protect Your Creative Assets: Legal Concerns for Visual Artists in a Digital Age	Tu	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	W	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-2572-R	Biological Chemistry and Art	Th	3:00	spring	T. Gorrell
HSD-2578-R	Germes and Gems	W	12:00	spring	T. Gorrell
HSD-2631-R	Neuroscience and Culture	W	12:00	fall	P. Garcia-Lopez
HSD-2642-R	Designs of Brains and Minds	F	3:00	fall	T. Gorrell
HSD-2663-R	Metaphors in Science and Their Relation to Culture	W	12:00	spring	P. Garcia-Lopez
HSD-2666-R	Our Living Planet: The Biology of Life on Earth	M	3:00	spring	T. Gorrell
HSD-2773-R	Life in the Concrete Jungle: Urban Ecology	Tu	12:00	fall	B. Ballengée
HSD-2774-R	Life in the Concrete Jungle: Urban Zoology	Tu	12:00	spring	B. Ballengée
HSD-2862-R	The Science of Bugs: An Introduction to Arthropodology	M	12:00	fall	B. Ballengée
HSD-2863-R	The Biology of Feathered Dinosaurs: An Introduction to Bird Evolution and Natural History	M	12:00	spring	B. Ballengée
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	M	12:00	spring	G. Ouwendijk
HSD-3211-R	The Material World	Tu	3:00	fall	M. Levandowsky
HSD-3253-R	Modern Art and Biology: The Mystery of Life	M	6:00	fall	L. Gamwell
HSD-3254-R	Science and Religion	W	12:00	spring	G. Ouwendijk
HSD-3322-R	Environmental Studies	W	9:00	fall	M. Levandowsky
HSD-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-4128-R	Paradigm Shift: Exploring the Links Between Lab, Studio Art and Existential Experience	Tu	3:00	fall	P. Garcia-Lopez
HSD-4129-R	Science, Art and Visual Culture	Tu	3:00	spring	P. Garcia-Lopez
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-R	Art, Mathematics and the Mystical	M	12:00	fall	L. Gamwell
HSD-4289-R1	Art, Mathematics and the Mystical	M	3:00	spring	L. Gamwell
HSD-4289-R2	Art, Mathematics and the Mystical	Th	12:00	spring	L. Gamwell
HSD-4324-A	Food Explorations	F	12:00	fall	T. Gorrell

## SPECIAL COURSES

Special courses are electives open to all majors. Although special courses count toward reaching the minimum credit total, they do not count toward meeting the credit minimums for studio, 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-2877-A	Holography	W	3:00	fall	S. Morée



ENGLISH AS A SECOND LANGUAGE (ESL)

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
ESD-0050-A	Reading Strategies I	Tu	3:00	fall	S. Zachary
ESD-0050-B	Reading Strategies I	W	3:00	fall	D. Singer
ESD-0050-C	Reading Strategies I	W	3:00	fall	S. Zachary
ESD-0050-D	Reading Strategies I	Tu	3:00	fall	D. Puglisi
ESD-0055-A	Reading Strategies II	Tu	3:00	spring	S. Zachary
ESD-0055-B	Reading Strategies II	W	3:00	spring	D. Singer
ESD-0055-C	Reading Strategies II	W	3:00	spring	S. Zachary
ESD-0055-D	Reading Strategies II	Tu	3:00	spring	D. Puglisi
ESD-0060-A	Writing Strategies I	M	9:00	fall	H. Rubinstein
ESD-0060-B	Writing Strategies I	Tu	3:00	fall	J. Ostrega
ESD-0060-C	Writing Strategies I	W	9:00	fall	H. Rubinstein
ESD-0060-D	Writing Strategies I	Tu	3:00	fall	TBA
ESD-0065-A	Writing Strategies II	M	9:00	spring	H. Rubinstein
ESD-0065-B	Writing Strategies II	Tu	3:00	spring	J. Ostrega
ESD-0065-C	Writing Strategies II	W	9:00	spring	H. Rubinstein
ESD-0065-D	Writing Strategies I	Tu	3:00	spring	TBA
ESD-0066-A	Topics in Grammar	M	9:00	fall	E. Blacksberg
ESD-0067-A	Topics in Grammar	M	9:00	spring	E. Blacksberg
ESD-0070-A	The Language of Art I: The New York Art Scene and You	M	6:00	fall	J. Goldberg
ESD-0070-B	The Language of Art I: Lens-Based Art	Th	6:00	fall	D. Maier
ESD-0071-A	The Language of Art II: The New York Art Scene in Global Perspective	M	6:00	spring	J. Goldberg
ESD-0071-B	The Language of Art II: Lens-Based Art	Th	6:00	spring	D. Maier
ESD-0073-A	TOEFL Strategies I	W	6:00	fall	C. Donnelly
ESD-0074-A	TOEFL Strategies II	W	6:00	spring	C. Donnelly
ESD-0078-A	Speak Fluently I	F	3:00	fall	C. Donnelly
ESD-0078-B	Speak Fluently I	M	6:00	fall	M. Guida
ESD-0079-A	Speak Fluently II	F	3:00	spring	C. Donnelly
ESD-0079-B	Speak Fluently II	M	6:00	spring	M. Guida
ESD-0226-A	IBT TOEFL Reading	W	12:00	fall	C. Donnelly
ESD-0283-A	Building Vocabulary Skills I	Tu	9:00	fall	H. Rubinstein
ESD-0284-A	Building Vocabulary Skills II	Tu	9:00	spring	H. Rubinstein
ESD-0288-A	Acting the Memior	Tu	6:00	fall	P. Ricci
ESG-0168-A	Speaking Visually	M	10:00	fall	G. Savannah
ESG-0168-B	Speaking Visually	Th	11:00	fall	G. Savannah
ESG-0169-A	Questioning Contemporary Art	M	11:00	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-0223-B	Visual to Verbal: Film, Art, Writing	M	3:00	fall	G. Savannah
ESG-0233-A	Write to Engage: Thesis and Professional Composition	Th	3:00	spring	G. Savannah
ESG-0233-B	Write to Engage: Thesis and Professional Composition	M	3:00	spring	G. Savannah

# Humanities and Sciences General Course Listing

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

*Courses are listed in numerical order by discipline.*

## FOUNDATION REQUIREMENT

### HCD-1020 Writing and Literature I

One semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Foundation-year students must register for the section of HCD-1020 that corresponds to their foundation program. Please refer to your studio department for information on first-year requirements.*

Course #	Day	Time	Semester	Instructor
HCD-1020-1AD	M	12:00-2:50	fall	R. Josimovich
HCD-1020-2AD	M	12:00-2:50	fall	TBA
HCD-1020-3AD	M	9:00-11:50	fall	TBA
HCD-1020-01G	F	3:00-5:50	fall	R. Auletta
HCD-1020-02G	Th	12:00-2:50	fall	J. Anderson
HCD-1020-03G	W	9:00-11:50	fall	D. Singer
HCD-1020-04G	Th	12:00-2:50	fall	G. MacKenzie
HCD-1020-05G	M	9:00-11:50	fall	S. Van Booy
HCD-1020-06G	Tu	12:00-2:50	fall	E. Holswade
HCD-1020-07G	F	9:00-11:50	fall	M. Hendricks
HCD-1020-08G	Th	9:00-11:50	fall	F. Litvack
HCD-1020-09G	Tu	9:00-11:50	fall	E. Holswade
HCD-1020-10G	W	12:00-2:50	fall	R. DiPalma
HCD-1020-11G	Th	3:00-5:50	fall	G. MacKenzie
HCD-1020-12G	Th	3:00-5:50	fall	C. Stine
HCD-1020-13G	Tu	9:00-11:50	fall	G. MacKenzie
HCD-1020-14G	F	3:00-5:50	fall	K. Miyabe
HCD-1020-15G*	F	9:00-11:50	fall	TBA
HCD-1020-16G*	Tu	9:00-11:50	fall	C. Stine
HCD-1020-17G	Tu	3:00-5:50	spring	TBA
HCD-1020-18G	Tu	3:00-5:50	spring	TBA
HCD-1020-1C	W	3:00-5:50	fall	TBA
HCD-1020-2C	W	3:00-5:50	fall	R. Weinreich
HCD-1020-3C	W	3:00-5:50	fall	TBA
HCD-1020-4C	Th	9:00-11:50	fall	TBA
HCD-1020-5C	Th	9:00-11:50	fall	E. Rivera
HCD-1020-02F	Tu	12:00-2:50	fall	TBA
HCD-1020-03F	W	9:00-11:50	fall	S. Mosakowski
HCD-1020-04F	W	9:00-11:50	fall	M. Curley
HCD-1020-05F	M	12:00-2:50	fall	E. Holswade
HCD-1020-06F	F	9:00-11:50	fall	TBA
HCD-1020-07F	Tu	12:00-2:50	fall	R. DiPalma
HCD-1020-08F	Tu	12:00-2:50	fall	M. Curley
HCD-1020-09F	Tu	12:00-2:50	fall	G. Marten-Miller
HCD-1020-10F	Tu	3:00-5:50	fall	TBA
HCD-1020-1AN	M	3:00-5:50	fall	D. Singer
HCD-1020-2AN	Tu	3:00-5:50	fall	TBA
HCD-1020-3AN	Tu	12:00-2:50	fall	P. Patrick
HCD-1020-4AN	F	3:00-5:50	fall	R. Josimovich
HCD-1020-01P	Tu	9:00-11:50	fall	A. Armstrong
HCD-1020-02P	W	3:00-5:50	fall	K. Miyabe
HCD-1020-03P	W	12:00-2:50	fall	P. Patrick
HCD-1020-04P	Th	12:00-2:50	fall	A. Armstrong
HCD-1020-05P	W	9:00-11:50	fall	G. Moore

HCD-1020-06P	Th	12:00-2:50	fall	P. King
HCD-1020-07P	W	3:00-5:50	fall	A. Rower
HCD-1020-08P	W	9:00-11:50	fall	F. Litvack
HCD-1020-09P	W	3:00-5:50	fall	TBA
HCD-1020-10P	Th	9:00-11:50	fall	TBA
HCD-1020-11P	Tu	3:00-5:50	spring	N. Friedland
HCD-1020-1D	W	9:00-11:50	fall	R. DiPalma
HCD-1020-2D	W	9:00-11:50	fall	R. DiPalma

*\*Note: HCD-1020-15G will not be made available until HCD-1020-01G through HCD-1020-14G have reached capacity. HCD-1020-16G will not be made available until all other sections have reached capacity.*

### HCI-1020 Writing and Literature I for International Students

Fall semester: 3 humanities and sciences credits

Limited to 12 students per section

This is the first part of two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western work, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts.

Course #	Day	Time	Instructor
HCI-1020-A	M	3:00-5:50	S. Van Booy
HCI-1020-B	M	3:00-5:50	C. Donnelly
HCI-1020-C	Tu	6:00-8:50	D. Puglisi
HCI-1020-D	W	3:00-5:50	D. Puglisi
HCI-1020-E	W	6:00-8:50	S. Zachary
HCI-1020-F	Th	3:00-5:50	J. Immerman
HCI-1020-G	Tu	9:00-11:50	S. Pulo
HCI-1020-H	Tu	12:00-2:50	S. Pulo

*Note: HCI-1020, Writing and Literature I for International Students, is available only to students whose first language is not English. This course will address the unique writing and reading needs of these students, including grammar, usage and cultural context. 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-1020 are not required to pass the Proficiency Examination during their first semester at SVA, provided that they register for one section of HCI-1025.*

### PROFICIENCY EXAMINATION

All students must take and pass the Proficiency Examination (PE) during their first semester at SVA. This exam tests reading comprehension and writing ability and may be used to place students in writing courses. It may be taken as many times as necessary; 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. Elective courses in humanities and sciences can only be taken after passing the Proficiency Examination.

### Exceptions

Students who receive a B- or better in HCD-1020, Writing and Literature I, and who have not passed the PE will be allowed to take HCD-1025, Writing and Literature 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 courses and requirements 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, please visit [writingresourcecenter.com](http://writingresourcecenter.com). Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via e-mail: [nfriedland@sva.edu](mailto:nfriedland@sva.edu); phone: 212.592.2575.

**HCD-1025****Writing and Literature II**

One semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts.

*Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program. Foundation-year students must register for the section of HCD-1025 that corresponds to their foundation program. Please refer to your studio department for information on first-year requirements.*

Course #	Day	Time	Semester	Instructor
HCD-1025-1AD	M	12:00-2:50	spring	R. Josimovich
HCD-1025-2AD	M	12:00-2:50	spring	TBA
HCD-1025-3AD	M	9:00-11:50	spring	TBA
HCD-1025-01G	F	3:00-5:50	spring	R. Auletta
HCD-1025-02G	Th	12:00-2:50	spring	J. Anderson
HCD-1025-03G	W	9:00-11:50	spring	D. Singer
HCD-1025-04G	Th	12:00-2:50	spring	G. MacKenzie
HCD-1025-05G	M	9:00-11:50	spring	S. Van Booy
HCD-1025-06G	Tu	12:00-2:50	spring	E. Holswade
HCD-1025-07G	F	9:00-11:50	spring	M. Hendricks
HCD-1025-08G	Th	9:00-11:50	spring	F. Litvack
HCD-1025-09G	Tu	9:00-11:50	spring	E. Holswade
HCD-1025-10G	W	12:00-2:50	spring	R. DiPalma
HCD-1025-11G	Th	3:00-5:50	spring	G. MacKenzie
HCD-1025-12G	Th	3:00-5:50	spring	C. Stine
HCD-1025-13G	Tu	9:00-11:50	spring	G. MacKenzie
HCD-1025-14G	F	3:00-5:50	spring	K. Miyabe
HCD-1025-15G*	F	9:00-11:50	spring	TBA
HCD-1025-16G*	Tu	9:00-11:50	spring	C. Stine
HCD-1025-17G*	M-F	3:00-5:50	summer	N. Friedland
HCD-1025-18G*	M-F	3:00-5:50	summer	TBA
HCD-1025-1C	W	3:00-5:50	spring	TBA
HCD-1025-2C	W	3:00-5:50	spring	R. Weinreich
HCD-1025-3C	W	3:00-5:50	spring	TBA
HCD-1025-4C	Th	9:00-11:50	spring	TBA
HCD-1025-5C	Th	9:00-11:50	spring	E. Rivera
HCD-1025-02F	Tu	12:00-2:50	spring	J. Robinson
HCD-1025-03F	W	9:00-11:50	spring	S. Mosakowski
HCD-1025-04F	W	9:00-11:50	spring	M. Curley
HCD-1025-05F	M	12:00-2:50	spring	E. Holswade
HCD-1025-06F	F	9:00-11:50	spring	TBA
HCD-1025-07F	Tu	12:00-2:50	spring	R. DiPalma
HCD-1025-08F	Tu	12:00-2:50	spring	M. Curley
HCD-1025-09F	Tu	12:00-2:50	spring	G. Marten-Miller
HCD-1025-10F	Tu	3:00-5:50	spring	TBA
HCD-1025-1AN	M	3:00-5:50	spring	D. Singer
HCD-1025-2AN	Tu	3:00-5:50	spring	TBA
HCD-1025-3AN	Tu	12:00-2:50	spring	P. Patrick
HCD-1025-4AN	F	3:00-5:50	spring	R. Josimovich
HCD-1025-01P	Tu	9:00-11:50	spring	A. Armstrong
HCD-1025-02P	W	3:00-5:50	spring	K. Miyabe
HCD-1025-03P	W	12:00-2:50	spring	P. Patrick
HCD-1025-04P	Th	12:00-2:50	spring	A. Armstrong
HCD-1025-05P	W	9:00-11:50	spring	TBA
HCD-1025-06P	Th	12:00-2:50	spring	P. King
HCD-1025-07P	W	3:00-5:50	spring	A. Rower
HCD-1025-08P	W	9:00-11:50	spring	F. Litvack
HCD-1025-09P	W	3:00-5:50	spring	J. Robinson
HCD-1025-10P	Th	9:00-11:50	spring	TBA
HCD-1025-11P*	M-F	3:00-5:50	summer	TBA
HCD-1025-1D	W	9:00-11:50	spring	R. DiPalma
HCD-1025-2D	W	9:00-11:50	spring	R. DiPalma

*\*Note: HCD-1025-15G will not be made available until HCD-1025-01G through HCD-1025-14G have reached capacity. HCD-1025-16G will not be made available until all other sections have reached capacity.*

*Summer semester dates are subject to change.*

**HCI-1025****Writing and Literature II for International Students**

Spring semester: 3 humanities and sciences credits

Limited to 12 students per section

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper, and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

Course #	Day	Time	Instructor
HCI-1025-A	M	3:00-5:50	S. Van Booy
HCI-1025-B	M	3:00-5:50	C. Donnelly
HCI-1025-C	Tu	6:00-8:50	D. Puglisi
HCI-1025-D	W	3:00-5:50	D. Puglisi
HCI-1025-E	W	6:00-8:50	TBA
HCI-1025-F	Th	3:00-5:50	J. Immerman
HCI-1025-G	Tu	9:00-11:50	S. Pulo
HCI-1025-H	Tu	12:00-2:50	S. Pulo

*Note: HCI-1025, Writing and Literature II for International Students, is available only to international students whose first language is not English. 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 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.*

**PROFICIENCY EXAMINATION**

All students must take and pass the Proficiency Examination (PE) during their first semester at SVA. This exam tests reading comprehension and writing ability and may be used to place students in writing courses. It may be taken as many times as necessary; 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. Elective courses in humanities and sciences can only be taken after passing the Proficiency Examination.

**Exceptions**

Students who receive a B- or better in HCD-1020, Writing and Literature I, and who have not passed the PE will be allowed to take HCD-1025, Writing and Literature 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 courses and requirements 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, please visit [writingresourcecenter.com](http://writingresourcecenter.com). Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via e-mail: [nfriedland@sva.edu](mailto:nfriedland@sva.edu); phone: 212.592.2575.

## ELECTIVE WRITING

For students interested in pursuing a concentration in critical and creative writing, SVA offers a 15-credit Writing Program that culminates in the creation of a writer's portfolio. Upon successful completion of the program, students will have fulfilled the Humanities Distribution Requirement (HDR) in Literature. For more information, please go to [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences).

### HCD-2633-A

#### Workshop in Comedy Writing I

Monday 3:00-5:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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.*

### HWD-2000

#### Writing About Art

One semester: 3 humanities and sciences credits

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 applications necessary to student-artists: writing an artist's statement and biography. The focus will be on writings 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 attracts them to visual art. This is a course for those who want 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.

Course #	Day	Time	Semester	Instructor
HWD-2000-A	Th	12:00-2:50	fall	J. Edwards
HWD-2000-B	F	12:00-2:50	spring	J. Ahn

### HWD-2103-A

#### Everybody's a Critic: Writing About Pop Culture

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Altman

Whether it's music, movies, theater or television, all of us react to pop culture through the prism of our individual experience. But how does that process work? How do we decide what songs, shows, actors or directors we like or dislike, and what do those choices say to others about us? In this course, we will explore the individual pop aesthetic, and how to successfully articulate in writing the critical voice that everyone possesses. Through assignments, collective reviews and analysis of works by critics—including Lester Bangs (music), John Leonard (TV), Manny Farber (film) and Frank Rich (theater)—we will examine the unique challenges critics face as both arbiters of taste and as writers seeking to effectively express themselves.

### HWD-2121-A

#### Seers, Seekers and Visionaries

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Ides

Mystics, shamans, ecstatic, hysterics—visionaries have typically held a marginal role in society while simultaneously playing crucial roles in the history of art and literature. This course will explore the work of those whose experience superseded the ordinary. There is a study of what is not plainly visible, what lies beyond the known world, in dreams in a state outside of time, at the very edge of comprehensibility (or, some might say, sanity). Students will engage writing as a means of inquiry and invention, creating speculative and analytic essays, art critical monographs and dream journals. Readings will include radical devotional texts by medieval women mystics such as Julian of Norwich, Hadwijch and Hildegard of Bingen; the illuminated poems of William Blake; historical conceptions of "nervous illness" and more recent artists' work predicated on the systematic dismantling of the senses, such as Hannah Weiner, Stan Brakhage and Tony Conrad.

### HWD-2124-A

#### Capture and Release: Writing Through the Animal

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: B. Ides

In the Judeo-Christian story of creation, humans are formed and immediately granted dominion over the animals, marking this relationship between the human-self and animal-other as implicit to our being. Is it any wonder that the Western cultural imagination brims over with songs, tales and renderings of beasts that are at one moment our companions and at the next, our adversaries? This course will investigate the fraught relationship between humans and animals through critical writing practice. Pairing ancient texts like *Genesis* and *Aesop's Fables* with contemporary essays (by thinkers such as Temple Grandin, William Cronon and David Levi Strauss) and Werner Herzog's film *Grizzly Man*, we will explore political, ethical and theoretical questions related to caring for, learning from and conquering animals—both wild and domestic. We'll study mystical texts that posit animal sentience in the highest esteem, such as the classic *The Conference of the Birds*, and the influential *Black Elk Speaks*. Finally, we'll delve into the communication separating the species in order to ask what it might mean to know the animal both outside and in.

### HWD-2501-A

#### Experimental Writing I: Spontaneous Poetics

Wednesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: R. Weinreich

This is a workshop in fiction and poetry with a twist. Using the standard notions of story, play and poem as points of departure, it will focus on linguistic experimentation. Topics will include the interrelationship of writing with other art forms such as film, painting and music. Automatic writing, spontaneous bop prosody, sketching, "first thought, best thought" are some techniques that will be used to help students find their own forms of expression. Reading will be selected from Jack Kerouac, Ernest Hemingway, Paul Bowles, Allen Ginsberg and James Joyce, among other noted authors.

### HWD-2502-A

#### Experimental Writing II: Collage Poetics

Wednesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: R. Weinreich

This course will focus on linguistic experimentation as well as the students' own imaginative visual art (a brief film or graphic novel, for example) to illustrate visual texts. We will examine the juxtapositions of language with visual art in the creation of hybrid forms. Topics will include the relationship of fiction to nonfiction, adaptation of fiction to film and such genres as the graphic novel. Techniques of cut ups will be used to render states of consciousness in written form. Readings will be selected from Kathy Acker, William Burroughs, Brion Gysin, Gertrude Stein and Robert Crumb, among other noted literary and visual artists. *Note: There is no prerequisite for this course.*



**HWD-2516-A****Storytelling and Narrative Art**

Friday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: J. Ahn

What is narrative? What is story and what is plot? In this course, we will go in depth to understand narrative structure on practical and theoretical levels. We will delve into texts such as Rob McKee's *Story*, Joseph Campbell's *Hero With a Thousand Faces*, Henry James's "The Art of Fiction," André Bazin's *What is Cinema?* and Seymour Chatman's *Story and Discourse*. The course will examine how narrative structure plays out across platforms, including in the translation of a story from novel to script to screen. In conjunction with theory, students will read creative works from various writers, including Julio Cortazar and Jorge Luis Borges, and watch films such as Chris Marker's *La Jetée* and Orson Welles's *Citizen Kane*. We will consider present-day digital technology and the development of immersive, non-linear storytelling, as explored in Frank Rose's *Art of Immersion*. Students write about narrative structure and use practical techniques to develop and shape their own storytelling in any platform: fiction film, documentary, animation, photography, multimedia and installation.

**HWD-2523-A****Creative Nonfiction**

Thursday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: R. Weinreich

A workshop in the language and craft of nonfiction, this course will explore the genres of memoir, personal essay, travel essay, graphic personal history and the new journalism. Readings will be selected from the work of Virginia Woolf, V.S. Naipul, M.F.K. Fisher, André Aciman, Mary Karr, Kathryn Harrison, Norman Mailer, Truman Capote, Hunter S. Thompson and Art Spiegelman.

**HWD-2534-A****The Creative Self: Autobiography**

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: G. MacKenzie

In this writing workshop, each student will craft his or her autobiography while reflecting on personal and creative life experiences. We will take a close look at the construction of the self, drawing comparisons among literary forms and exploring the tensions inherent in self-narration: self-invention vs. self-disclosure, design vs. truth and memory vs. imagination. This course is a voyage of self-discovery. Students will write a narrative manuscript and keep personal journals. A guest author will conduct an in-class workshop. We will read works of narrative self-disclosure by such contemporary authors as Richard Wright, Sylvia Plath, Mary Karr, Malika Oufkir, Bei Dao and Vladimir Nabokov.

**HWD-2546-A****The Art of Words**

Tuesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: G. MacKenzie

In this workshop, student assignments in poetry and short fiction will be critiqued. Content and craft will be analyzed in order to develop editing and revision skills. We will read from contemporary minimalist and impressionist writers as well as more traditional writers, to understand their history and impact on the literary world. Works by such writers as Joy Williams, Raymond Carver, Bei Dao, Tobias Wolff, Ann Sexton and Annie Proulx will be read. Student work will be submitted to the College's literary magazine.

**HWD-2567-A****Journals: Yours and Theirs**

Thursday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: A. Rower

How many half-filled notebooks do you have lying around? Have you always wanted to fill up a journal but find you can't keep it up? This course is designed to help you do just that. Everyone will write at home in their personal journal at least three times a week. In addition, in class you will write to suggested prompts and topics, and read that writing aloud to give you practice in sharing your thoughts and feelings, which are the stuff of journal writing. Keeping a journal is crucial to an artist because it develops a private space in which to connect your art with that of others. We will also explore journals of great writers such as Virginia Woolf, Albert Camus, Sylvia Plath, Sappho Durrell, Allen Ginsberg, Anton Chekhov, Mike Figgis, Lord Byron, Juanita de la Sorjuana and Walter Benjamin, including the logbooks of women whalers from the 19th century. The journal will be yours to keep except what you choose to share. It will not be graded or handed in. You will select a published journal to explore and critique.

**HWD-2568-A****Art of the Journal/Journal as Art**

Thursday 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: A. Rower

This course will focus on reading the journals of visual artists that will model the connection between the written and the visual. The requirements for keeping the journal are to write at least three times a week outside of class, to write to prompts in class and to read aloud in class. The journal will also include a visual component—sketches, cartoons, cut-outs, cut ups, collages—whatever you feel will add to the mood and content of the journal, which will express more of what you do and who you are. The journal will be yours, private, glanced-at but not graded. You will read from journals of artists such as Wojnarowicz, Leonardo da Vinci, Warhol, Degas, Cézanne, Van Gogh, dancer Vladimir Nijinsky, musicians David Byrne and Henry Rollins. You will find an artist from your field and critique his or her work.

**HWD-2572-A****Writing and Collaboration**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructors: J. Hawley, N. Sherwood, J. Stanley

Increasingly, many of the arts are moving toward collaboration—from themed curatorial projects to interactive, participant-focused artworks to group-envisioned performance events to collaborations among graphic artists. All collaborations require "scripts," be they conceptual frameworks, treatments, dramatic scripts or manifestos. This course will focus on experimenting with collaboration-based techniques for the creation of scripts for performance, film, animation and graphic storytelling. Students will participate in a variety of structured collaboration exercises that will result in treatments, scripts, storyboards and, ultimately, final projects. The goal of the course is to explore different models of creative collaboration in order to give students experience with the tools of collective work and experience in developing individual script-based projects that respond to an articulated collaborative vision. The course will unfold through in-class exercises, home assignments, readings and formal projects. Readings will include essays by Matthew Goulish, Walter Benjamin, John Berger, Roland Barthes and Allan Kaprow, as well as OULIPO texts and stories by Hans Christian Andersen.

**HWD-3154-A****Photography: Images and Criticism**

Tuesday 3:00-5:50

Spring semester: 3 humanities and sciences 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.



**HWD-3261-A****Visuality in Poetry**

Monday 6:00-8:50

Spring semester: 3 humanities and sciences 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. *Note: Priority registration will be given to visual and critical studies majors. This course is cross-listed with VHD-2060-A.*

**HWD-3262-A****Visual Poetics**

Thursday 6:00-8:50

Spring semester: 3 humanities and sciences credits

Instructor: T. Donovan

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. *Note: Priority registration will be given to visual and critical studies majors. This course is cross-listed with VHD-2070-A.*

**HWD-3990-A** (offered spring 2015)**Writing Portfolio**

3 humanities and sciences credits

With the help of a mentor, each student will create a body of work (critical, creative or interdisciplinary). The writing portfolio is the culmination of a student's work in the Writing Program.

**DEVELOPMENTAL WRITING****HCD-0161****Writing Fundamentals I**

Monday 6:00-8:50

Fall semester: no credit

Limited to 18 students per section

Instructor: C. Donnelly

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.*

**HCD-0162****Writing Fundamentals II**

Monday 6:00-8:50

Spring semester: no credit

Limited to 18 students per section

Instructor: C. Donnelly

This is the second part of a two-semester course. Please see HCD-0161 for course description. *Note: Registration by placement or by permission.*

**MUSIC****HDD-2188-A****Music in Western Civilization I**

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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**

Monday 12:00-2:50

One semester: 3 humanities and sciences 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).

<i>Course #</i>	<i>Semester</i>
HDD-2339-A	fall
HDD-2339-B	spring

**HDD-2348****History of Jazz**

Monday 3:00-5:50

One semester: 3 humanities and sciences 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.

<i>Course #</i>	<i>Semester</i>
HDD-2348-A	fall
HDD-2348-B	spring

**HDD-2513-A****Heroines of the Musical Stage**

Friday 3:00-5:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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.



Need an elective?

See Undergraduate Electives starting on page 312.



Filing financial aid papers?

See calendar starting on page 6.

## HISTORY

### HHD-2001-R

#### History of Ancient Civilizations

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: V. Eads

This course will begin with an introduction to prehistory and then continue to the first civilizations in the river valleys of Ancient Near East (Mesopotamia and Egypt), Harappa in India and the Huang River Valley in China. Topics to be studied include the cultures of Babylonia, Assyria, Israel, the Egyptian New Kingdom, Greece, Rome, Vedic India and Han China. The course continues to the end of the ancient world and the beginning of the Middle Ages with the rise of universalizing religions. Along the way, students will become acquainted with Socrates, the Buddha, Confucius, Moses, Jesus and Alexander, among others. Students will study case histories of important historical investigations and, when possible, incorporate the latest discoveries into class discussions. Required textbooks: *Worlds Together, Worlds Apart: A Companion Reader* and *Worlds Together, Worlds Apart: A History of the World: Beginnings Through 1200*.

### HHD-2011-R

#### Medieval Perspectives and Origins of the Renaissance

Monday 6:00-8:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 paired with 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 humanities and sciences 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.

### HHD-2144-R

#### Modern Revolutions

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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****Social History of Modern Western Peoples**

Thursday 12:00-2:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 cartooning and illustration 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 humanities and sciences 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 cartooning and illustration 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences credits

Instructor: G. Ouwendijk

Many things came out of the Enlightenment: anti-authoritarianism, political equality, modern science and criticism of religion. These were achieved primarily by emphasizing the power of human reason. So profound were these developments that many fundamental ideals and institutions of the modern world still base themselves on Enlightenment principles. Several strands of modern thought and belief, however, have come to challenge many Enlightenment values, including the worth of reason in human affairs. This course will trace the trajectory of Enlightenment thought, first, by considering its key ideas and achievements, and then by examining the ways in which these contributions have been questioned (and occasionally rejected) in the modern day. Topics covered will be wide-ranging and include religion, politics, aesthetics, philosophy and science. Our goal is to understand the continuing role of the Enlightenment in the modern world and the more recent ideas that seek to scale it back.

**HHD-3022-R****Turning Points in History: From the French Revolution to the Present**

Friday 9:00-11:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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****Science and History: Ideas and Controversies**

Wednesday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Science as we know it today is relatively new to human society. Still, it has brought profound changes that affect our lives, beliefs and identities. This course will survey the main ideas in the emergence of modern science, as well as the cultural contexts and conflicts involved in its development. We will take a broad overview, from the late Middle Ages to the modern day, with a focus on key developments such as the Scientific Revolution, the Enlightenment, Industrial Revolution, and the remarkable discoveries of the 20th century. We will also cover key controversies to get a fuller knowledge of the cultural context of science in different time periods. These controversies include Galileo's trial by the Inquisition, the challenge of mechanical theories to established religious authority, the emergence of Darwin's Theory of Evolution and its relation to on-going controversies about teaching science in schools. We will also explore related issues and concerns such as biomedical and military research.

**HHD-3288-R****Historical Introduction to Philosophy**

Wednesday 3:00-5:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 breakup 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 humanities and sciences 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-3367-R****A People's History of the United States I**

Wednesday 6:00-8:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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-3451-A****Creative and Destructive Personalities in History I**

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: H. Druks

There are a variety of elements and factors that contribute to the making of history. Among these factors are the influences of individuals and personalities. This course will examine several men and women who helped make history through the works of such figures as Moses, Michelangelo, William Shakespeare, Thomas Jefferson, Abigail Adams, Booker T. Washington and Henry Wadsworth Longfellow. Each student will complete a project on a historic individual.

**HHD-3452-A****Creative and Destructive Personalities in History II**

Tuesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: H. Druks

There are a variety of elements and factors that contribute to the making of history. Among these factors are the influence of individuals and personalities. This course will examine the lives and works of such figures as Sigmund Freud, Mark Twain, Albert Einstein, Anne Frank, Pablo Casals and John F. Kennedy. Each student will complete a project on a historic individual. *Note: There is no prerequisite for this course.*

**HHD-3454-R****The Crusades: Fact, Fiction, Film**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences 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**

Wednesday 12:00-2:50

Spring semester: 3 humanities and sciences 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**

Thursday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Religious fundamentalism is a major force in modern societies. It is a phenomenon that takes many forms. Examples abound of militant fundamentalist groups invoking God in their determined struggles to reshape the world, such as the jihadist movement in Islam, Dominion Theology in Evangelical Christianity, anti-Muslim Hinduism, anti-scientific Creationism and millenarian religious sects. These examples represent but a small sample of the modern varieties of religious fundamentalism. This course will provide historical and sociological overviews of modern fundamentalisms in the present day. We will explore the forces and ideas behind the rise of fundamentalism. We will also consider some fundamentalist lifestyles, worldviews and views of the future. The goal of the course is to better understand some of the most volatile and controversial forces now affecting modern societies. Readings include modern scholarship on contemporary fundamentalist movements and texts by fundamentalists themselves.

**HHD-3651-R****Ecopolitics: Who Rules America?**

Thursday 12:00-2:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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****Totalitarianism**

Thursday 3:00-5:50

Spring semester: 3 humanities and sciences 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**

Tuesday 3:00-5:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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****Renaissance and Reformation**

Wednesday 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

In the dazzling culture of the Renaissance and the religious agony of the Reformation lie the roots of modern society. This course covers these two profound cultural changes in Western history, changes that still shape the ways in which we look at the world. These changes include the rejection of medieval views and values in favor of more individualistic and cosmopolitan ideals as well as a fundamental questioning of traditional beliefs and knowledge. In considering the Reformation, we will examine the breakup of Christianity into many separate churches and sects. We will also consider how these changes continue to shape modern attitudes. Our focus will be on cultural artifacts such as artistic and literary productions and how they convey contemporary ideas and issues.

**HHD-4397-R****Genocides**

Monday 12:00-2:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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*; *The Epic of Gilgamesh*.

**HLD-2161-A****The Beat Generation**

Thursday 12:00-2:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences credits

Instructor: TBA

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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences credits

Instructor: R. Auletta

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 humanities and sciences 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 humanities and sciences credits

Instructor: TBA

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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences credits

Instructor: B. Blum

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, Mildred 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
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**

Tuesday 6:00-8:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. 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**

Monday 9:00-11:50

Fall semester: 3 humanities and sciences 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**

Monday 9:00-11:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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-4162-R****Existential Origins**

Tuesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: TBA

This course will investigate the literature of the artists and thinkers who fundamentally question the meaning of our existence in the absence of an absolute faith, philosophical system or political ideology—artists who believe that we share sole responsibility for our alienation and our freedom. By selecting from Kierkegaard, Dostoevsky, Nietzsche, Heidegger, Kafka, Gide and Malraux, we will examine the origins of what is retrospectively called existentialism wherein the individual acts without an ethical or metaphysical blueprint to define who one is or what one might choose, or why. This impasse, which Camus metaphorically called "the desert" and Nietzsche diagnosed conceptually as nihilism posits the vision of a world in which it is our challenge to create new truths and more life out of nothing. We will begin the course with Beauvoir's affirmation of the existential freedom of women.

**HLD-4177-R and HLD-4177-R1****French Existentialism**

Fall semester: 3 humanities and sciences 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 humanities and sciences credits

Instructor: G. MacKenzie

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 humanities and sciences 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 humanities and sciences credits

Instructor: TBA

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 humanities and sciences 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-4321-A****The Gothic Tale**

Wednesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Hendricks

As a retort to the refinement of the 18th century, Gothic stories favored plots that strayed as far outside the literary law as possible, relying on the effects created by claustrophobic atmosphere and grotesque character. Evil, the supernatural and the sexually taboo were their canon and creed. While the Romantics of the 19th century favored anything Gothic (to them it meant whatever was natural, wild and authentic), modern writers use the Gothic to explore the nature and limits of our humanity and the quivering core of our personal identities. This course will trace the rise of the Gothic tale in England and the United States from the late 18th century, noting the presence of the many women writers who have been attracted to its themes. We will read works by such writers as Mary Shelley, Emily Brontë, Edgar Allan Poe, Nathaniel Hawthorne, Isak Dinesen, Jorge Luis Borges, Jerzy Kosinski, Joyce Carol Oates and Isabel Allende.

**HLD-4322-R****20th-Century American Novel**

Thursday 12:00-2:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 topas*, 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 humanities and sciences 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 humanities and sciences 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-2267-A

##### African Art and Civilization

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences 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 Ife, Fon, Benin, Yoruba, Congo, Bakuba, as well as Gabon, Cameroon, Cross Niger/Igbo Nigeria, South Africa, Zimbabwe. We will also look at African contemporary art, including modern film that contrasts modernity with antiquity.

#### HPD-2411-A

##### The Female Gaze

Wednesday 6:00-8:50

Spring semester: 3 humanities and sciences 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 humanities and sciences credits

Instructor: V. Benedetto

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 humanities and sciences 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 humanities and sciences 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 Cost 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 humanities and sciences 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-3024-R****Art, Ethics and Moral Responsibility**

Friday 12:00-2:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 Spoke 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-3342-A****Philosophy of the Sexes and Racism**

Wednesday 3:00-5:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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-3442-A****Semiotics I**

Friday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: W. Beckley

Semiotics is the study of signs, both linguistic (speech and writing) and iconic (paintings, photographs, drawings, sculptures, etc.). Some texts will provide a background to the theory of semiotics while others will apply the theory and language of semiotics to contemporary aesthetics and current issues. Marshall Blonsky's *On Signs* is one source of essays. In addition, we will read authors and look at texts that have had great influence in recent visual and musical thought, such as Ludwig Wittgenstein, Jonathan Ames, Roland Barthes, Thom Yorke, Maureen Dowd, Barack Obama, Kristen Schaal, Julia Kristeva, Sam Amidon, Jasper Johns, Sam Mendes, Carter Ratcliff, Steve Martin, Thomas McEvilley, Susan Sontag, John Stewart, Gail Collins, Bruce Nauman, Walter Benjamin, Jean Baudrillard, Dave Hickey and Steven Pinker, as well as excerpts from Umberto Eco's *Theory of Semiotics*.



**HPD-3443-A****Semiotics II**

Friday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: W. Beckley

This course will explore the semiotics of iconic signs, paintings and photographs. We will examine the difference between iconic and linguistic signs, and focus on applied semiotics and the interconnection of sign systems: aesthetic, political and moral. Texts include *A Lover's Discourse: Fragments* and *Elements of Semiology*, Roland Barthes; *The Art Instinct: Beauty, Pleasure, and Human Evolution*, Denis Dutton; *Chromophobia*, David Batchelor. *Note: There is no prerequisite for this course.*

**HPD-3451-R****Introduction to Asian Thought**

Tuesday 3:00-5:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. The status of universal human rights will be addressed.

**HPD-3466-R****Uncontrollable Beauty I**

Friday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: W. Beckley

This course will focus on the nature of beauty, style and fashion, drawing upon contemporary critics and philosophers, and contrasts our modern notion of beauty with Victorian ideas like those of John Ruskin, Walter Pater and Oscar Wilde. We will discuss new philosophies of beauty from people like Dave Hickey, Versace, Frank Gehry, Jeremy Gilbert Rolfe and Jacqueline Lichtenstein. *Uncontrollable Beauty* is the primary text for the course.

**HPD-3467-R****Uncontrollable Beauty II**

Friday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: W. Beckley

What defines the nature of beauty is the focus of this course. We will draw upon the views of contemporary critics, novelists and artists, and discuss the notion of cultural relativity and the modern artist's affinity for so-called "primitive" art. This course will also examine the practice of beauty and art-making through the essays of artists, designers and writers like Agnes Martin, Kenneth Koch, Julia Kristeva, Steven Pinker, Stephen Colbert, Alexander McQueen and Louise Bourgeois. *Uncontrollable Beauty* and *Sticky Sublime* anthologies compiled and edited by the instructor are the primary texts for the course. *Note: There is no prerequisite for this course.*

**HPD-3471-A****Media Criticism**

Monday 12:00-2:50

Fall semester: 3 humanities and sciences 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 humanities and sciences credits

Instructor: C. Bica

This course is 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 among nations. Following the theoretical, the course 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 and patriotism. Readings 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 humanities and sciences 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*.



**HPD-3511-A**

**Archaeology of New York City**

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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	D. Maat, R. Milgrom
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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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**

**The Role of Free Speech, Organized Activism and Public Opinion in American Democracy**

Thursday 12:00-2:50

Fall semester: 3 humanities and sciences 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, activism 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. Assigned readings will be supplemented by salient videos and guest speakers.

**HPD-3623-A**

**Art and the Psyche**

Wednesday 6:00-8:50

Spring semester: 3 humanities and sciences 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**

Tuesday 3:00-5:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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**

Wednesday 6:00-8:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. Students will further explore these topics with microscopes and other experiments in natural selection.

**HSD-2447-R****Cells and Molecules**

Tuesday 3:00-5:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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 as they relate to the practical application of these sciences. The basic architecture of cells; principles of inheritance; DNA structure, function and replication; gene expression, including RNA and protein synthesis, will form the base of our investigations. The study of genetic engineering will 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. Students will further explore these ideas with microscopes and other experiments to reveal the gene theory of heredity.

**HSD-2572-R****Biological Chemistry and Art**

Thursday 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: T. Gorrell

This course will study biology through hands-on explorations of materials that are vital to life and art. An examination of artistic materials such as pigments, plastics and oils will help to reveal the distinction between mineral and organic carbon-based substances. Our initial explorations of the minerals and the methodology used to analyze them will pave the way to an in-depth exploration of the more complex organic world. Microscopic studies of both cells and chemical reactions of living and dead specimens will be included. The course is supplemented with sessions at the American Museum of Natural History.

**HSD-2578-R****Gems and Gems**

Wednesday 12:00-2:50

Spring semester: 3 humanities and sciences 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. These topics will be further examined with microscopes and other experiments with minerals and germs.

**HSD-2631-R****Neuroscience and Culture**

Wednesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

This course will analyze the essential connections between neuroscience and culture in contemporary society and in history. We will explore general concepts about the nervous system from a variety of perspectives—structural, physiological, behavioral—and examine their resonance in today's world. Attention will be given to cultural products that address these topics, such as literature, music, film and, especially, the visual arts.

**HSD-2642-R****Designs of Brains and Minds**

Friday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

Diverse roles of the brain in the biological world and the emergence of artificial intelligence will be explored in this course. 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. Explorations of these topics will be supplemented with views through microscopes and by conducting other experiments into the theories of the brain.

**HSD-2663-R****Metaphors in Science and Their Relation to Culture**

Wednesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

The role and significance of metaphor in cognition, particularly with respect to science and art, will be analyzed in this course. As we investigate the nature and ramifications of metaphorical thinking in scientific theory and practice, we will attempt to understand the primary cultural factors that affect this mode of thought. The influence of media on science, culture and especially the visual arts will also be explored.

**HSD-2666-R****Our Living Planet: The Biology of Life on Earth**

Monday 3:00-5:50

Spring semester: 3 humanities and sciences 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. The course will also explore this world with microscopes and cultures of a few of its creatures.

**HSD-2773-R****Life in the Concrete Jungle: Urban Ecology**

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Ballengée

New York is one of the largest cities in the world, with numerous ecosystem habitats and thousands of species in its backyard. In this field and laboratory course, students will be introduced to the conceptual framework of ecology, major environmental and local ecological issues, strategies and skills needed for scientific study, and trans-disciplinary art and ecological practices. Urban ecology is broadly defined as the study of relationships between living organisms and their biotic and abiotic (non-living) environment within cities. Field trips will explore local aquatic and terrestrial habitats as well as urban tolerant and migratory floral/faunal species. Discussions will address the importance of ecology in improving environmental quality and for conserving biodiversity. Laboratory exercises will explore population impact, environmental stressors, ecological footprint, urban biodiversity, and others. Students will complete written responses to varied environmental science subjects, pursue field studies and conceptualize their ideas for making New York City more sustainable. This course will increase each student's understanding of ecosystems and fundamental ideas of environmental science.

**HSD-2774-R****Life in the Concrete Jungle: Urban Zoology**

Tuesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: B. Ballengée

Urban zoology is the study of non-human fauna in cities. In this field and laboratory course, students will be introduced to the fundamental concepts for the study of animal life. Subjects will include: physical and chemical structures of life, physiology and development, evolution and taxonomy, extinction and conservation of animal biodiversity. Subjects will be contextualized through the examination of urban animal populations. Field trips to local ecosystems will explore migratory birds, butterflies and fishes, as well as resident populations of urban mammals and herptiles. Students will complete written responses to subjects covered in class and on field trips, and perform dissections and micro-fauna laboratory

manipulations. This course will increase each student's understanding of local faunal populations and the fundamental ideas underlying the scientific study of the animal kingdom.

**HSD-2862-R****The Science of Bugs: An Introduction to Arthropodology**

Monday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Ballengée

Arthropodology is the branch of science that deals with the study of arthropods such as arachnids, crustaceans and insects. From tiny water fleas to enormous ancient trilobites to new adaptations of pesticide-tolerant NYC cockroaches, such arthropods are the most diverse and abundant animals in this planet's history. In this introductory-level course, students will learn about arthropod evolution, classification, physiology and diversity. This is a dual laboratory and field course, with trips to local NYC urban ecosystems to study insect and aquatic crustacean populations. Students will participate in the collection of data on local arthropod populations, including the analysis of terrestrial species using traps. In addition, a field trip to the American Museum of Natural History will examine the evolutionary origins (the Cambrian explosion) of modern arthropod species. Laboratory exercises will include the culturing of fruit flies and examination of developmental stages. This course will increase each student's understanding of the scientific study of modern "bugs," their evolution and groupings, as well as their ecological significance. Required text: *Insects of New England & New York*.

**HSD-2863-R****The Biology of Feathered Dinosaurs: An Introduction to Bird Evolution and Natural History**

Monday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: B. Ballengée

In this introductory-level course, students will learn principles of avian biology, which include subjects such as evolution, taxonomy (classification), life cycles and conservation. This is an integrated lecture and laboratory course with field trips to local urban ecosystems to study bird populations. Students will be trained as citizen scientists and participate in gathering data on migratory birds passing through NYC as part of a nationwide Audubon program. In addition, a field trip to the American Museum of Natural History will examine the evolutionary origins of modern avian species. Laboratory exercises will include examination of bird cellular material (from bones and feathers) and other analysis techniques. Students will generate several written responses to varied lab and field exercises, and maintain a weekly journal of bird observations. Required text: *Peterson Field Guide to Birds of North America*.

**HSD-2987-R****Introduction to Mathematics I**

Friday 3:00-5:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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. Microscopes and other experiments will be used to provide students with more direct experience with these ideas.

**HSD-3021-R****Technology, Identity, Crisis**

Monday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Technological innovation is a major driver of fundamental cultural and socio-economic developments. This course will examine technology as an engine of change. Particular focus will be placed on specific examples of technological innovation and their impact on modern life. We will devote special attention to the development of crucial technologies affecting civilization from the Industrial Revolution to the present. One goal of the course will be to understand the basic scientific principles behind technological developments at the heart of modern society, such as transportation, communications and energy production. Another goal will be to examine the consequences of our technology-driven lives on the environment, social stability and long-term economic growth. Readings will include an array of modern studies on various technologies and their impacts.

**HSD-3044-R****History of the Human Body: Society, Culture and Medicine**

Monday 12:00-2:50

Fall semester: 3 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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**

Monday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

This course will examine the relationship between war, technology and science from the Renaissance to the modern day. We will consider such key topics as the introduction of gunpowder, the role of industry, and the emergence of networked command and control in the 20th and 21st centuries. A secondary focus in this course will examine the characteristics of the societies that have made military innovation possible since a profound change in one often produces a profound change in the other. We will also consider how the revolutionary technologies of the modern era have fundamentally changed the nature of warfare. Finally, we will explore the response to overwhelming technological force and how modern conflicts evolve as a result.

**HSD-3211-R****The Material World**

Tuesday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Levandowsky

In this course, we will examine the way scientists and engineers look at the material world around us. At a practical level, we first examine the basic mechanical principles used in the design of cathedrals, ships and living organisms. At a more fundamental level, we ask: What do physicists know about the ultimate nature of matter? What are the ultimate laws governing the physical universe? We examine the answer to this question as it has evolved from the time of Newton to the present.

**HSD-3253-R****Modern Art and Biology: The Mystery of Life**

Monday 6:00-8:50

Fall semester: 3 humanities and sciences 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 humanities and sciences credits

Instructor: G. Ouwendijk

Science and religion are two of the most important forces in modern civilization, shaping both the modes of life and the worldviews of many. This course will examine the historical relations between them from the Scientific Revolution to the modern day. While the focus will be on developments in Western culture examples from other cultures and religious traditions will also be discussed. We will consider how science and religion have sometimes worked together to provide an understanding of the natural world, but we will also consider the ways in which they have been in conflict. Some of the controversies that we will examine include Galileo's trial; the challenge of scientific theories to established religious authority, as exemplified by the impact of Darwin's Theory of Evolution upon the scriptural doctrine of Creationism; issues raised by biomedical advances such as stem cell research. A second goal of the course will be to examine the epistemologies of science and religion and what makes them philosophically different from each other.

**HSD-3322-R****Environmental Studies**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences 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-3901-R****Human Diseases**

Friday 9:00-11:50

Spring semester: 3 humanities and sciences 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 humanities and sciences 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-4128-R****Paradigm Shift: Exploring the Links Between Lab, Studio Art and Existential Experience**

Tuesday, 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: P Garcia-Lopez

In this course, we will analyze the concept of paradigm shift. As our class focus and discussions move from lab experimentation, through studio art to life experience, we will explore important science paradigm shifts such as the discovery of neurons and the creation of the first transgenic mammals as well as important paradigmatic shifts in art and society. During the course of our studies, we will examine the connections between experience in the lab, the art studio, our personal lives and the world at large.

**HSD-4129-R****Science, Art and Visual Culture**

Tuesday, 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: P Garcia-Lopez

This course will analyze the essential connections between science, art and visual culture. We will review and explore the importance of visual models in science and examine how these visual models are integrated into culture. The class will devote special attention to a variety of cultural products that address these topics such as books, music, film and especially the visual arts.

**HSD-4199-R****Human Biology: The Immune System**

Tuesday 3:00-5:50

Spring semester: 3 humanities and sciences 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 humanities and sciences credits

Instructor: T. Gorrell

A comparative study of human anatomy in the context of vertebrate evolution is the focus of this course. Students will view tissues and cells through microscopes and with other physiological experiments. Field trips to the American Museum of Natural History and detailed discussion of the major physiological systems will be included.

**HSD-4232-R****Light, Color and Vision I**

Friday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Levandowsky

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.

**HSD-4232-R1****Light, Color and Vision I**

Friday 6:00-8:50

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

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; 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. Students will use microscopes and experiment with discrete electrons to explore these topics.

**HSD-4233-R****Light, Color and Vision II**

Friday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: T. Gorrell

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. Students will view these ideas more closely through the lenses of microscopes and by conducting experiments in theories of vision.

**HSD-4289-R through HSD-4289-R2****Art, Mathematics and the Mystical**

One semester: 3 humanities and sciences 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 humanities and sciences 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. Additional topics suggested by students will be addressed. Field trips to green markets and purveyors of food will provide a chance to explore the culinary arts.

**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-2877-A****Holography**

Wednesday 3:00-5:50

Fall semester: 3 miscellaneous credits

Equipment and supplies fee: \$100

Instructor: S. Morée

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.

## 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.

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

#### 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-0050-D	Tu	3:00-5:50	D. Puglisi

### ESD-0055

#### 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-0055-D	Tu	3:00-5:50	D. Puglisi

### ESD-0060

#### 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	M	9:00-11:50	H. Rubinstein
ESD-0060-B	Tu	3:00-5:50	J. Ostrega
ESD-0060-C	W	9:00-11:50	H. Rubinstein
ESD-0060-D	Tu	3:00-5:50	TBA

### ESD-0065

#### 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	M	9:00-11:50	H. Rubinstein
ESD-0065-B	Tu	3:00-5:50	J. Ostrega
ESD-0065-C	W	9:00-11:50	H. Rubinstein
ESD-0065-D	Tu	3:00-5:50	TBA

### ESD-0066 / ESD-0067

#### Topics in Grammar

Monday 9:00-11:50

One semester: no credit

Instructor: E. Blackberg

Students will improve their 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 discussions. Different themes will be presented in the fall and in the spring. Students may take this course for one or both semesters.

Course #	Semester
ESD-0066-A	fall
ESD-0067-A	spring

### ESD-0070-A

#### The Language of Art I: The New York Art Scene and You

Monday 6:00-8:50

Fall semester: no credit

Instructor: J. Goldberg

Place yourself in the long line of New York-inspired artists! In this course, students will explore the New York art scene and prominent place in the art world within a historical context. We will view works by artists who created work locally, as well as New York as the subject matter in art. The vibrant arts of the Harlem Renaissance will be included, as well as post-World War II artworks as a pivotal time both historically and artistically, influencing some of the world's most creative artists to work and exhibit here. We will consider how the success of abstract expressionism and pop art helped enhance New York's status as an international center. Works of art will be viewed in class and during field trips to galleries, and students will build a substantial art vocabulary. Readings, writings and presentations will complement discussions on artists such as Jackson Pollock, Romare Bearden, Andy Warhol, Keith Haring, Jean Michel-Basquiat, Edward Hopper and Georgia O'Keeffe.

### ESD-0070-B

#### The Language of Art I: Lens-Based Art

Monday 6:00-8:50

Fall semester: no credit

Instructor: D. Maier

This course will acquaint students with the history and ongoing influence of the vibrant artistic disciplines based on photography, cinematography, animation, video art, and their related forms. From the earliest experiments in chemical, analog photography, through the groundbreaking motion studies of Muybridge that led to the burgeoning of animation, the earliest 'flicker' movies, pioneers like Nam Jun Paik, and the digital revolution to the most inventive uses of high-tech, interactive imagery in current artists' repertoires, we will trace the ways in which science has offered new possibilities to artists through readings, videos, and museum and studio visits. Students will develop fluency in discussing the range of lens-based media, create "virtual collaborations" with artists using their own visual and written language, and employ skills in hands-on project/presentations in class.

**ESD-0071-A****The Language of Art II: The New York Art Scene in Global Perspective**

Monday 6:00-8:50

Spring semester: no credit

Instructor: J. Goldberg

Students will view the New York art scene within a global, historical framework. We will study the shift from Paris to New York as the center of the art world after 1945, and critically view works from the following styles that were created and/or exhibited in NYC: abstract expressionism, color field, conceptual art, site-specific, installation and minimalism. Artists to be discussed include Henri Matisse, Pablo Picasso, Marcel Duchamp, Paul Klee, Joan Miró, Piet Mondrian, Wassily Kandinsky, Richard Serra, Christo, Ellsworth Kelly, Mark Rothko, Robert Motherwell, Helen Frankenthaler and David Smith. In addition to class discussions, field trips to galleries, presentations and written pieces, students will create a collaborative class journal. Students will use the culture, language and art they experience as the theme for a semester-long project incorporating words and text.

**ESD-0073-A****TOEFL Strategies I**

Wednesday 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**

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-0073 for course description.

**ESD-0078****Speak Fluently I**

Fall semester: no credit

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.

Course #	Day	Time	Instructor
ESD-0078-A	F	3:00-5:50	C. Donnelly
ESD-0078-B	M	6:00-8:50	M. Guida

**ESD-0079****Speak Fluently II**

Spring semester: no credit

This is the second part of a two-semester course. Please see ESD-0078 for course description.

Course #	Day	Time	Instructor
ESD-0079-A	F	3:00-5:50	C. Donnelly
ESD-0079-B	M	6:00-8:50	M. Guida

**ESD-0226-A****IBT TOEFL Reading**

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: C. Donnelly

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-0283-A****Building Vocabulary Skills I**

Tuesday 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**

Tuesday 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.*

**ESD-0288-A****Acting the Memoir**

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: P. Ricci

In this course, students will read published memoirs, write their own memoirs and enact them within the structure of the improvisational techniques of the famed acting technique, The Method. This multi-faceted learning experience will enrich each student's communication and speaking skills.

**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 contemporary art and design, students will practice using art terminology as well as expressive, abstract language. We will view Chelsea and Lower East Side galleries in the context of professional art parlance. 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 instructor's permission.*

Course #	Day	Time
ESG-0168-A	M	10:00-12:50
ESG-0168-B	Th	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 and websites will help to develop the expression of a personal aesthetic. Artists to be discussed include Robert Irwin, Jessica Stockholder, Diana Cooper, Daniel Verbis, Regine Schumann, Eunjung Hwang, Harvey Benschoter, Jose Alvarez, Buff Monster, dxmiq, Olafur Eliasson, Sarah Morris, Assume Vivid Astro Focus, Jim Drain, James Siena and Taratiel. *Note: Registration by placement or instructor's permission.*

Course #	Day	Time
ESG-0169-A	M	11:00-1:50
ESG-0169-B	Tu	3:00-5:50

**ESG-0223****Visual to Verbal: Film, Art, Writing**

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 insight. Through written responses to film, contemporary art and critical theory, they will develop cogent artists' statements and thesis passages. Current idiomatic English and precise vocabulary will be emphasized, and editing assistance will be provided. 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 and Richard Linklater. The first few 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 instructor's permission.*

Course #	Day	Time
ESG-0223-A	Th	3:00-5:50
ESG-0223-B	M	3:00-5:50

**ESG-0233****Write to Engage: Thesis and Professional Composition**

Spring semester: no credit

Instructor: G. Savannah

Through reading passages from critical essays, literature and artists' statements, as well as proposals and scripts, students will examine how to craft writing with effervescent detail. We will concentrate on how to be rigorous in choosing language to convey insight. The result will be writing in a personal style that communicates original thinking and engages the reader. The first few 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 instructor's permission.*

Course #	Day	Time
ESG-0233-A	Th	3:00-5:50
ESG-0233-B	M	3:00-5:50

## 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-1020 and HCD-1025, Writing and Literature 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 humanities and sciences 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	C. Matlin

**HHD-1045****Political History of the Modern World II**

Spring semester: 1.5 humanities and sciences 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	C. Matlin

**HPD-1050****Modern Philosophy I**

Fall semester: 1.5 humanities and sciences 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

**HPD-1055****Modern Philosophy II**

Spring semester: 1.5 humanities and sciences 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

**HLD-1827****Why Modernism? Part I**

Fall semester: 1.5 humanities and sciences 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. *Note: Open only to students enrolled in the Honors Program.*

Course #	Day	Time	Instructor
HLD-1827-HP1	Th	10:30-11:55	J. Bradshaw
HLD-1827-HP2	Th	10:00-11:25	L. Blythe
HLD-1827-HP3	M	10:30-11:55	J. Bradshaw

**HLD-1828****Why Modernism? Part II**

Spring semester: 1.5 humanities and sciences 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	J. Bradshaw
HLD-1828-HP2	Th	10:00-11:25	L. Blythe
HLD-1828-HP3	M	10:30-11:55	J. Bradshaw



## 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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

Monday 3:00-5:50

Fall semester: 3 humanities and sciences 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	Semester
HLD-2123-HP1	B. Ides	fall
HLD-2123-HP2	M. Fleming-Ives	fall
HLD-2123-HP3	B. Ides	spring

## JUNIOR YEAR

At the completion of the third-year Honors Program, students will have fulfilled the Humanities Distribution Requirement (HDRs) in science and math. Third-year Honors students are required to take one of the following courses.

### HSD-2773

#### Life in the Concrete Jungle: Urban Ecology

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Ballengée

New York is one of the largest cities in the world, with numerous ecosystem habitats and thousands of species in its backyard. In this field and laboratory course, students will be introduced to the conceptual framework of ecology, major environmental and local ecological issues, strategies and skills needed for scientific study, and trans-disciplinary art and ecological practices. Urban ecology is broadly defined as the study of relationships between living organisms and their biotic and abiotic (non-living) environment within cities. Field trips will explore local aquatic and terrestrial habitats as well as urban tolerant and migratory floral/faunal species. Discussions will address the importance of ecology in improving environmental quality and for conserving biodiversity. Laboratory exercises will explore population impact, environmental stressors, ecological footprint, urban biodiversity, and others. Students will complete written responses to varied environmental science subjects, pursue field studies and conceptualize their ideas for making New York City more sustainable. This course will increase each student's understanding of ecosystems and fundamental ideas of environmental science. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

Course #	Semester
HSD-2773-HP	fall
HSD-2773-HP1	spring

### HSD-3344-HP

#### Environmental Economics

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences 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. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

### HSD-3507-A

#### Visual Science Workshop

Thursday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

Limited to 15 students

This course will explore the science of the tools that visual artists use. While bringing to light the methods scientists employ 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 class and with the staff at the American Museum of Natural History. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

# Department of Illustration

## First-Year Requirements

First-year illustration 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 2014 semester should refer to General Foundation programs 17 and 18.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

First-year illustration 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 art history credits

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** **Survey of World Art II**

One semester: 3 art history credits

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.

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

One semester: 3 studio 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 studio 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 studio 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 studio credits

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

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

One semester: 3 studio 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 studio 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-1020** **Writing and Literature I**

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

### **HCD-1025** **Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

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

General Foundation 1 / SPRING								
	MON	TUES	WED	THURS	FRI			
9								
10								
11	FPD-1025-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FDD-1035-01G Drawing II 9:00-2:50 I. Lang					
12						AHD-1015-01G Survey of World Art II 12:00-2:50 L. Gamwell		
1								
2								
3								HCD-1025-01G Writing and Literature II 3:00-5:50 R. Auletta
4								
5								
6								

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

General Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9				AHD-1015-02G Survey of World Art II 9:00-11:50 R. Mahoney		
10	FPD-1025-02G Painting II 9:00-2:50 D. Chow					
11						FSD-1050-02G Sculpture 9:00-2:50 P. Dudek
12					HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
1						
2				FDD-1035-02G Drawing II 12:00-5:50 S. Etkin		
3						
4						
5						
6						

General Foundation 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9					AHD-1010-03G Survey of World Art I 9:00-11:50 T. O'Connor	
10						
11		FPD-1020-03G Painting I 9:00-2:50 J. Jurayj				
12					FSD-1050-03G Sculpture 9:00-2:50 M. Carlson	
1						
2						FDD-1030-03G Drawing I 12:00-5:50 S. Dentz
3						
4						
5						
6						

General Foundation 3 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					AHD-1015-03G Survey of World Art II 9:00-11:50 T. O'Connor	
10						
11		FPD-1025-03G Painting II 9:00-2:50 J. Jurayj				
12					SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
1						
2						FDD-1035-03G Drawing II 12:00-5:50 S. Dentz
3						
4						
5						
6						

General Foundation 4 / FALL						
	MON	TUES	WED	THURS	FRI	
9					AHD-1010-04G Survey of World Art I 9:00-11:50 L. Gamwell	
10						
11			FPD-1020-04G Painting I 9:00-2:50 M. Mattelson			
12					HCD-1020-04G Writing and Literature I 12:00-2:50 G. MacKenzie	
1						
2						FDD-1030-04G Drawing I 12:00-5:50 B. Adams
3						
4						
5						
6						
7						
8						
9						

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

General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-05G Writing and Literature I 9:00-11:50 S. Van Booy				
10				FDD-1030-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FPD-1020-05G Painting I 12:00-5:50 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHD-1010-05G 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-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy				
10				FDD-1035-05G Drawing II 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FPD-1025-05G Painting II 12:00-5:50 F. Brickhouse	FSD-1050-05G Sculpture 12:00-5:50 R. Baron		
3				AHD-1015-05G 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-1020-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12		HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade			
1	FDD-1030-06G Drawing I 12:00-5:50 B. Larsen				
2					
3			AHD-1010-06G Survey of World Art I 3:00-5:50 J. Edwards		
4					
5					
6					

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FPD-1025-06G Painting II 9:00-2:50 T. Kahn		FSD-1050-06G Sculpture 9:00-2:50 D. Wapner
12		HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			
1	FDD-1035-06G Drawing II 12:00-5:50 B. Larsen				
2					
3			AHD-1015-06G Survey of World Art II 3:00-5:50 J. Edwards		
4					
5					
6					

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50 M. Hendricks
10					
11			FDD-1030-07G Drawing I 9:00-2:50 I. Richer	FPD-1020-07G Painting I 9:00-2:50 N. Chunn	
12					
1					
2		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
3					AHD-1010-07G 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-1025-07G Writing and Literature II 9:00-11:50 M. Hendricks
10					
11			FDD-1035-07G Drawing II 9:00-2:50 I. Richer	FPD-1025-07G Painting II 9:00-2:50 N. Chunn	
12					
1					
2		FSD-1050-07G Sculpture 12:00-5:50 J. Silverthorne			
3					AHD-1015-07G 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-1020-08G Writing and Literature I 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 E. DeMartino			FDD-1030-08G Drawing I 12:00-5:50 E. Izer	FPD-1020-08G Painting I 12:00-5:50 S. Joelson
3		AHD-1010-08G 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-1025-08G Writing and Literature II 9:00-11:50 F. Litvack	
10					
11					
12					
1					
2	FSD-1050-08G Sculpture 12:00-5:50 J. Perlman			FDD-1035-08G Drawing II 12:00-5:50 E. Izer	FPD-1025-08G Painting II 12:00-5:50 S. Joelson
3		AHD-1015-08G 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-1020-09G Writing and Literature I 9:00-11:50 E. Holswade			AHD-1010-09G Survey of World Art I 9:00-11:50 A. Wooster
10	FDD-1030-09G Drawing I 9:00-2:50 Instructor: TBA		FPD-1020-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
11					
12					
1					
2					
3					
4					
5					
6					

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

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

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FPD-1025-10G Painting II 9:00-2:50 M. Lerner	FDD-1035-10G Drawing II 9:00-2:50 T. Roniger			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 Instructor: TBA
12			HCD-1025-10G Writing and Literature II 12:00-2:50 R. DiPalma		
1					
2					
3	AHD-1015-10G Survey of World Art II 3:00-5:50 D. Dumbadze				
4					
5					
6					

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

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

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FDD-1030-12G Drawing I 9:00-2:50 A. Scarritt	FPD-1020-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 S. Hwang
12					
1					
2					
3			HCD-1020-12G Writing and Literature I 3:00-5:50 C. Stine	AHD-1010-12G 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-1035-12G Drawing II 9:00-2:50 A. Scarritt	FPD-1025-12G Painting II 9:00-2:50 D. Kardon	FSD-1050-12G Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			HCD-1025-12G Writing and Literature II 3:00-5:50 C. Stine	AHD-1015-12G 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-1020-13G Writing and Literature I			
10		9:00-11:50 G. MacKenzie			
11	FSD-1050-13G Sculpture 9:00-2:50 J. Perlman				FDD-1030-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FPD-1020-13G Painting I 12:00-5:50 B. Komoski	
3					AHD-1010-13G Survey of World Art I 3:00-5:50 A. Wooster
4					
5					
6					

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

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1030-14G Drawing I 9:00-2:50 E. Izer		FSD-1050-14G Sculpture 9:00-2:50 K. Lorensen	FPD-1020-14G Painting I 9:00-2:50 E. Sisto
12					
1					
2					
3		AHD-1010-14G Survey of World Art I 3:00-5:50 J. Edwards			HCD-1020-14G Writing and Literature I 3:00-5:50 K. Miyabe
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FDD-1035-14G Drawing II 9:00-2:50 E. Izer			FPD-1025-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 E. DeMartino				
3		AHD-1015-14G Survey of World Art II 3:00-5:50 J. Edwards			HCD-1025-14G Writing and Literature II 3:00-5:50 K. Miyabe
4					
5					
6					

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

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

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

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

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-16G Writing and Literature I 9:00-11:50 C. Stine		AHD-1010-16G Survey of World Art I 9:00-11:50 Instructor: TBA	
10			FSD-1050-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FDD-1030-16G Drawing I 12:00-5:50 L. Scott				FPD-1020-16G 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-1025-16G Writing and Literature II 9:00-11:50 C. Stine		AHD-1015-16G Survey of World Art II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1					
2	FDD-1035-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 Instructor: TBA			FPD-1025-16G 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 2014

Freshmen who will begin their studies in the spring semester must register for spring 2014 and summer 2014 General Foundation programs 17 or 18.

General Foundation 17 / SPRING 2014					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-17G Survey of World Art I 9:00-11:50 J. Edwards			
10			SMD-1020-17G Foundations of Visual Comp. 9:00-2:50 E. Guzman	FPD-1020-17G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-17G Writing and Literature I 3:00-5:50 Instructor: TBA			
4	FDD-1030-17G Drawing I 3:00-8:50 Instructor: TBA				
5					
6					
7					
8					
9					

General Foundation 17 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10		FPD-1025-17G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		FSD-1050-17G Sculpture 9:00-2:50 <b>M-F</b> Instructor: TBA	FDD-1035-17G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-17G Survey of World Art II 3:00-5:50, <b>M-F</b> J. Edwards		HCD-1025-17G Writing and Literature 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 2014					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-18G Survey of World Art I 9:00-11:50 M. Denton				
10		FPD-1020-18G Painting I 9:00-2:50 Instructor: TBA	FDD-1030-18G Drawing I 9:00-2:50 Instructor: TBA	FSD-1050-18G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-18G Writing and Literature I 3:00-5:50 Instructor: TBA			
4					
5					
6					

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

General Foundation 18 / SUMMER 2014					
	4/29 – 5/19	5/12 – 6/2	5/28 – 6/17	6/9 – 6/27	6/30 – 7/21
9					
10		FPD-1025-18G Painting II 9:00-2:50 <b>M-F</b> Instructor: TBA		SMD-1020-18G Foundations of Visual Comp. 9:00-2:50 <b>M-F</b> S. Barrett	FDD-1035-18G Drawing II 9:00-2:50 <b>M-F</b> Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-18G Survey of World Art II 3:00-5:50, <b>M-F</b> Instructor: TBA		HCD-1025-18G Writing and Literature 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-2116	Perspective
ILD-2122	Watercolor Techniques
ILD-2126	The Gouache Experience
ILD-2131	Pastel Techniques
ILD-2136	Figurative Sculpture
FGD-2138/2139	Etching and Monoprint as Illustration
ILD-2143	Collage Illustration
CID-2148	Digital Coloring for Cartoonists
ILD-2151	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 one semester of:

One semester of:	
ILD-4010	Illustration Portfolio I
ILD-4015	Illustration Portfolio II
ILD-4040	Professional Practice: Illustration
ILD-4080	Basic Digital Portfolio
or ILD-4090	Intermediate Digital Portfolio

# Illustration

## General Course Listing

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

To view 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 studio 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(s)
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	S. Brodner
ILD-2000-D	M	3:00-5:50	T.M. Davy
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-K	Th	12:00-2:50	C. Griesbach, S. Martucci

### ILD-2000-A

#### Principles of Illustration I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Catalano ([lavatyart.com](http://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 studio credits

Instructor: T. Allen ([terryallen.com](http://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 studio credits

Instructor: S. Brodner ([stevebrodner.com](http://stevebrodner.com))

See ILD-2000-B for course description.

### ILD-2000-D

#### Principles of Illustration I: Principles of Figurative Painting

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructor: T.M. Davy ([tmdavy.com](http://tmdavy.com))

The goal of this course is to understand the differences in approach to narrative figurative painting and illustration. Subtlety in approach and personal history will be stressed when given a battery of challenging assignments. The direction will be toward work in a gallery setting, with less focus on editorial content. Historical and contemporary methods to creating pictures will be discussed, photo reference and research will be covered, and ambitious projects will be developed and realized.

### ILD-2000-E

#### Principles of Illustration I

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: Y. Shimizu ([yukoart.com](http://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. *Note: Entry to this course is subject to portfolio review. Please submit your portfolio to the Illustration Department (209 East 23 Street, room 205) by Monday, March 12, 2012. You will be contacted via e-mail (SVA account) prior to registration. No midyear entry.*

### ILD-2000-F

#### Principles of Illustration I

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Cochran ([joshcochran.net](http://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 studio 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 studio credits

Instructor: J. Chung

See ILD-2000-G for course description.

### ILD-2000-J

#### Principles of Illustration I

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructor: T. Elwell ([tristanelwell.com](http://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-2000-K****Principles of Illustration I**

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci (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.

**ILD-2005****Principles of Illustration II**

Spring semester: 3 studio 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(s)
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	S. Brodner
ILD-2005-D	M	3:00-5:50	T.M. Davy
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
ILD-2005-K	Th	12:00-2:50	C. Griesbach, S. Martucci

**ILD-2010****Painting/Illustration I**

Fall semester: 2 studio 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	6:00-8:50	P. Fiore
ILD-2010-D	Tu	3:00-5:50	G. Crane
ILD-2010-E	W	3:00-5:50	G. Crane
ILD-2010-F	Th	3:00-5:50	T. Elwell
ILD-2010-G	F	9:00-11:50	R. Williams

**ILD-2010-A****Traditional Painting/Illustration I**

Monday 3:00-5:50

Fall semester: 2 studio credits

Instructor: M.J. Vath (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 studio credits

Instructor: P. Edlund (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 6:00-8:50

Fall semester: 2 studio credits

Instructor: P. Fiore (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-D****Painting/Illustration I**

Tuesday 3:00-5:50

Fall semester: 2 studio credits

Instructor: G. Crane (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-E****Painting/Illustration I**

Wednesday 3:00-5:50

Fall semester: 2 studio credits

Instructor: G. Crane (gregorycrane.com)

See ILD-2010-D for course description.

**ILD-2010-F****Painting/Illustration I: Painting from the Figure**

Thursday 3:00-3:50

Fall semester: 2 studio credits

Instructor: T. Elwell (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-G****Painting/Illustration I: Personal/Public**

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: R. Williams (rwilliamsart.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 so in a private arena, others choose a more public forum; we will explore both.



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See page 191 for details.



**ILD-2015****Painting/Illustration II**

Spring semester: 2 studio 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	6:00-8:50	P. Fiore
ILD-2015-D	Tu	3:00-5:50	G. Crane
ILD-2015-E	W	3:00-5:50	G. Crane
ILD-2015-F	Th	3:00-5:50	T. Elwell
ILD-2015-G	F	9:00-11:50	R. Williams

**ILD-2020****Drawing I**

Fall semester: 2 studio 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	V. Nguyen
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	N. Ascencios
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 studio credits

Instructor: T. Woodruff (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: Entry to this course is subject to portfolio review. Please submit your portfolio to the Illustration Department (209 East 23 Street, room 205) by Monday, March 12, 2012. You will be contacted via e-mail (SVA account) prior to registration. No midyear entry.*

**ILD-2020-B****Drawing I**

Tuesday 6:00-8:50

Fall semester: 2 studio credits

Instructor: V. Nguyen (shannonassociates.com)

This course will cover the fundamentals of drawing for illustration. Topics will include: figure drawing, perspective, tone and composition, with an emphasis on experimentation and media.

**ILD-2020-C****Drawing I**

Wednesday 9:00-11:50

Fall semester: 2 studio 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 studio credits

Instructor: R. Vecchio (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 studio credits

Instructor: N. Ascencios (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 studio credits

Instructor: N. Ascencios (ascencios.com)

See ILD-2020-E for course description.

**ILD-2020-G****Drawing I**

Thursday 3:00-5:50

Fall semester: 2 studio credits

Instructor: J. Rosen (jrosen.org)

Using nude and clothed models, this course will introduce the encyclopedic vocabulary of the figure to help students build a solid 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. Static or moving image projections will occasionally be used alongside or behind the model (landscapes, interiors, clouds) or projected over the live model (skeleton, adjusted to the model's proportions). A video camera will occasionally be used to project specific details of the live model (hands, feet, face), and to demonstrate lighting and foreshortening from a controlled point of view. Working from memory, working in tracing paper layers and various drawing media will be explored. You can expect every week to be challenging and different. *Note: Bring your favorite drawing materials to the first session.*

**ILD-2020-H****Drawing I**

Thursday 3:00-5:50

Fall semester: 2 studio credits

Instructor: T. Louie (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 studio 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	V. Nguyen
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	N. Ascencios
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 studio 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 influence 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-2050****Storytelling I**

Fall semester: 2 studio 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, Painting/Illustration I.*

Course #	Day	Time	Instructor
CID-2050-A	Tu	12:00-2:50	B. Griffith
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

**CID-2050-A****Storytelling I: Foundations of Comics Narrative**

Tuesday 12:00-2:50

Fall semester: 2 studio credits

Instructor: B. Griffith (zippythehead.com)

This course will explore different storytelling strategies in cartoon form. One-row, half-page, full-page and multi-page formats will be utilized. Writing, pacing and dialogue will be emphasized, as well as traditional drawing technique and character development. Whether creating humorous, satirical, literary or personal narratives, communications skills will be stressed. Assignments will guide students through the various formats, using elements of written and graphic narrative, as they learn the vocabulary of the comics medium and find their personal voice within it.

**CID-2050-B****Storytelling I: Artist's Books**

Tuesday 3:00-5:50

Fall semester: 2 studio credits

Instructor: F. Jetter (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 studio credits

Instructor: G. Panter (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 studio credits

Instructor: J. Cavalieri (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: Possibilities**

Thursday 3:00-5:50

Fall semester: 2 studio credits

Instructor: S. Tobocman (sethtobocman.com)

The great comics writer Harvey Pekar once said, "Comics are words and pictures, any kind of words, any kind of pictures." Comics, indeed, can be approached in many different ways. The comic strip is also one of the most direct and accessible ways to tell a story or convey an idea. This course will familiarize the student with a wide variety of communication strategies. What ideas can we get from literature, film or painting? What is the role of plot, character, dialog, close ups, establishing shots, realism, exaggeration, journalism and myth? What ideas are unique to comics? How do we use page layout, panel borders, balloons, closure, and eye movement to heighten the effect of a narrative? Students will explore the possibilities of the medium through a series of exercises designed to help each artist find their own voice.

**CID-2055****Storytelling II**

Spring semester: 2 studio 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, Painting/Illustration II.*

Course #	Day	Time	Instructor
CID-2055-A	Tu	12:00-2:50	B. Griffith
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

## SECOND-YEAR TECHNIQUE COURSES

ILD-2104 through ILD-2151

### ILD-2104

#### Hand Lettering

Friday 3:00-5:50

One semester: 2 studio credits

Instructor: A. Bloch (anthonybloch.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 studio credits

Instructor: N. DeCastro (spiderwebart.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 studio credits

Instructor: S. Weber (sampaints.com)

Limited to 18 students

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: Entry to this course is subject to portfolio review. Please submit your portfolio to the Illustration Department (209 East 23 Street, room 205) by Monday, March 12, 2012. You will be contacted via e-mail (SVA account) prior to registration. No midyear entry. 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-2116

#### Perspective

Thursday 3:00-5:50

One semester: 3 studio credits

Instructor: Sal Amendola

This course will cover all the necessary mechanical aspects of one-, two- and three-point perspective. We will explore compound forms (i.e., extensions to houses, chimneys, attics), inclined planes (hills and valleys, steps), placing windows, non-parallel forms, interiors and exteriors, station point/field of vision and environmental scale, reflections, shadows and shading, and atmospheric perspective. Exercises will incorporate the use of the human figure.

Course #	Semester
ILD-2116-A	fall
ILD-2116-B	spring

### ILD-2122

#### Watercolor Techniques

Thursday 9:00-11:50

One semester: 2 studio 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 studio credits

Instructor: R. Marten (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 studio credits

Instructor: J. Parks (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 studio credits

Instructor: M. Zalopany (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.

<i>Course #</i>	<i>Semester</i>
ILD-2131-A	fall
ILD-2131-B	spring

**ILD-2136****Figurative Sculpture**

Friday 12:00-2:50

One semester: 2 studio credits

Instructor: M. Combs (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.

<i>Course #</i>	<i>Semester</i>
ILD-2136-A	fall
ILD-2136-B	spring

**FGD-2138 / FGD-2139****Etching and Monoprint as Illustration**

Thursday 2:00-6:50

One semester: 2 studio credits

Materials fee: \$250

Instructor: B. Waldman (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.

<i>Course #</i>	<i>Semester</i>
FGD-2138-A	fall
FGD-2139-A	spring

**ILD-2143****Collage Illustration**

Tuesday 12:00-2:50

One semester: 2 studio credits

Instructor: J. Wilde (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.

<i>Course #</i>	<i>Semester</i>
ILD-2143-A	fall
ILD-2143-B	spring

**CID-2148****Digital Coloring for Cartoonists**

Thursday 12:00-2:50

One semester: 2 studio credits

Lab fee: \$250

Instructor: A. Pearlman (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.

<i>Course #</i>	<i>Semester</i>
CID-2148-A	fall
CID-2148-B	spring

**ILD-2151****Acrylic Painting**

Wednesday 12:00-2:50

One semester: 2 studio credits

Instructor: T. Hebert (toddhebert.com)

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.

<i>Course #</i>	<i>Semester</i>
ILD-2151-A	fall
ILD-2151-B	spring

**HHD-2990-R through HHD-2990-R6****Western Civilization I**

Fall semester: 3 humanities and sciences 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 cartooning and illustration majors.*

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
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 humanities and sciences 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 cartooning and illustration majors. Midyear entry with instructor's permission.*

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
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 studio 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
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	T. Louie
ILD-3010-G	Th	3:00-5:50	D. Soman
ILD-3010-H	Th	3:00-5:50	J. Chung
ILD-3010-J	Th	3:00-5:50	J. Rosen

**ILD-3010-A****Pictorial Problems I: Illustration**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Savage (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 junior illustration majors only.*

**ILD-3010-B****Pictorial Problems I: Illustration**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Fiore (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—Figurative Painting Focus**

Tuesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: T. Woodruff (thomaswoodruff.com)

Limited to 15 students

One of the most important and sophisticated talents any artist 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 studio credits

Instructor: T. Fasolino (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. 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 is given. *Note: Open to junior illustration majors only.*

**ILD-3010-E****Pictorial Problems I: Illustration**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: F. Jetter (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 studio credits

Instructor: T. Louie (travislouie.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. Students will be encouraged to find the right subject matter that best brings out their strongest qualities by expanding their visual vocabulary, as well as participate in group critiques to accomplish these ends. The diverse approaches of commercial and fine art illustration will be explored. *Note: Open to junior illustration majors only.*

**ILD-3010-G****Pictorial Problems I: Illustration**

Thursday 3:00-5:50

Fall semester: 3 studio 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 studio 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. *Note: Open to junior illustration majors only.*



**ILD-3010-J****Pictorial Problems I: Illustration—Still and Moving**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Rosen

In this course, the junior-year thesis theme will be explored through the creation of smart, short, limited animations. The basics of limited animation, and the relationship of cartoons and animation to historical and contemporary illustration will be included. Assignments leading up to the thesis work will cover multi-panel narrative sequences, storyboarding and time-based editorial art. Experimental projects will be encouraged on a formal level using diverse analog mediums for animation, including drawing, collage, paper dolls, puppets and miniature sets, in conjunction with digital cameras, QuickTime Pro, Adobe Photoshop and other required software. The best of the final animations will be screened in the junior thesis exhibition. Note: Basic Photoshop and iMovie skills required. Students must have a laptop and a digital camera.

**ILD-3015****Pictorial Problems II: Illustration**

Spring semester: 3 studio 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
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	T. Louie
ILD-3015-G	Th	3:00-5:50	D. Soman
ILD-3015-H	Th	3:00-5:50	J. Chung

**ILD-3015-X****Pictorial Problems: Illustration—Honors Design Course**

Wednesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: A. Reichers

This course will be a three-credit scholarship course for those advanced students, enrolled for 15 credits, who are ready to bring their projects further in the spring semester. Working with a designer who understands the challenges of illustration and type design, students will work with self-generated text and layout to bring their projects into actual book form. Note: Registration for this course is by invitation from the department chair.

**HPD-3050****Culture Survey I**

Fall semester: 3 humanities and sciences credits

Taught in conjunction with ILD-3010, Pictorial Problems I: Illustration, 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 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 cartooning and illustration majors only.

Course #	Day	Time	Instructor
HPD-3050-A	M	3:00-5:50	V. Benedetto
HPD-3050-B	M	6:00-8:50	M. Palmeri
HPD-3050-C	Tu	12:00-2:50	K. Ball
HPD-3050-D	Tu	3:00-5:50	M. Denton
HPD-3050-E	Th	3:00-5:50	R. DiPalma
HPD-3050-F	F	9:00-11:50	D. King
HPD-3050-G	F	12:00-2:50	A. Cooks
HPD-3050-H	F	12:00-2:50	R. DiPalma

**HPD-3055****Culture Survey II**

Spring semester: 3 humanities and sciences credits

Taught in conjunction with ILD-3015, Pictorial Problems II: Illustration, 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 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 cartooning and illustration majors only.

Course #	Day	Time	Instructor
HPD-3055-A	M	3:00-5:50	V. Benedetto
HPD-3055-B	M	6:00-8:50	M. Palmeri
HPD-3055-C	Tu	12:00-2:50	K. Ball
HPD-3055-D	Tu	3:00-5:50	M. Denton
HPD-3055-E	Th	3:00-5:50	R. DiPalma
HPD-3055-F	F	9:00-11:50	D. King
HPD-3055-G	F	12:00-2:50	A. Cooks
HPD-3055-H	F	12:00-2:50	R. DiPalma

**ILD-4010****Illustration Portfolio I**

Fall semester: 3 studio 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. Please refer to the *Cartooning* section of this book for course information.

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	T.M. Davy, T. Woodruff
ILD-4010-D	M	6:00-8:50	M. Chin, Y. Shimizu
ILD-4010-E	W	12:00-2:50	F. Jetter
ILD-4010-F	W	3:00-5:50	J. Tamaki
ILD-4010-G	F	9:00-11:50	M. Mattelson

**ILD-4010-A****Illustration Portfolio I**

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: C. Buzelli (chrisbuzelli.com)

This course will emphasize problem-solving through illustration assignments while steadfastly holding onto your personal integrity. Concept and style will be equally stressed. Designed to develop a focus for their professional aspirations, students will create a portfolio of work (traditional and online). New pieces will complement existing works and help students to focus their portfolio toward a chosen field. Visiting art directors and illustrators will shed some light on the professional world through lectures and presentations. There will be at least one "real" job, where students will work on a project with a professional in the field. The second half of this course will be more individually focused. Students will work on a self-directed, individual project of their choice.

**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 studio credits

Instructor: S. Brodner (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," and will show you how to stop letting the demons of your picture push you around. This course also features lectures on extreme examples of artists most effectively using narrative visual language.

**ILD-4010-C****Illustration Portfolio I: Figurative Painting and Drawing**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: T.M. Davy, T. Woodruff (tmdavy.com) (thomaswoodruff.com)

This portfolio section is designed for those students who want to focus more intensely on the gallery area of making pictures, rather than an editorial arena. Strong conceptual prowess and technical expertise will be encouraged, but the scope will be more about how to fit into the ever-changing art world model. Studio practice will be stressed; gallerists, artists and curators will visit. A strong personal body of work, suitable for public exhibition, will be the ultimate goal.

**ILD-4010-D****Illustration Portfolio I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: M. Chin, Y. Shimizu (marcoschin.com) (yukoart.com)

This course is designed for those serious about working commercially as illustrators, especially in the fields of editorial (magazines/newspapers) and book covers. We will work together on portfolio building that both reflects your personal voice and strength, as well as precisely targeting your possible clients. Marketing and business aspect of illustration will be covered. Guest speakers (art directors and illustrators) will be scheduled. Serious and hardworking students only please. A portfolio review is required for entry to this course.

**ILD-4010-E****Illustration Portfolio I: The Memorable Idea-Oriented Portfolio**

Wednesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: F. Jetter (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-F****Illustration Portfolio I**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Tamaki (jilliantamaki.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-G****Illustration Portfolio I**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: M. Mattelson (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 studio 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	T.M. Davy, T. Woodruff
ILD-4015-D	M	6:00-8:50	M. Chin, Y. Shimizu
ILD-4015-E	W	12:00-2:50	F. Jetter
ILD-4015-F	W	3:00-5:50	J. Tamaki
ILD-4015-G	F	9:00-11:50	M. Mattelson

**ILD-4040-A through ILD-4040-D****Professional Practice: Illustration**

Wednesday 6:00-8:50

One semester: no credit, 7 weeks

Instructor: M. Duzyj (mduzyj.com)

For illustration 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.

Course #	Semester
ILD-4040-A	fall, first 7 weeks (begins 9/4)
ILD-4040-B	fall, second 7 weeks (begins 10/23)
ILD-4040-C	spring, first 7 weeks (begins 1/8)
ILD-4040-D	spring, second 7 weeks (begins 3/12)

**ILD-4040-E through ILD-4040-H****Professional Practice: Illustration**

Wednesday 6:00-8:50

One semester: no credit, 7 weeks

Instructor: J. Cochran (joshcochran.net)

The challenges that await illustration students after graduation are numerous. With the use of technological advances, the professional market has shifted dramatically in the areas of promotion and networking, and how work is delivered to potential employers and clients. This course will address what you need to know to get started in the business, and will focus on timeless strategies on how to target clients and dream jobs.

Course #	Semester	Start Date
ILD-4040-E	fall	begins 9/9
ILD-4040-F	fall	begins 10/28
ILD-4040-G	spring	begins 1/8
ILD-4040-H	spring	begins 3/12



Need an elective?

See Undergraduate Electives starting on page 312.

## 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 9/9
ILD-4080-B	M	9:00-11:50	S. Fleischmann	begins 10/28
ILD-4080-A1	F	9:00-11:50	B. Bobkoff	begins 9/6
ILD-4080-B1	F	9:00-11:50	B. Bobkoff	begins 10/25

## 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 1/6
ILD-4090-B	M	9:00-11:50	begins 3/10
ILD-4090-A1	F	9:00-11:50	begins 1/10
ILD-4090-B1	F	9:00-11:50	begins 3/14

## Internship

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

## ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES

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

*Note: Courses are listed in numerical order.*

## ILD-3211

### Drawing on Location

One semester: 3 studio 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-3216 (previously ILD-3901)

### Advanced Drawing

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Chung

Drawing is the root of all visual language. An artist cannot practice the profession without an understanding of all the processes and various options. In this course, great emphasis will be placed on observational understanding of the nature of form (nature being our greatest teacher). Different approaches and experimentation will be encouraged with the goal of achieving both emotional and intellectual advances in your own style and direction. Assignment will consist of a sketchbook based on a stream of consciousness thought process. *Note: Bring a bond-paper drawing pad (18x24") and various drawing materials to the first session.*

Course #	Semester
ILD-3216-A	fall
ILD-3216-B	spring

## ILD-3219

### Advanced Life Drawing: Figure, Form and Function

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructor: S. Gaffney ([stephengaffney.net](http://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

Monday 9:00-2:50

One semester: 3 studio credits

Instructor: S. Assael ([stevenassael.com](http://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

#### Narrative Painting

Wednesday 12:00-2:50

One semester: 3 studio credits

Instructors: S. Ellis, E. White (stevellis.com) (ewwhite.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-A

#### Classical Realist Life Painting Techniques

Thursday 9:00-2:50

Fall semester: 3 studio credits

Instructor: M. Mattelson (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.

### ILD-3337-A

#### Classical Portrait Painting in Oil

Spring semester: 3 studio credits

Thursday 9:00-2:50

Instructor: M. Mattelson (fineartportrait.com)

This course is a logical approach to painting the portrait in oil and will emphasize the mindset and methodologies that have guided master portrait artists for more than five hundred years. You will learn the time-honored techniques that have served as the backbone for some of the greatest portrait paintings ever created. Successful portraiture is more than merely copying what is in front of you; it requires the ability to understand and interpret your subject. By working from the live model, students will rigorously engage with the principles of portrait painting in the classical tradition. Techniques for capturing a likeness, handling paint, emphasizing the effects of light and atmosphere, modeling form and mixing life-like complexions will be covered. Every step from preparing a canvas to applying the final highlight will be thoroughly demonstrated and explained. One session will be spent at The Metropolitan Museum of Art to study and analyze the outstanding portraits in its collection.

### ILD-3338

#### Painting From Inside/Out

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: T. Matsuyama

This course will introduce students to applying autobiographical backgrounds or cultural themes to their work with the goal of becoming more expressive. The aim is to bring out who you are as an artist while establishing a stronger personal visual vocabulary. Students will work with figurative illustration and painting, applying two-dimensional approaches in a three-dimensional manner. Students will also explore various methods of commercial promotion in the art world.

Course #	Semester
ILD-3338-A	fall
ILD-3338-B	spring

### ILD-3341

#### The Painting of Light

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructor: P. Fiore (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-3354-A

#### Modern Illumination

Tuesday 6:00-8:50

Spring semester: 3 studio 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.*

### ILD-3361

#### From Fantasy to Reality: Production/Concept Design

Tuesday 3:00-5:50

One semester: 3 studio 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 will be covered. 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 studio 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.

Course #	Semester
ILD-3409-A	fall
ILD-3409-B	spring



**ILD-3412** (previously ILD-3908)

**Advanced Workshop: Illustration**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Odom (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.

<i>Course #</i>	<i>Semester</i>
ILD-3412-A	fall
ILD-3412-B	spring

**ILD-3416** (previously ILD-3906)

**Advanced Watercolor**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: R. Marten (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-3416-A	fall
ILD-3416-B	spring

**ILD-3419-A**

**Pictorial Fantasy Illustration**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci (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 studio credits

Instructor: S. Tamez

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-3427**

**Dressing the Part**

Thursday 6:00-8:50

One semester: 3 studio credits

Instructor: M. Happel (marchappel.com)

The relationship between characters and the clothes they wear will be explored in this course. Shapes, lines and fit are extremely important in describing personality, and we will focus on this particular facet of design and narrative. Conceptually based, this course will help students to more clearly form their characters—in real time or the apocalyptic future—through the lens of historic fashion mixed

with imagination. You will understand the body and how to dress it with the perfect outfit!

<i>Course #</i>	<i>Semester</i>
ILD-3427-A	fall
ILD-3427-B	spring

**ILD-3432**

**Fashion Illustration and Beyond**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: M. Chin (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 studio 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-3439-A**

**Not for the Squeamish**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: J. Rosen (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.

**ILD-3442**

**Anatomy**

Thursday 3:00-5:50

One semester: 3 studio credits

Instructor: S. Camhy (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-3448-A****Animals and Creatures in Illustration**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructors: C. Griesbach, S. Martucci (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 studio credits

Instructor: D. Giancola (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 studio credits

Instructor: P. McCarty (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: For the Real World I**

Thursday 12:00-2:50

Fall semester: 3 studio 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: For the Real World II**

Thursday 12:00-2:50

Spring semester: 3 studio credits

Instructor: D. Soman

This is the second part of a two-semester course. Please see ILD-3566 for course description.

**ILD-3568** (previously ILD-3631)**Two Eyes, a Nose and a Mouth**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Savage (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-3568-A	fall
ILD-3568-B	spring

**ILD-3569-A** (previously ILD-3632)**SPOTS Before Your Eyes**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: S. Savage (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.

**ILD-3571** (previously ILD-3648)**Pop-Up: 3D Paper Engineering**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: T. Liu (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-3571-A	fall
ILD-3571-B	spring

**ILD-3576-A** (previously ILD-3821)**Experiments in Narrative**

Friday 3:00-5:50

Fall semester: 3 studio credits

Instructor: F. Jetter (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.

**ILD-3578-A** (previously ILD-3922)**Laboratory for Moving Pictures—Adventures in Limited Animation**

Wednesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Rosen (jrosen.org)

Storyboard graphics, character development, experimental animation and animatics will be covered in this course. 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. Work will be created 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.*

**ILD-3579-A** (previously ILD-3818)**Fairytales Theories**

Wednesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: M. Manhattan (mariamannahattan.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.

**ILD-3591** (previously ILD-3909)**Advanced Workshop: Digital**

Monday 12:00-2:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: S. Ewalt (ewaltimaging.com)

Exploring the creative process of digital fine and commercial art is the focus of this course. Assignments aim to define the visual formulas that reoccur in popular images. Students will also have the opportunity to work with Adobe Photoshop and Illustrator, and merge the two. This will be a workshop environment and source material from students is encouraged. The instructor will also inspire each assignment with a short film of a modern master relevant to the subject. The overall purpose of this course is to help students make the leap from sketchbook to computer without losing the unique identity of their artwork. Prerequisite: A working knowledge of the Macintosh computer.

Course #	Semester
ILD-3591-A	fall
ILD-3591-B	spring

**ILD-3594****Type and Image** (previously ILD-3911)

Friday 12:00-2:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: B. Smith (hellobriansmith.com)

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.

Course #	Semester
ILD-3594-A	fall
ILD-3594-B	spring

**ILD-3596****Advanced Hand Lettering**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Bloch (anthonybloch.com)

Lettering is an art form; one cannot create good hand-lettering type without understanding time-tested techniques. This course is a continuation of ILD-2104, Hand Lettering, and students will have the opportunity to further explore their personal style using type for narrative text balloons, comic strips, title designs, page headings, logos, book covers and posters. Prerequisite: ILD-2104, Hand Lettering. *Note: Open to cartooning and illustration juniors and seniors only.*

Course #	Semester
ILD-3596-A	fall
ILD-3596-B	spring

**ILD-3598****Advanced Perspective Principles**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Amendola

This advanced perspective course will employ all of the principles for creating the illusion of form in space on flat surfaces. Along with the more rigidly mechanical principles of linear perspective, we will incorporate concepts of asymmetry, overlap, size relationships, convergence, clustering, degree of detail, fragmentation of shapes and forms, line weight, relationship to eye level, value, and color relationships.

Course #	Semester
ILD-3598-A	fall
ILD-3598-B	spring

**CID-3611-A** (previously CID-3421)**Culture and Cartooning**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: J. Cavalieri (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.

**CID-3614-A** (previously CID-3444)**Animé Wonderland**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: K. Mayerson (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.

**CID-3618-A** (previously CID-3521)**Alternatives to the Cinematic in Comics Narrative**

Thursday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Little (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.

**CID-3623****Writing for the Comics**

Thursday 6:00-8:50

One semester: 3 studio 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

**CID-3626****Reading Comics**

Monday 3:00-5:50

Instructor: D. Nadel

The best cartoonists are often the best comics readers, too. The more you know about how your medium works, the better you'll be at making it work for you. This course will focus on close readings and discussions of selected international comics, along with supplementary books and articles on the subject. We will address the embedded issues within books from categories that include adventure, psychedelia, autobiography, superheroes and literary fiction, and. Each book will be approached from multiple angles, such as historical context, gender and sexual identities, formal and craft technique, and biography. Authors will include: Mat Brinkman, Daniel Clowes, Aline Kominsky Crumb, Robert Crumb, Kim Deitch, Julie Doucet, CF, Phoebe Gloeckner, Justin Green, Jaime Hernandez, Fletcher Hanks, Megan Kelso, Tarpe Mills, Alan Moore, Diane Nomin, Gary Panter, Paul Pope, Lauren Weinstein. Sessions will be discussion driven. Students will complete two writing assignments and one audiovisual presentation. By exercising critical faculties, students will develop a strong idea of the context in which they make work and improve their skills as communicators, visual or otherwise.

Course #	Semester
CID-3626-A	fall
CID-3626-B	spring

**CID-3633****How to Storyboard a Movie**

Thursday 3:00-5:50

One semester: 3 studio 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
CID-3633-A	fall
CID-3633-B	spring

**CID-3639-A****Life Underground/Self-Publishing**

Tuesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Cavalieri (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.

**CID-3643****Comic-Book Storytelling Workshop**

Wednesday 6:00-8:50

One semester: 3 studio credits

Instructor: N. Bertozzi (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-3643-A	fall
CID-3643-B	spring

**CID-3646****Short-Form Comics**

Monday 3:00-5:50

One semester: 3 studio credits

Instructor: T. Motley (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-3646-A	fall
CID-3646-B	spring

**CID-3648** (previously CID-3341)**Web Comics**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Gran (octopuspie.com)

This course will focus on the mechanics, as well as the most common obstacles, in producing a consistent web comic. The goal is to have your works online in a professional format. For many, this is the future of promotion and presence in the cartooning world.

Course #	Semester
CID-3648-A	fall
CID-3648-B	spring

**CID-3651-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 studio credits

Instructor: A. Kaplan (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-3653-A****Writers of the Arc: How to Craft Multi-Episode Stories**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Kaplan (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-3657****Creating Comics for Kids**

Monday 6:00-8:50

One semester: 3 studio credits

Instructor: M. Newgarden (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.

<i>Course #</i>	<i>Semester</i>
CID-3657-A	fall
CID-3657-B	spring

**CID-3661****Design and Build Comics**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Weinstein (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-3661-A	fall
CID-3661-B	spring

**CID-3663** (previously CID-3241)**Advanced Digital Coloring and Rendering**

Tuesday 3:00-5:50

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
CID-3663-A	fall
CID-3663-B	spring

**CID-3666****Artists One-Stop Humor Clinic**

Monday 3-5:50

One semester: 3 studio credits

Instructor: M. Newgarden (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-3666-A	fall
CID-3666-B	spring

**CID-3681****Outside the Box**

Monday 3:00-5:50

One semester: 3 studio credits

Instructor: P. Kuper (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-3681-A	fall
CID-3681-B	spring

**FGD-3692 / FGD-3693****Printmaking: Silkscreen and the Artists’ Book**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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.

<i>Course #</i>	<i>Semester</i>
FGD-3692-A	fall
FGD-3693-A	spring

**FGD-3776 / FGD-3777****Advanced Etching and Monoprint as Illustration**

Monday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

Instructor: B. Waldman (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-2138/FGD-2139, Etching and Monoprint as Illustration, or equivalent.

<i>Course #</i>	<i>Semester</i>
FGD-3776-A	fall
FGD-3777-A	spring

**FGD-3853 / FGD-3854****Printmaking: Silkscreen and the Graphic Image**

Thursday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$250

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-3853-A	fall
FGD-3854-A	spring

**Internship**

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

## ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES FOR NO CREDIT

**ILD-3328****Advanced Painting**

Monday 3:00-5:50

One semester: no credit

Instructor: G. Crane (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 (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

## BFA FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

**FID-Access****Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni**

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

**FSD-Access****Sculpture Center Access: Undergraduate Students**

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

**FGD-Access****Printmaking Workshop Access: Undergraduate Students**

One semester: no credit

Access fee: \$300

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



Need to contact your advisor?  
See pages 14-15 for information.



# 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.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

### IDD-1010

#### Drafting: Basic Building Systems

One semester: 3 studio 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 studio credits

This course will focus on architectural sketching and graphics skills necessary to complete interior sketches and to develop and present interior ideas and concepts quickly, graphically and to a scale that reflects actual space dimensions.

### IDD-1030

#### Drawing: Environment and Composition

One semester: 3 studio 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 studio credits

This course is designed to help each student explore design principles and 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, balance, proportion, scale, rhythm, repetition, axis, alignment, light and color will be covered, and will provide the tools necessary for careful consideration of interior design issues in future projects.

### IDD-1060

#### Introduction to Designing Interiors

One semester: 3 studio credits

This course will provide an introduction to the three essential types of interiors: retail, office and residential projects. Students will explore all three through analysis, sketching, design, presentation techniques and model building. We will build upon the investigation of concept, form and materials that began in the first semester.

### IDD-1130

#### Current Issues in Interior Design by Visiting Professionals I

Fall semester: no credit

Each semester, students will attend two lectures by visiting professionals on current issues in interior design. Students will also research and attend two other lectures or events in New York. 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 studio 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 studio 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 studio credits

This course will familiarize students with 20th- and 21st-century furniture and furnishings. The evolution of furniture, including form, function, ergonomic and sustainable aspects of the design, will be considered. How to identify designers and manufacturers of freestanding and systems furniture will be examined. We will consider furnishings that are an integral component of interior design, such as vases, lamps, artworks and plants. In addition, the class will resource these products through field trips to museums, showrooms and workshops, as well as catalogs and online discovery.

**HCD-1020**  
**Writing and Literature I**

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

**HCD-1025**  
**Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

Interior Design Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDD-1050-1D Principles of Interior Design		HCD-1020-1D Writing and Literature I		
10	9:00-11:50 S. Mager		9:00-11:50 R. DiPalma		
11					
12	IDD-1010-1D Drafting: Basic Building Systems	IDD-1170-1D Computer Design	IDD-1130-1D Current Issues in Interior Design I		IDD-1030-1D Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
1	12:00-3:50 V. Kung	12:00-2:50 S. Aronoff	12:00-2:50 J. Smith		
2				IDD-1050-1D Principles of Interior Design	
3				3:00-5:50 S. Mager	
4					
5					
6					

Interior Design Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDD-1060-1D Intro/Designing Interiors		HCD-1025-1D Writing and Literature II	IDD-1020-1D Drawing: Perspective 9:00-1:20 R. Spokowski	IDD-1240-1D Furniture and Finishings
10	9:00-11:50 S. Mager		9:00-11:50 R. DiPalma		9:00-11:50 S. Mager
11					
12			IDD-1135-1D Current Issues in Interior Design II		
1			12:00-2:50 J. Smith		
2					
3	IDD-1160-1D CAD/Design			IDD-1060-1D Intro/Designing Interiors	
4	3:00-5:50 C. Weiss			3:00-5:50 S. Mager	
5					
6					
7					
8					
9					

Interior Design Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9		IDD-1010-2D Drafting: Basic Building Systems 9:00-12:50 D. Borowski	HCD-1020-2D Writing and Literature I		
10			9:00-11:50 R. DiPalma		
11					
12			IDD-1130-2D Current Issues in Interior Design I		IDD-1030-2D Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
1			12:00-2:50 J. Smith		
2				IDD-1050-2D Principles of Interior Design	
3	IDD-1170-2D Computer Design	IDD-1050-2D Principles of Interior Design		3:00-5:50 E. Martin	
4	3:00-5:50 B. Bobkoff	3:00-5:50 E. Martin			
5					
6					
7					
8					
9					
10					

Interior Design Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-2D Writing and Literature II		IDD-1240-2D Furniture and Finishings
10			9:00-11:50 R. DiPalma		9:00-11:50 E. Martin
11					
12		IDD-1160-2D CAD/Design	IDD-1135-2D Current Issues in Interior Design II		IDD-1020-2D Drawing: Perspective 12:00-4:20 R. Spokowski
1		12:00-2:50 L. Shum	12:00-2:50 J. Smith		
2				IDD-1060-2D Intro/Designing Interiors	
3		IDD-1060-2D Intro/Designing Interiors		3:00-5:50 E. Martin	
4		3:00-5:50 E. Martin			
5					
6					
7					
8					
9					

# Interior Design Second-Year Requirements

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

All second-year interior design students must take the following courses.

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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:

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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:

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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 ([my.sva.edu](http://my.sva.edu)).

*Note: Courses are listed in numerical order.*

## **IDD-2010 Design Studio I**

Fall semester: 3 studio 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.

<i>Course #</i>	<i>Days</i>	<i>Time(s)</i>	<i>Instructor</i>
IDD-2010-A	M/W	3:00-5:50	R. Ekstrom
IDD-2010-B	M/W	12:00-2:50 (M) 3:00-5:50 (W)	D. Borowski

## **IDD-2015 Design Studio II**

Spring semester: 3 studio 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.

<i>Course #</i>	<i>Days</i>	<i>Time(s)</i>	<i>Instructor</i>
IDD-2015-A	M/W	3:00-5:50	R. Ekstrom
IDD-2015-B	M/W	12:00-2:50 (M) 3:00-5:50 (W)	D. Borowski

## **IDD-2020-A Color Theory and Rendering**

Friday 12:00-3:50

Fall semester: 2 studio credits

Instructor: R. Spokowski

Interior rendering, with an emphasis on drawing perspective and color, is the focus of this course. Sketching and resource courses, as well as foundation studio courses, 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**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: A. Coggan

This course will examine the forces in the world that act on design and designers. Through a series of lectures with case studies and practitioners who work with current cultural conditions, students will employ critical-thinking skills and begin to define personal value systems as design professionals. Research tools developed in this course will lead to a series of artifacts that underscore the analytical role of the practitioner.

## **HPD-2035-A Environmental Studies II**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: A. Coggan

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

## **IDD-2030-A Building and Interior Systems I**

Tuesday 6:00-8:50

Fall semester: 2 studio 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 drawings and details from an initial survey of a space to final plans and specifications of an interior design project. Building construction, interior construction (walls, ceilings, flooring), 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.

## **IDD-2035-A Building and Interior Systems II**

Tuesday 6:00-8:50

Spring semester: 2 studio 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, including lighting, electrical plumbing, HVAC, acoustics and conveying systems will be covered. Emphasis will be placed on the development of architectural drafting 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**

Mon 12:00-2:50

Spring semester: 2 studio credits

Instructor: N. Lewis

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, and traditional and computer-generated rendering techniques will be developed.

## **IDD-2100-A World Architecture: Art and Interior Design**

Thursday 3:00-5:50

Fall semester: 3 interior design art history credits

Instructor: M. Crilly

The different cultures and design theories of Asia, Africa, and Central and South America, and their influences on the West, will be presented in this course. The totality of space, materials, ornament and furnishings will be stressed.

## **IDD-2110-A Western Architecture: Art and Interior Design**

Thursday 3:00-5:50

Spring semester: 3 interior design art history credits

Instructor: M. Crilly

Significant contributions to Western design, both 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****Current Issues in Interior Design by Visiting Professionals I**

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: J. Smith

Each semester, students will attend two lectures by visiting professionals on current issues in interior design. Students will also research and attend two other lectures or events in New York. Scheduling of the lectures will be announced during the semester.

**IDD-2135-A****Current Issues in Interior Design by Visiting Professionals II**

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: J. Smith

This is the second part of a two-semester course. Please see IDD-2130 for course description.

**IDD-2140-A****Interior Materials and Finishes**

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: C. Renegar

This course will present a broad study of materials and finishes that define our interior environment. The specification, composition, manufacturing processes, construction and application/usability of materials and finishes will be covered. The course will provide a foundation for students to understand, identify, select, specify and apply materials for interiors. Lectures, demonstrations, projects and field trips promote the development of design ideas related to materials with an emphasis on sustainable materials and finishes. In conjunction with the IDD-3020, Design Studio III, the final project will culminate in a fully designed architectural and furniture finish scheme.

**IDD-2150-A****Interior Detailing**

Thursday 12:00-2:50

Spring semester: 2 studio 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. Students will select interior elements of their studio projects to explore the intricacies of detailing and fabrication.

**IDD-2212-A****Introduction to Revit: Building Information Models for Interior Designers and Architects**

Wednesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: P. Gurdak

Limited to 15 students

Students will learn the basics of Autodesk Revit and be introduced to the tools and concepts of working with a parametric building modeler for interior and architectural designs. The course will focus on creating a model in Revit using typical design phases.

**IDD-2468-A****Design/Build Project I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: I. Azaroff

This course will introduce design/build practice and digital fabrication through hands-on methodology. 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 studio 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. We will explore space and uses of geometry, and emphasis will be given to using models and perspective as tools with which to explore space. 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, universal and sustainable design will be incorporated into class projects. Process books will be required for juried presentation of a final project.

<i>Course #</i>	<i>Days</i>	<i>Time(s)</i>	<i>Instructor</i>
IDD-3020-A	M/W	9:00-11:50	S. Smith
IDD-3020-B	M/F	3:00-5:50 (M) 12:00-2:50 (F)	I. Azaroff

**IDD-3025****Design Studio IV**

Spring semester: 3 studio credits

Limited to 15 students per section

A continuation of IDD-3020, Design Studio III, this course will further develop hand- and computer-based drawing and drafting techniques for a variety of interior projects. Interior design and behavioral science course materials will be integrated.

<i>Course #</i>	<i>Days</i>	<i>Time(s)</i>	<i>Instructor</i>
IDD-3025-A	M/W	9:00-11:50	S. Smith
IDD-3025-B	M/F	3:00-5:50 (M) 12:00-2:50 (F)	I. Azaroff

**IDD-3030-A****Lighting and Specialty Design**

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Espinoza

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**

Thursday 12:00-2:50

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**

Thursday 12:00-2:50

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**

**Current Issues in Interior Design by Visiting Professionals I**

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: J. Smith

Each semester, students will attend two lectures by visiting professionals on current issues in interior design. Students will also research and attend two other lectures or events in New York. Scheduling of the lectures will be announced during the semester.

**IDD-3135-A**

**Current Issues in Interior Design by Visiting Professionals II**

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: J. Smith

This is the second part of a two-semester course. Please see IDD-3130 for course description.

**IDD-3150-A**

**Sustainable Design**

Tuesday 3:00-5:50

Fall semester: 3 studio 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 studio credits

Instructor: S. MacNinch

Limited to 15 students

This course will explore the 3D visualization programs and skills essential to the development and presentation of advanced projects. We will focus on building one model throughout the semester to become familiar with using Autodesk 3ds Max as a tool. The basics of modeling, lighting, materials and rendering will be covered.

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**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: S. MacNinch

Limited to 15 students

This course is designed to help students communicate their architectural designs by exploring advanced rendering techniques using the V-Ray rendering engine, camera matching, and compositing Photoshop. Emphasis will be placed on production workflow setting up an efficient production pipeline consisting of AutoCAD, Autodesk 3ds Max, V-Ray and Adobe Photoshop. Prerequisite: IDD-3212, Design Visualization, or equivalent.

**IDD-3512-A**

**Design/Build Project II**

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructor: I. Azaroff

This course is designed to reinforce the principles and expand upon the skills and concepts covered in IDD-2468, Design/Build Project I. Working in teams, students will design, mock-up and execute a full-scale installation or project. Lectures, site visits and demonstrations 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 studio credits

Instructors: A. Lee, N. Lewis

Design Studio V is the first part of a two-semester thesis project in interior design, which utilizes and incorporates the knowledge, experience and skills from previous academic studies. Each project will be unique and will be selected by each student and approved by thesis faculty.

**IDD-4015-A**

**Design Studio VI: Thesis/Portfolio**

Tuesday 9:00-5:50

Spring semester: 3 studio credits

Instructors: A. Lee, N. Lewis

A continuation of IDD-4010, Design Studio V: Thesis, this semester will include revisions and design developments to complete the thesis portfolio. This course will culminate in a juried presentation to visiting industry professionals and include a gallery exhibition of projects for the professional and academic interior design community.

**IDD-4030-A**

**Interior Design: Professional Practice**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Smith

Professional Practice will explore 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. We will cover the resources necessary to provide services, such as office organization; managing people, time and money, and recognizing social styles of interaction. Students will have an opportunity to prepare and present proposals for interior design services to guest critics. This course will emphasize the importance of communication through comprehensive content, compelling graphics and oral presentation.

**IDD-4040-A**

**Practical Applications for the Interior Design Professional**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: P. Dublinsky

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**

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: J. Smith

Each semester, students will attend two lectures by visiting professionals on current issues in interior design. Students will also research and attend two other lectures or events in New York. Scheduling of the lectures will be announced during the semester.

**IDD-4135-A****Current Issues in Interior Design by Visiting Professionals II**

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: J. Smith

This is the second part of a two-semester course. Please see IDD-4130 for course description.

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

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: A. Jakubowski

Limited to 14 students

This course will look at ways to create three-dimensional digital models from start to finish. While focusing on AutoCAD, other software packages such as Rhinoceros and Autodesk 3ds Max (with their plugins) will be reviewed to discover the best-suited options for different design solutions. We will also look at practices for creating models so that they can be rendered efficiently.

**Internship**

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

**ARTS ABROAD PROGRAM IN INTERIOR DESIGN****IPD-3576-A****Interior Design in Italy: Past, Present and Future**

May 12 – May 26

Summer semester: 3 studio credits; \$3,950

Instructors: S. Mager, E. Martin

Limited enrollment

Experience and study Italian Renaissance architecture and design, gain an in-depth understanding of their concepts and sensibilities, and explore how these concepts can be reinterpreted and applied to contemporary design today. Participants will explore how to use their study of history as an inspiration for their own design strategies. This workshop will visit both historic sites and modern structures and students will sketch them, analyze them, and evaluate how time-tested principles from the past have inspired modern design in those cities. Italian history becomes a generator for modern forms. We will examine how historic sites have been preserved (and sometimes transformed with modern uses), and remain a vital part of the contemporary Italian city.

Each day we will visit Renaissance and other important historic sites and significant modern examples. Visits will include museums and galleries, public and religious buildings, palaces and hotels, as well as parks and public squares. Participants will study and analyze the concepts developed during the historic periods and record their features and innovations in sketch form and annotated sketch notes. This sketch notebook will be an important product of the course.

Several mornings and afternoons will be spent in the studio, with discussions on what has been seen, and studio time to work on individual design projects. Participants will use hand-drawing skills (not computer drawing) in a variety of mediums to prepare freehand and perspective sketches as well as scale plan drawings. Prerequisite: Participants 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.*

Tuition includes: Accommodations, daily Continental breakfast, guided tours, museum and site admission, and train from Venice to Florence.

For further information contact Eduardo Lytton, program coordinator, via e-mail: elytton@sva.edu; phone: 212.592.2523; fax: 212.592.2573.



Need access to the Printshop?

**See page 191 for details.**



Need access to the Sculpture Center?

**See page 189 for details.**

# International Programs: Semester Abroad

SVA's spring 2014 semester abroad programs provide an opportunity to live and study in another country for one semester. To be eligible, you must be a full-time matriculated student working toward your BFA degree, and have junior standing by the fall 2013 semester. All applicants must submit a completed application form, an unofficial SVA transcript, a statement of intent, two letters of recommendation, and a portfolio of their work.

Please refer to the programs and application dates that follow:

SVA in Rome Program  
Application deadline: March 15, 2013

International Exchange Programs  
Application deadline: September 15, 2013

Students can earn studio credit at a participating exchange institution, pending a portfolio review by the department chair at SVA upon completion of the semester abroad. The exchange program is currently available to the following majors: animation, design, film and video, fine arts, illustration, interior design, photography, and visual and critical studies. Students enrolled in the exchange program will receive a stipend that will be applied to their spring 2014 tuition. Students registered in the SVA in Rome program are not eligible for the exchange stipend.

*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.*

**SVA has exchange agreements for the spring 2014 semester with the following:**

CHINA  
Tsinghua University, Beijing

CZECH REPUBLIC  
Academy of Arts, Architecture and Design, Prague

FINLAND  
University of Art and Design Helsinki (Aalto University)

FRANCE  
École Nationale Supérieure des Beaux-Arts (ENSB-A), Paris  
École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris  
École Supérieure d'Audiovisuel (ESAV), Toulouse  
ESAG Penninghen (ESAG), Paris  
Paris College of Art, Paris

GERMANY  
Universität der Künste Berlin

ISRAEL  
Bezalel Academy of Arts & Design, Jerusalem

ITALY  
SVA in Rome

MEXICO  
Academia des Artes Visuales, Mexico City

THE NETHERLANDS  
Gerrit Rietveld Academy of Art and Design, Amsterdam  
Willem de Kooning Academy, Rotterdam

NORWAY  
Kunsthøgskolen i Oslo (KHiO), Oslo

SWEDEN  
School of Design and Crafts, Göteborg

SWITZERLAND  
École Cantonale d'Art de Lausanne  
Haute école d'art et de design, Geneva  
Hochschule für Gestaltung und Kunst Zürich (HGKZ), Zurich

UNITED KINGDOM  
Central Saint Martins College of Art and Design, University of the Arts London  
London College of Communications, University of the Arts London

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 2014 semester should refer to Photography Foundation program 11.

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.

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

### **AHD-1060** **History of Photography I**

One semester: 3 art history 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 art history 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 studio 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 studio credits

With an emphasis on extensive Lightroom work and group critique, this course will focus on making archival pigment prints from color negatives and digital files, and color correcting. Establishing a strong technical foundation in color and developing a personal, aesthetic direction will also be stressed. 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 studio credits

This series of lectures and demonstrations will supplement the student's practical experience in PHD-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.

### **PHD-1080** **Introduction to Digital Imaging**

Spring semester: 3 studio credits

Gaining a fundamental understanding of Adobe Photoshop, Bridge and Lightroom applications will be the focus of this course. Topics covered include image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, file management, image adjustments, working with layers and layer masks, and output options. By the end of the semester, students will have a basic understanding of how to work with photographs in a digital environment.

### **Foundation Symposium**

Two semesters: 3 studio credits per semester

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.

### **PHD-1220** **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.

### **PHD-1230** **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.

### **PHD-1240** **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.

### **PHD-1250** **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.

### **PHD-1260** **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-1270** **Social Media**

The prevalence of social media and how it informs contemporary culture is the focus of this course. The rapid dissemination of images and its impact on social change, the informality of social media and its influence on pictorial style, and the rise of citizen journalism will be covered. The ways in which the boundaries between amateur and professional have profoundly changed will be addressed.

**HCD-1020**  
**Writing and Literature I**

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

**HCD-1025**  
**Writing and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course that emphasizes writing, reading and critical thinking. Students will write more in-depth essays and a research paper and continue to study grammar and essay development. Course readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students who wish to pursue the Writing Program may substitute this course with HWD-2000, Writing About Art. Please visit [sva.edu/undergraduate/humanities-sciences](http://sva.edu/undergraduate/humanities-sciences) for details on the Writing Program.*

Photography Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHD-1040-01P Principles of Photography 9:00-11:50 J. Seador	HCD-1020-01P Writing and Literature I 9:00-11:50 A. Armstrong	AHD-1060-01P History of Photography I 9:00-11:50 M.J. Marks		
10					
11					
12		PHD-1030-01P Photography Workshop I 12:00-5:50 E. Matzak			
1					
2					
3					
4					
5					
6	Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1260-01P, Video; first 5 weeks; instructor: K. Newbegin  
PHD-1230-01P, Language; second 5 weeks; instructor: S. Greenwald  
PHD-1270-01P, Social Media; third 5 weeks; instructor: TBA

Photography Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	PHD-1080-01P Digital Imaging 9:00-11:50 J. Culver	HCD-1025-01P Writing and Literature II 9:00-11:50 A. Armstrong	AHD-1065-01P History of Photography II 9:00-11:50 M.J. Marks		
10					
11					
12		PHD-1035-01P Photography Workshop II 12:00-5:50 E. Matzak			
1					
2					
3					
4					
5					
6	Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1250-01P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
PHD-1240-01P, Career; second 5 weeks; instructor: M. Lightner  
PHD-1220-01P, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9						
10						
11						
12	PHD-1030-02P Photography Workshop I 12:00-5:50 B. Brooks	AHD-1060-02P History of Photography I 12:00-2:50 P. Kloehn				
1						
2			PHD-1040-02P Principles of Photography 3:00-5:50 A. Balsys	HCD-1020-02P Writing and Literature I 3:00-5:50 K. Miyabe		
3						
4						
5						
6				Foundation Symposium* 6:00-8:50		
7						
8						
9						

\*PHD-1230-02P, Language; first 5 weeks; instructor: S. Greenwald  
PHD-1270-02P, Social Media; second 5 weeks; instructor: TBA  
PHD-1250-02P, 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-1035-02P Photography Workshop II 12:00-5:50 B. Brooks	AHD-1065-02P History of Photography II 12:00-2:50 P. Kloehn			PHD-1080-02P Digital Imaging 12:00-2:50 R. Venables	
1						
2						
3				HCD-1025-02P Writing and Literature II 3:00-5:50 K. Miyabe		
4						
5						
6				Foundation Symposium* 6:00-8:50		
7						
8						
9						

\*PHD-1240-02P, Career; first 5 weeks; instructor: J. Williams  
PHD-1220-02P, Commerce; second 5 weeks; instructor: A. Frame  
PHD-1260-02P, Video; third 5 weeks; instructor: K. Newbegin



Photography Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			AHD-1060-03P History of Photography I 9:00-11:50 P. Kloehn		
10		PHD-1030-03P Photography Workshop I 9:00-2:50 E. McKenna			
11					
12			HCD-1020-03P Writing and Literature I 12:00-2:50 P. Patrick		
1			PHD-1040-03P Principles of Photography 3:00-5:50 A. Balsys		
2					
3					
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					Foundation Symposium* 6:00-8:50
8					
9					

\*PHD-1270-03P, Social Media; first 5 weeks; instructor: TBA  
 PHD-1250-03P, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota  
 PHD-1240-03P, Career; third 5 weeks; instructor: J. Williams

Photography Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			AHD-1065-03P History of Photography II 9:00-11:50 P. Kloehn		
10		PHD-1035-03P Photography Workshop II 9:00-2:50 E. McKenna			
11					
12			PHD-1080-03P Digital Imaging 12:00-2:50 J. Culver		
1			HCD-1025-03P Writing and Literature II 12:00-2:50 P. Patrick		
2					
3					
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					Foundation Symposium* 6:00-8:50
8					
9					

\*PHD-1220-03P, Commerce; first 5 weeks; instructor: A. Frame  
 PHD-1260-03P, Video; second 5 weeks; instructor: K. Newbegin  
 PHD-1230-03P, Language; third 5 weeks; instructor: S. Greenwald

Photography Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1060-04P History of Photography I 9:00-11:50 P. Kloehn			
10			PHD-1030-04P Photography Workshop I 9:00-2:50 J. Astor		
11					
12				HCD-1020-04P Writing and Literature I 12:00-2:50 A. Armstrong	
1				PHD-1040-04P Principles of Photography 3:00-5:50 J. Sinnott	
2					
3					
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					Foundation Symposium* 6:00-8:50
8					
9					

\*PHD-1250-04P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHD-1240-04P, Career; second 5 weeks; instructor: J. Williams  
 PHD-1220-04P, Commerce; third 5 weeks; instructor: A. Frame  
 Note: Priority registration for Photography Foundation Block 4 will be given to students in the  
 Honors Photography program.

Photography Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1065-04P History of Photography II 9:00-11:50 P. Kloehn			
10			PHD-1035-04P Photography Workshop II 9:00-2:50 J. Astor		
11					
12				HCD-1025-04P Writing and Literature II 12:00-2:50 A. Armstrong	PHD-1080-04P Digital Imaging 12:00-2:50 S. Perry
1					
2					
3					
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					Foundation Symposium* 6:00-8:50
8					
9					

\*PHD-1260-04P, Video; first 5 weeks; instructor: K. Newbegin  
 PHD-1230-04P, Language; second 5 weeks; instructor: S. Greenwald  
 PHD-1270-04P, Social Media; third 5 weeks; instructor: TBA  
 Note: Priority registration for Photography Foundation Block 4 will be given to students in the  
 Honors Photography program.

Photography Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-05P Writing and Literature I 9:00-11:50 G. Moore		
10					
11				PHD-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
12					
1					
2					
3		AHD-1060-05P History of Photography I 3:00-5:50 M.J. Marks			PHD-1040-05P Principles of Photography 3:00-5:50 J. Sinnott
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					Foundation Symposium* 6:00-8:50
8					
9					

\*PHD-1240-05P, Career; first 5 weeks; instructor: J. Williams  
 PHD-1220-05P, Commerce; second 5 weeks; instructor: A. Frame  
 PHD-1260-05P, Video; third 5 weeks; instructor: K. Newbegin

Photography Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9			PHD-1080-05P Digital Imaging 9:00-11:50 J. Seador		
10					
11				HCD-1025-05P Writing and Literature II 9:00-11:50 TBA	PHD-1035-05P Photography Workshop II 9:00-2:50 A. Robinson
12					
1					
2					
3		AHD-1065-05P History of Photography II 3:00-5:50 M.J. Marks			
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					Foundation Symposium* 6:00-8:50
8					
9					

\*PHD-1230-05P, Language; first 5 weeks; instructor: S. Greenwald  
 PHD-1270-05P, Social Media; second 5 weeks; instructor: TBA  
 PHD-1250-05P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Photography Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9				PHD-1040-06P Principles of Photography 9:00-11:50 J. Seador	
10					
11					
12	AHD-1060-06P History of Photography I 12:00-2:50 M.J. Marks			HCD-1020-06P Writing and Literature I 12:00-2:50 P. King	PHD-1030-06P Photography Workshop I 12:00-5:50 J. Rudnick
1					
2					
3					
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1220-06P, Commerce; first 5 weeks; instructor: A. Frame  
 PHD-1260-06P, Video; second 5 weeks; instructor: K. Newbegin  
 PHD-1230-06P, Language; third 5 weeks; instructor: S. Greenwald

Photography Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9		PHD-1080-06P Digital Imaging 9:00-11:50 J. Culver			
10					
11					
12	AHD-1065-06P History of Photography II 12:00-2:50 M.J. Marks			HCD-1025-06P Writing and Literature II 12:00-2:50 P. King	PHD-1035-06P Photography Workshop II 12:00-5:50 J. Rudnick
1					
2					
3					
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1270-06P, Social Media; first 5 weeks; instructor: TBA  
 PHD-1250-06P, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota  
 PHD-1240-06P, Career; third 5 weeks; instructor: J. Williams

Photography Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1060-07P History of Photography I 9:00-11:50 S. Suchma			
10					
11					
12		PHD-1040-07P Principles of Photography 12:00-2:50 A. Balsys		PHD-1030-07P Photography Workshop I 12:00-5:50 E. Wallenstein	
1					
2					
3			HCD-1020-07P Writing and Literature I 3:00-5:50 A. Rower		
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1260-07P, Video; first 5 weeks; instructor: K. Newbegin  
 PHD-1230-07P, Language; second 5 weeks; instructor: S. Greenwald  
 PHD-1270-07P, Social Media; third 5 weeks; instructor: TBA

Photography Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1065-07P History of Photography II 9:00-11:50 S. Suchma			
10					
11					
12		PHD-1080-07P Digital Imaging 12:00-2:50 J. Seador		PHD-1035-07P Photography Workshop II 12:00-5:50 Instructor: TBA	
1					
2					
3			HCD-1025-07P Writing and Literature II 3:00-5:50 A. Rower		
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					
8					
9					

\*PHD-1250-07P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHD-1240-07P, Career; second 5 weeks; instructor: J. Williams  
 PHD-1220-07P, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1060-08P History of Photography I 9:00-11:50 M. Gal	HCD-1020-08P Writing and Literature I 9:00-11:50 F. Litvack		
10					
11					
12		PHD-1040-08P Principles of Photography 12:00-2:50 J. Seador			
1			PHD-1030-08P Photography Workshop I 12:00-5:50 C. Taylor		
2					
3					
4					
5					
6					
7	Foundation Symposium* 6:00-8:50				
8					
9					

\*PHD-1240-08P, Career; first 5 weeks; instructor: M. Lightner  
 PHD-1220-08P, Commerce; second 5 weeks; instructor: A. Frame  
 PHD-1260-08P, Video; third 5 weeks; instructor: K. Newbegin

Photography Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1065-08P History of Photography II 9:00-11:50 M. Gal	HCD-1025-08P Writing and Literature II 9:00-11:50 F. Litvack		
10					
11					
12					
1				PHD-1035-08P Photography Workshop II 12:00-5:50 C. Taylor	
2					
3	PHD-1080-08P Digital Imaging 3:00-5:50 S. Perry				
4					
5					
6	Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1230-08P, Language; first 5 weeks; instructor: S. Greenwald  
 PHD-1270-08P, Social Media; second 5 weeks; instructor: TBA  
 PHD-1250-08P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Photography Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9			PHD-1040-09P Principles of Photography 9:00-11:50 J. Seador		
10	PHD-1030-09P Photography Workshop I 9:00-2:50 I. Diggs				
11					
12		AHD-1060-09P History of Photography I 12:00-2:50 M. Gal			
1					
2					
3			HCD-1020-09P Writing and Literature I 3:00-5:50 TBA		
4					
5					
6	Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1220-09P, Commerce; first 5 weeks; instructor: A. Frame  
 PHD-1260-09P, Video; second 5 weeks; instructor: K. Newbegin  
 PHD-1230-09P, Language; third 5 weeks; instructor: S. Greenwald

Photography Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					PHD-1080-09P Digital Imaging 9:00-11:50 R. Venable
10	PHD-1035-09P Photography Workshop II 9:00-2:50 I. Diggs				
11					
12		AHD-1065-09P History of Photography II 12:00-2:50 M. Gal			
1					
2					
3			HCD-1025-09P Writing and Literature II 3:00-5:50 J. Robinson		
4					
5					
6	Foundation Symposium* 6:00-8:50				
7					
8					
9					

\*PHD-1270-09P, Social Media; first 5 weeks; instructor: TBA  
 PHD-1250-09P, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota  
 PHD-1240-09P, Career; third 5 weeks; instructor: M. Lightner

Photography Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-10P Writing and Literature I 9:00-11:50 Instructor: TBA	PHD-1040-10P Principles of Photography 9:00-11:50 J. Seador
10					
11					
12					
1					
2					
3	AHD-1060-10P History of Photography I 3:00-5:50 L. Laser				
4					
5					
6					
7					
8	Foundation Symposium* 6:00-8:50				
9					

\*PHD-1250-10P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota  
 PHD-1240-10P, Career; second 5 weeks; instructor: M. Lightner  
 PHD-1220-10P, Commerce; third 5 weeks; instructor: A. Frame

Note: Photography Foundation program 10 will not be made available until all other foundation schedules have reached capacity.

Photography Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025-10P Writing and Literature II 9:00-11:50 Instructor: TBA	PHD-1080-10P Digital Imaging 9:00-11:50 S. Perry
10					
11					
12					
1					
2					
3	AHD-1065-10P History of Photography II 3:00-5:50 L. Laser				
4					
5					
6					
7					
8	Foundation Symposium* 6:00-8:50				
9					

\*PHD-1260-10P, Video; first 5 weeks; instructor: K. Newbegin  
 PHD-1230-10P, Language; second 5 weeks; instructor: S. Greenwald  
 PHD-1270-10P, Social Media; third 5 weeks; instructor: TBA

Note: Photography Foundation program 10 will not be made available until all other foundation schedules have reached capacity.

# General Foundation Courses for Freshmen Beginning Spring 2014

Freshmen who will begin their studies in the spring semester must register for spring 2014 and summer 2014 Photography Foundation program 11.

Photography Foundation 11 / <b>SPRING 2014</b>						Photography Foundation 11 / <b>SUMMER 2014</b>					
	MON	TUES	WED	THURS	FRI	4/29 – 5/19	5/12 – 6/2	5/27 – 6/16	6/3 – 6/23	6/17 – 7/9	
9											
10								PHD-1080-11P Digital Imaging 9:00-11:50, <b>M-F</b> S. Perry		Foundation Symposium* 9:00-11:50, <b>M-F</b> S. Greenwald	
11											
12					PHD-1040-11P Principles of Photography 12:00-2:50 J. Sinnott	12	AHD-1065-11P History of Photography II 12:00-2:50, <b>M-F</b> M.J. Marks				
1						1			PHD-1035-11P Photography Workshop II 12:00-5:50 <b>M-F</b> A. Balsys		
2						2					
3	AHD-1060-11P History of Photography I 3:00-5:50 J. Jacobson	HCD-1020-11P Writing and Literature I 3:00-5:50 N. Friedland				3		HCD-1025-11P Writing and Literature II 3:00-5:50, <b>M-F</b> Instructor: TBA			
4						4					
5					PHD-1030-11P Photography Workshop I 3:00-8:50 A. Balsys	5					
6						6					
7	Foundation Symposium* 6:00-8:50					7					
8						8					
9						9					

\*PHD-1240-11P, Career; first 5 weeks; instructor: M. Lightner  
PHD-1220-11P, Commerce; second 5 weeks; instructor: A. Frame  
PHD-1260-11P, Video; third 5 weeks; instructor: K. Newbegin

\*PHD-1230-11P, Language  
PHD-1270-11P, Social Media  
PHD-1250-11P, 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
AHD-2090	History of Contemporary 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

## 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-3060	Visual Literacy Survey**
PHD-3083-3091	Digital 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 can take studio electives chosen from the following departments: animation; computer art, computer animation and visual effects; film and video; fine arts; photography.

*\*\*Note: Third year students must obtain a passing grade (after a maximum of two attempts) for the Photographic Literacy exam, in order to be eligible to enter the fourth 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 12 credits of photography electives, chosen from the elective courses for photography majors only. Please refer to the Photography General Course Listing that follows for course descriptions and information.



# Photography

## General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (my.sva.edu).

### PHD-2040

#### Studio Photography I

Fall semester: 3 studio 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, 35mm cameras and digital capture 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	C. McBride
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 students in the MFA Photography, Video and Related Media Department.

### PHD-2045

#### Studio Photography II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see PHD-2040 for course description. *Note: Students must register for the spring semester course section that corresponds to their fall section of this course.*

Course #	Day	Time	Instructor
PHD-2045-A	M	9:00-12:50	C. McBride
PHD-2045-B	M	1:30-5:20	C. McBride
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	C. McBride
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 students in the MFA Photography, Video and Related Media Department.

### PHD-2050

#### Photography on Assignment

One semester: 2 studio 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 studio 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	3:00-5:50	G. Vezzuso
PHD-2060-B	Tu	12:00-2:50	M. Lippman
PHD-2060-C	Tu	6:00-8:50	J. O'Neill
PHD-2060-D	W	12:00-2:50	S. Morrison
PHD-2060-E	W	3:00-5:50	F. Backstrom
PHD-2060-F	Th	9:00-11:50	L. Rexer
PHD-2060-G	Th	3:00-5:50	M. Joseph
PHD-2060-H	Th	3:00-5:50	J. Williams
PHD-2060-J	F	9:00-11:50	M. Foley

### PHD-2060-A

#### Photo Critique I

Monday 3:00-5:50

Fall semester: 2 studio 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

Tuesday 12:00-2:50

Fall semester: 2 studio 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-C****Photo Critique I**

Tuesday 6:00-8:50

Fall semester: 2 studio credits

Instructor: J. O'Neill

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-D****Photo Critique I**

Wednesday 12:00-2:50

Fall semester: 2 studio credits

Instructor: S. Morrison

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-E****Photo Critique I**

Wednesday 3:00-5:50

Fall semester: 2 studio 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-F****Photo Critique I**

Thursday 9:00-11:50

Fall semester: 2 studio 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-G****Photo Critique I**

Thursday 3:00-5:50

Fall semester: 2 studio 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-H****Photo Critique I**

Thursday 3:00-5:50

Fall semester: 2 studio 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-J****Photo Critique I**

Friday 9:00-11:50

Fall semester: 2 studio 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 studio 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	3:00-5:50	G. Vezzuso
PHD-2065-B	Tu	12:00-2:50	M. Lippman
PHD-2065-C	Tu	6:00-8:50	J. O'Neill
PHD-2065-D	W	12:00-2:50	S. Morrison
PHD-2065-E	W	3:00-5:50	F. Backstrom
PHD-2065-F	Th	9:00-11:50	L. Rexer
PHD-2065-G	Th	3:00-5:50	M. Joseph
PHD-2065-H	Th	3:00-5:50	J. Williams
PHD-2065-J	F	9:00-11:50	M. Foley

**PHD-2070****The Critical Eye I: Writing, Reading, Seeing, Discussing**

One semester: 2 studio 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	K. Oni
PHD-2070-B	M	3:00-5:50	fall	L. Rexer
PHD-2070-C	Tu	9:00-11:50	fall	D. Cooney
PHD-2070-D	F	9:00-11:50	fall	K. Oni
PHD-2070-E	M	9:00-11:50	spring	K. Oni
PHD-2070-F	M	3:00-5:50	spring	L. Rexer
PHD-2070-G	Tu	9:00-11:50	spring	D. Cooney
PHD-2070-H	Tu	12:00-2:50	spring	K. Rogowski
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 studio 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	12:00-2:50	fall	K. Wright
PHD-2080-B	M	3:00-5:50	fall	K. Venable
PHD-2080-C	Tu	9:00-11:50	fall	P. Reed
PHD-2080-D	Tu	12:00-2:50	fall	P. Reed
PHD-2080-E	Th	12:00-2:50	fall	TBA
PHD-2080-F	Th	3:00-5:50	fall	O. Wasow
PHD-2080-G	M	12:00-2:50	spring	K. Venable
PHD-2080-H	W	12:00-2:50	spring	P. Reed
PHD-2080-J	W	3:00-5:50	spring	P. Reed
PHD-2080-K	F	3:00-5:50	spring	S. McGiver

**AHD-2090****History of Contemporary Photography**

One semester: 3 art history credits

This course will emphasize the last 40 years of photography, and by a thorough analysis and discussion of the work, it will articulate the dominant cultural and aesthetic ideas of the time. All genres of the medium will be considered, as well as the gradual rise of photography as a major visual art. Of particular importance will be the influence on current photographic ideas and students' work. *Note: This course is open to sophomore photography majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2090-A	M	9:00-11:50	fall	J. Brand
AHD-2090-B	M	12:00-2:50	fall	R. Stevens
AHD-2090-C	W	6:00-8:50	fall	D. Leers
AHD-2090-D	Th	12:00-2:50	fall	R. Leslie
AHD-2090-E	M	12:00-2:50	spring	J. Brand
AHD-2090-F	W	6:00-8:50	spring	D. Leers
AHD-2090-G	Th	9:00-11:50	spring	R. Morgan
AHD-2090-H	Th	12:00-2:50	spring	R. Leslie

**PHD-2120****The Professional Community**

One semester: 2 studio credits

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	Instructor
PHD-2120-A	Tu	9:00-11:50	fall	R. Roberts
PHD-2120-B	Tu	12:00-2:50	fall	M. Lightner
PHD-2120-C	W	9:00-11:50	fall	G. Pond
PHD-2120-D	Th	12:00-2:50	fall	M. Foley
PHD-2120-E	F	3:00-5:50	fall	E. Avedon
PHD-2120-F	Tu	9:00-11:50	spring	R. Roberts
PHD-2120-G	Tu	12:00-2:50	spring	M. Lightner
PHD-2120-H	W	9:00-11:50	spring	G. Pond
PHD-2120-J	Th	12:00-2:50	spring	M. Foley
PHD-2120-K	F	3:00-5:50	spring	E. Avedon

**PHD-2129-A****Experimental Darkroom Techniques**

Friday 3:00-5:50

Fall semester: 3 studio credits

Instructor: L. Elmaleh

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 studio 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 studio credits

Instructor: A. Robinson

This is the second part of a two-semester course. Please see PHD-2133 for course description.

**PHD-2139-A****Advanced Alternative Process**

Friday 3:00-5:50

Spring semester: 3 studio credits

Instructor: L. Elmaleh

Using gum bichromate, platinum, kallitype, cyanotype, Van Dyke, salted paper, or any other antiquated and alternative photographic process, students will work with the process of their choice to create a body of work. Experimentation is encouraged. Prerequisite: PHD-2129, Experimental Darkroom Techniques.

**PHD-3020-A****Lecture Series I**

Friday 12:00-2:50

Fall semester: no credit

Instructor: M. Foley

This 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 studio 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. Rexer
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	M. Blagg
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	S. Greenwald
PHD-3040-J	F	12:00-5:50	F. Potash

**PHD-3040-A****Photography Seminar I**

Monday 9:00-2:50

Fall semester: 3 studio credits

Instructor: L. Rexer

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 studio 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 studio 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 studio 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 studio credits

Instructor: M. Blagg

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 studio 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 studio 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 studio credits

Instructor: S. Greenwald

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 studio 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 studio 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. Rexer
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	M. Blagg
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	S. Greenwald
PHD-3045-J	F	12:00-5:50	F. Potash

**PHD-3060****Visual Literacy Survey**

Fall semester: 3 studio 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	S. Gall
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	W	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 studio 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-3068-A****Lightroom**

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: T. Carroll

Adobe Lightroom is a growing standard for millions of photographers, which offers image management, processing, printing and presentation. In my view, it is an indispensable tool for today's photographer. This course will focus on student's gaining an understanding of digital asset management; organizational strategies for image evaluation; image processing; presentation approaches for clients, audience and personal use; publication of images to website and integration with social media; color management and integration of third party plug-ins to enhance and expand the power of Lightroom. Students should obtain from the course an understanding of image processing, a mastery of the tools used to create effective workflow, and an overall knowledge of Lightroom. Prerequisite: PHD-2080, Intermediate Digital Photography.

**PHD-3071****Digital Capture and Production**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: TBA

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 and DSLR video), 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-3076-A****Digital Black-and-White Printing**

Friday 3:00-5:50

Spring semester: 3 studio 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-3088, Digital Photography: Color Management and Fine-Art Digital Printmaking, or equivalent.



**PHD-3083 through PHD-3091****Digital Photography**

One semester: 3 studio 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. Prerequisite: PHD-2080, Intermediate Digital Photography, or equivalent.

Course #	Day	Time	Semester	Instructor
PHD-3083-A	Tu	11:00-1:50	fall	K. Shung
PHD-3084-A	Tu	3:00-5:50	fall	C. Daciuk
PHD-3086-A	M	3:00-5:50	fall	K. Wright
PHD-3087-A	W	9:00-11:50	fall	W. Jackson
PHD-3088-A	Th	9:00-11:50	fall	T. Ashe
PHD-3088-B	Th	12:00-2:50	fall	T. Ashe
PHD-3089-A	Th	6:00-8:50	fall	K. Schaffer
PHD-3083-B	Tu	11:00-1:50	spring	K. Shung
PHD-3084-B	Tu	3:00-5:50	spring	C. Daciuk
PHD-3086-B	M	3:00-5:50	spring	M. Baum
PHD-3087-B	W	9:00-11:50	spring	W. Jackson
PHD-3087-C	W	12:00-2:50	spring	W. Jackson
PHD-3088-C	Th	9:00-11:50	spring	T. Ashe
PHD-3088-D	Th	12:00-2:50	spring	T. Ashe
PHD-3089-B	Th	6:00-8:50	spring	K. Schaffer
PHD-3091-A	Tu	12:00-2:50	spring	K. Newbegin

**PHD-3083****Digital Studio: Your Camera, Your Computer and Your Work**

One semester: 3 studio 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-3083-A	Tu	11:00-1:50	fall
PHD-3083-B	Tu	11:00-1:50	spring

**PHD-3084****Digital Photography: Fashion and Beauty**

Tuesday 3:00-5:50

One semester: 3 studio 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-3084-A	fall
PHD-3084-B	spring

**PHD-3086****Digital Photography: The Fine Art of Digital Compositing**

Monday 3:00-5:50

One semester: 3 studio credits

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	Instructor
PHD-3086-A	fall	K. Wright
PHD-3086-B	spring	M. Baum

**PHD-3087****Digital Photography: Imaging and the Internet**

One semester: 3 studio credits

Instructor: W. Jackson

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
PHD-3087-A	W	9:00-11:50	fall
PHD-3087-B	W	9:00-11:50	spring
PHD-3087-C	W	12:00-2:50	spring

**PHD-3088****Digital Photography: Printmaking and Color Management**

One semester: 3 studio 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-3088-A	Th	9:00-11:50	fall
PHD-3088-B	Th	12:00-2:50	fall
PHD-3088-C	Th	9:00-11:50	spring
PHD-3088-D	Th	3:00-5:50	spring

**PHD-3089****Digital Photography: Branding Yourself**

Thursday 6:00-8:50

One semester: 3 studio 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-3089-A	fall
PHD-3089-B	spring

**PHD-3091-A****Digital Photography: Imaging and Time-Based Media**

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: K. Newbegin

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-3101****Advanced Black-and-White Printing**

Tuesday 3:00-5:50

One semester: 3 studio 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-3106-A****Principles of Color for Photographers**

Thursday 12:00-2:50

Fall semester: 3 studio 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.

**PHD-3108****Explorations in Abstract Photography**

Thursday 12:00-2:50

One semester: 3 studio 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**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: K. Oni

Documentary photographs record the outside world as well as the unique perspective of the photographer. In this course, we will explore facets of image-making and their inherent challenges. Themed assignments will be given each week and will be critiqued the following session. We will focus on developing a unique vision through a body of work while grounding it in contemporary practice. Students will produce an editorially appropriate presentation of the project they have chosen to pursue. *Note: Please bring your portfolio to first session.*

**PHD-3113-B****Social Documentary**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: L. Nakadate

As well as focusing on the students' work, the course will cover many historical forms of documentary work, including diary, personal document, crime evidence, police photography, obsessive records, collections, social documents, the Farm Security Administration, and mainstream uses such as community and city planning photographs. Students will work on a documentary based project over the course of the semester. In addition, students will give two presentations covering

the work of two documentary photographers. A range of photographers working within the very broad confines of documentary will be studied, and students are invited to push the boundaries of what they imagine "documentary" to mean.

*Note: Please bring your portfolio to first session.*

**PHD-3121-A****Shoot/Shout/Change: Photography and Political Activism**

Thursday 12:00-2:50

Spring semester: 3 studio 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-3127-A****Experimental Documentary (or: Wax On, Wax Off)**

Thursday 12:00-2:50

Spring semester: 3 studio credits

Instructor: K. Shavit

This course will examine a wide range of works in cinema, video art and photography that originate from or draw upon the documentation of concrete reality—actual people, factual events and verifiable phenomena—yet yield challenging and experimental results, often seeming not of the real world. This style of work parallels documentary technique and uses it as a building block, but ultimately the artist distorts this reality by means of the creative process—freely bending the boundaries of the genre. Through discussion and practice, we will explore the notions of subjective time and space, of memory and interpretation—raising questions about the perception of truth, the creative interrelationship between fact and the imagined, and also issues of morality and ethics. These topics will be examined through lectures, screenings and critiques of work. Artists whose works we will look at include Werner Herzog, Jean-Luc Godard, Stan Brakhage, Guy Maddin, Agnès Varda, Gillian Wearing, Chris Marker, Lars von Trier, Gilad Ratman, Abbas Kiarostami, Christoph Schlingensiefel and Ulrike Ottinger, among others. *Note: Please bring your portfolio to first session.*

**PHD-3129** (previously PHD-3073)**The Critical Eye II**

Monday 12:00-2:50

One semester: 3 studio 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-3129-A	fall
PHD-3129-B	spring

**PHD-3133-A****Writing on Photography**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

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-3136-A****Artists Studios / Artists Writings**

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructor: C. Motta

How do artists find the source for their work? How do ideas germinate and what kind of conceptual and formal decisions are made in the creative process? What makes artists' ideas unique? What's the purpose of an artist's statement and how does it influence the public's perception of the work? This is a field-trip based course and students will visit studios in the New York area, interspersed with in-class readings of seminal writings that have profoundly shaped the way we understand current art practice. Students will meet and speak with artists in their studios, witness their process and ask questions about their work. In class, there will be open discussions about ideas such as art conception, production and distribution, as well as more private notions associated with the "intimate" creative process. *Note: Please bring your portfolio to first session.*

**PHD-3139-A****Wet Plate Collodion**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: L. Elmaleh

This intensive course will dive into the wet plate collodion process, which was the leading mode of photography in the 1850s and '60s. The process is most commonly known in its three forms—tintypes (positives on tin), ambrotypes (positives on glass), and glass negatives (negatives on glass). The basics of the collodion process will be covered and topics will include: hand coating collodion plates, creating wet collodion images, mixing the chemistry, building a darkroom and modifying cameras for the process, as well as how to print pre-existing imagery using an enlarger onto wet collodion plates. Techniques of preparing the plate, cleaning glass, pouring collodion, exposing, developing, fixing and varnishing will all be addressed. Experimentation will be strongly encouraged. All materials, including cameras, enlargers, chemicals, glass and metal will be supplied. Prerequisite: PHD-2129, Experimental Darkroom Techniques. *Note: This course will be held at the Center for Alternative Photography.*

**PHD-3151-A****Art and Commerce**

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructor: TBA

Are there distinctions between making work for personal expression and for public consumption? Many of these lines have been blurred, when museums are hosting retrospectives of fashion photographers and magazine art directors scour galleries for new talent. In an industry 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-A****Photo Bookworks**

Tuesday 12:00-2:50

Fall semester: 3 studio 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-3171****Making the Transition to the Professional**

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructor: 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 studio credits

Instructors: J. Isaia, L. Thompson

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 studio credits

Instructors: J. Isaia, L. Thompson

This is the second part of a two-semester course. Please see PHD-3177 for course description.

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

One semester: 3 studio 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	Th	3:00-5:50	fall	C. McBride
PHD-3207-C	M	3:00-5:50	spring	S. Friedman



Want a semester abroad?

See page 277 for details.

**PHD-3212****How to Make it as a Working Photographer**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Friedman

This course will focus on developing an understanding of the professional world while maintaining your individual style. Class assignments will be geared towards creative problem solving and developing professional skills, including promotion, marketing, invoicing, budgets and how to manage your life as a freelancer. The course will culminate in two portfolio reviews with industry professionals. *Note: Open to juniors and seniors only. Please bring your portfolio to the first session.*

Course #	Semester
PHD-3212-A	fall
PHD-3212-B	spring

**PHD-3223****Fifteen Short Investigations Through Photo-Based Art**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: P. Umbrico

Limited to 12 students per section

This course will investigate ideas in culture as they relate to photography and art. We will explore inherent photographic concepts, such as appropriation, decontextualization, multiplication, systems, memory, the archive and technology, as a means for generating photo-based work. Issues concerning context and intentionality, authorship and originality, individuality and collectivity will be addressed in relation to relevant cultural and theoretical concepts. Weekly photo-based assignments, critiques, readings and slide presentations will serve to deepen the students' understanding of their work and locate it within the context of these issues. The objective of this course is to gain agility with a broad range of working methods and a fluency in critical art vocabulary, while fostering a personal relationship to contemporary visual ideas and practice. *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 studio 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 studio 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 studio credits

Instructor: J. Kawa

Limited to 12 students

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 studio credits

Instructor: J. Kawa

Limited to 12 students

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 studio 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 studio 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**

Wednesday 3:00-5:50

One semester: 3 studio credits

Instructor: M. Halsband

Limited to 12 students

This course will survey the history of portraiture through the study of prominent photographers—Brassai, August Sander, Man Ray, Irving Penn, Berenice Abbott and 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 studio credits

Instructor: M. Robledo

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 studio 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**

Monday 3:00-5:50

Spring semester: 3 studio 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-3264-A****Humor in Photography**

Tuesday 9:00-11:50

Spring semester: 3 studio 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-3268-A****The Dark Stuff**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Pluchino

The social taboo as theme has preoccupied photographers from E.J. Bellocq to Robert Mapplethorpe to Larry Clark and Terry Richardson. This course will focus on why the obsession with sin makes for powerful images. We will screen historically important photographs—and often-controversial works—that are synonymous with the subject matter. Students will receive positive influence on current and future projects through discussion that arises from the lecture and critique portion of the course. They will be encouraged to push the envelope of their work, drawing inspiration from the visual and psychological aspects of the existing tradition. *Note: Please bring your portfolio to the first session.*

**PHD-3269-A****Photography in Fine Art**

Monday 12:00-2:50

Spring semester: 3 studio 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**

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: J. Craig-Martin

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-3276****Visual Remix: Photography in the Digital Age**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: O. Wasow

This course will explore the increasingly complex relationship between photography and digital culture. Emphasis will be placed on understanding the profound effect the shift from analog to digital technology has had on varying modes of image production and distribution. Among the many topics to be explored will be the relationship of digital imaging technologies to the diminishing veracity of the photographic image, the creative practice of appropriating, mixing and re-contextualizing fragments of digital culture, and the related issues of image authorship and copyright. Class time will be evenly divided between discussion/critique and hands-on studio work. In addition to reading a few short texts, we will look at and discuss a wide range of artists, including those committed to capturing the photographic “decisive moment” and others more interested in exploring the fictional, mutable qualities of the medium. While the focus of the course will be on photographic practice, we will also look at the increasingly blurred boundaries between traditional photography, painting, time-based media, design software and Internet technologies. Class projects will be varied with students encouraged to apply material discussed in class to their own visual and conceptual interests.

**Course # Semester**

PHD-3276-A fall

PHD-3276-B spring

**PHD-3277-A****Free Money** (part I)

Tuesday 3:00-5:50

Fall semester: 3 studio 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****Free Money** (part II)

Tuesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: S. Frailey

This is the second part of a two-semester course. Please see PHD-3277 for course description.



**PHD-3286-A****Picture Consequences**

Monday 3:00-5:50

One semester: 3 studio credits

Instructors: J. Maida, K. Murray

How often do you text, tweet, use Facebook or blog with pictures? Have you thought about how this common use of photography applies to your artistic practice as an image-maker? In this collaborative course, students will produce pictures and post them to a blog each week in response to catalysts provided by the instructors and by invited artists and curators. Taking into consideration the rise of the Internet as the primary platform for reading and disseminating photographs, students will engage in an online exchange with each other exclusively through their images. Critical discussions about the resulting picture conversations will follow. Students who are interested in careers as artists, commercial photographers, photo editors, book editors and curators will benefit greatly from this exchange and from the contemporary discourse it encourages. The course will culminate with the production of a print-on-demand book in which the translation from the Web to the page will be closely considered.

**Course # Semester**

PHD-3286-A fall

PHD-3286-B spring

**PHD-3297-A****Real and Possible**

Tuesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: S. Wolf

Addressing innovative aspects of photography and lens-based arts, and examining the notions of time, space, light, point of view, banality, models of reality and the enigma of vision, this course intends to provide new means and insights to reflect upon the questions posed by the practice of contemporary photography. Students will be encouraged to develop their own vision, expression and identity. Through discussions of works, including student work, the goal of this course is to achieve an integrated understanding through theory, critique and art practice. The class will be a special place to share knowledge and experience in a stimulating cultural environment; students will develop their personal vision and nourish their intellectual quest through the art of photography. *Note: Please bring your portfolio to the first session.*

**PHD-3363****The Secret Sits in the Middle**

Wednesday 12:00-2:50

One semester: 3 studio 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 I**

Thursday 3:00-5:50

Fall semester: 3 studio 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-3389-A****Landscape Photography II**

Thursday 6:00-8:50

Spring semester: 3 studio credits

Instructor: C. Taylor

This course is a continuation of PHD-3388, Landscape Photography I, with an objective of elaborating on and increasing the depth of the work. Students will be encouraged to refine their work to create a cohesive and meaningful body of work revolving around the ideas of landscape and topography.

**PHD-3411****Wood, Rubber, Leather and a C-Clamp**

Friday 9:00-11:50

One semester: 3 studio 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 3:00-5:50

One semester: 3 studio 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 studio 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 studio 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 studio 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 studio credits

Instructor: J. Pastore

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 studio 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 encour-

aged 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 studio 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 studio 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-A****For Memory's Sake**

Monday 3:00-5:50

Spring semester: 3 studio credits

Instructor: J. Rudnick

Events and changes occur in our private lives and in our communities that deserve photographic record and interpretation, both for the present and for posterity. This is a vast subject area with great opportunity for students to find subjects that they feel passionate about. Anything considered worth remembering can be pursued. Photo projects as varied as diaristic and quite personal to far more traditional documentary subjects are appropriate. Through weekly critiques, students will be encouraged and guided to produce a cohesive body of work. The work of relevant artists using a variety of mediums, including painters, sculptors, filmmakers and photographers will be viewed weekly. Students will be encouraged to share artists' work that inspires them. *Note: Open to juniors and seniors only. Please bring your portfolio to the first session.*

**PHD-3671-A****Photography and the Cinema**

Friday 12:00-2:50

Fall semester: 3 studio 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 studio 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.

*Course # Semester*

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 studio 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 studio 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: 3 studio 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	Tu	6:00-8:50	P. Garfield
PHD-4080-F	W	12:00-2:50	T. Maul
PHD-4080-G	W	3:00-5:50	S. Frailey
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	TBA

**PHD-4080-A****Photography Thesis I**

Monday 12:00-2:50

Fall semester: 3 studio 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: 3 studio 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: 3 studio 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: 3 studio 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**

Tuesday 6:00-8:50

Fall semester: 3 studio 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-F****Photography Thesis I**

Wednesday 12:00-2:50

Fall semester: 3 studio 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 a body of images that will sustain itself over time and continue to be viable long after graduation.

**PHD-4080-G**

**Photography Thesis I**

Wednesday 3:00-5:50  
Fall semester: 3 studio 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-H**

**Photography Thesis I**

Thursday 3:00-5:50  
Fall semester: 3 studio 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: 3 studio 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: 3 studio credits  
Instructor: TBA

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: 3 studio credits  
This is the second part of a two-semester course. Please see the corresponding section of PHD-4080 for course description. *Note: Students must register for the spring semester course section that corresponds to their fall section of this course.*

Course #	Day	Time	Instructor
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	Tu	6:00-8:50	P. Garfield
PHD-4085-F	W	12:00-2:50	T. Maul
PHD-4085-G	W	3:00-5:50	S. Frailey
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	TBA

**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.

Course #	Dates
PHD-4884-A	September 21-22
PHD-4884-B	October 19-20
PHD-4884-C	November 16-17

**Independent Study**

One semester: 3 studio 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.

Course #	Semester
PHD-4996-A	summer
PHD-4997-A	fall
PHD-4998-A	spring

**Internship**

One semester: 3 studio 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.

Course #	Semester
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring



Need to add a course?

See course adjustment periods starting on page 6.



# Photography Electives Open to All Departments

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

## PHD-1003

### Basic Photography

Monday 3:00-5:50

One semester: 3 studio 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

Thursday 12:00-2:50

Fall semester: 3 studio 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.

## PHD-3163-A

### Photo Bookworks

Tuesday 12:00-2:50

Fall semester: 3 studio 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-3223

### Fifteen Short Investigations Through Photo-Based Art

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: P. Umbrico

Limited to 12 students per section

This course will investigate ideas in culture as they relate to photography and art. We will explore inherent photographic concepts, such as appropriation, decontextualization, multiplication, systems, memory, the archive and technology, as a means for generating photo-based work. Issues concerning context and intentionality, authorship and originality, individuality and collectivity, will be addressed in relation to relevant cultural and theoretical concepts. Weekly photo-based assignments, critiques, readings and slide presentations will serve to deepen the students' understanding of their work and locate it within the context of these issues. The objective of this course is to gain agility with a broad range of working methods and a fluency in critical art vocabulary, while fostering a personal relationship to contemporary visual ideas and practice. *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 studio 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-sized photograph or a snapshot-size painting.

## PHD-3363

### The Secret Sits in the Middle

Wednesday 12:00-2:50

One semester: 3 studio 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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Need to contact your advisor?

See pages 14-15 for information.



**PHD-3423-A****Photo Editing/Curatorial Projects I**

Wednesday 3:00-5:50

Fall semester: 3 studio 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 studio 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 studio 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: \$300

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.

<i>Course #</i>	<i>Semester</i>
PHD-Dkroom-A	fall
PHD-Dkroom-B	spring

**PHG-Dkroom****Darkroom Access: Graduate Students**

One semester: no credit

Access fee: \$300

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.

<i>Course #</i>	<i>Semester</i>
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

**BFA FINE ARTS FACILITIES ACCESS**

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

**FID-Access****Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni**

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
FID-Access-A	fall
FID-Access-B	spring

**FSD-Access****Sculpture Center Access: Undergraduate Students**

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.

*Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
FSD-Access-A	fall
FSD-Access-B	spring

**FGD-Access****Printmaking Workshop Access: Undergraduate Students**

One semester: no credit

Access fee: \$300

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



When is Spring Break?

See calendar starting on page 6.

## SUMMER RESIDENCY

### PHD-4993 / PHD-4994

#### Photography

Summer semester: 4 undergraduate studio 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 \$500 deposit for use of photographic equipment is required, along with proof of insurance with rental endorsement. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.*

Course #	Dates
PHD-4993-A	May 28 – June 28
PHD-4994-A	July 9 – August 9

For further information contact Keren Moscovitch, assistant director, special programs, Division of Continuing Education, via e-mail: [kmoscovitch@sva.edu](mailto:kmoscovitch@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

# Photo Global

Photo Global is a two-semester, 30-credit program that offers international participants the opportunity to work in technologically advanced facilities with renowned photographers, and to bring critical rigor to their work. A certificate is awarded upon successful completion of the program. *Note: The following courses are open only to students enrolled in the Photo Global Certificate Program. Departmental requirements are subject to change by the department chair if the chair deems that such change is warranted.*

*Please refer to page 16 of this book for information on tuition and fees.*

## CERTIFICATE REQUIREMENTS

The course load is 15 credits per semester. Students must complete the following:

### REQUIREMENT A

PHD-3980	Photo Global Critique I
PHD-3985	Photo Global Critique II
PHD-3990	Photo Global Seminar I
PHD-3995	Photo Global Seminar II

### REQUIREMENT B

In addition to all courses in Requirement A, students must take 9 credits of photography electives per semester. These courses must be chosen from the elective courses for photography majors only. Please refer to the Photography General Course Listing for course descriptions and information.

#### PHD-3980-A

##### Photo Global Critique I

Monday 6:00-8:50

Fall semester: no credit

Instructor: P. Garfield

In conjunction with PHD-3990, Photo Global Seminar I, this course will bring an added critical discourse to the program. Students will receive feedback about their work in a group setting, where lively discussion will elevate the work and discipline of the students who are encouraged to pursue and develop an existing body of work or a series that reflects their interests.

#### PHD-3985-A

##### Photo Global Critique II

Monday 6:00-8:50

Spring semester: no credit

Instructor: P. Garfield

This is the second part of a two-semester course. Please see PHD-3980 for course description.

#### PHD-3990-A

##### Photo Global Seminar I

Thursday 9:00-2:50

Fall semester: 6 studio credits

Instructor: TBA

This seminar will immerse students in the culture of New York City's art and artists through guest lectures and studio visits, and field trips to museums, galleries and industry organizations. Individuals are provided with the extraordinary opportunity to rethink their practice, engaging in the rigorous process of our dynamic programming, while pursuing their own art-making in context. The culmination of this seminar is a group exhibition.

#### PHD-3995-A

##### Photo Global Seminar II

Thursday 9:00-2:50

Spring semester: 6 studio credits

Instructor: TBA

This is the second part of a two-semester course. Please see PHD-3990 for course description.

For further information contact Maria Dubon, Photo Global coordinator, via e-mail: [photoglobal@sva.edu](mailto:photoglobal@sva.edu); phone: 212.592.2357; fax: 212.592-2336.

# Department of Visual and Critical Studies

## Degree requirements:

Successful completion of all course requirements

60 credits in studio 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, HWD, VCD or VHD.

## Visual and Critical Studies First-Year Requirements

First-year visual and critical studies 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; please select alternative choices in the event that your first preference has been filled.

Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.

### AHD-1030

#### Visuality and Modern Art I

One semester: 3 art history 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 art history 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 studio 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 studio 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 humanities and sciences 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.

*Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 210 for information.*

### VHD-1015

#### Reading, Thinking, Writing II

One semester: 3 humanities and sciences 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

#### Lens Arts

One semester: 3 studio credits

From the invention of photography to the growing potential of interactive and online photographic work, the lens-based arts have played a central role in defining our culture. This multidisciplinary course will examine the dramatic changes in lens-based technologies and their evolving nature, and explore a variety of imaging devices in studio projects.

### PHD-1080

#### Introduction to Digital Imaging

Spring semester: 3 studio credits

Gaining a fundamental understanding of Adobe Photoshop, Bridge and Lightroom applications will be the focus of this course. Topics covered include image size and resolution, flatbed and film scanning, color modes, file formats, painting and editing tools, file management, image adjustments, working with layers and layer masks, and output options. By the end of the semester, students will 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 art history 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 art history 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 1 / FALL					
	MON	TUES	WED	THURS	FRI
9				PHD-1003-1V Lens Arts 9:00-11:50 A. Bell	
10					
11					
12				VCD-1030-1AV* Nature, History, Practices: Image I 12:00-2:50 M. Galloway	
1					FDD-1030-1V Drawing I 12:00-5:50 A. Wilson
2					
3		AHD-1030-1V Visuality and Modern Art I 3:00-5:50 I. Taube	VHD-1010-1V Reading, Thinking, Writing I 3:00-5:50 J. Ahn	VCD-1030-1V* Nature, History, Practices: Image I 3:00-5:50 R. Hullot-Kentor	
4					
5					
6					

\*Students should register for only one section of Nature, History, Practices: Image I: VCD-1030-1V or VCD-1030-1AV.

Visual and Critical Studies Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9			PHD-1080-1V Intro. to Digital Imaging 9:00-11:50 J. Azzarella		
10					
11					
12				VCD-1035-1AV* Nature, History, Practices: Image II 12:00-2:50 M. Galloway	
1					FDD-1035-1V Drawing II 12:00-5:50 A. Wilson
2					
3		AHD-1035-1V Visuality and Modern Art II 3:00-5:50 I. Taube	VHD-1015-1V Reading, Thinking, Writing II 3:00-5:50 J. Ahn	VCD-1035-1V* Nature, History, Practices: Image II 3:00-5:50 R. Hullot-Kentor	
4					
5					
6					

\*Students should register for only one section of Nature, History, Practices: Image II: VCD-1035-1V or VCD-1035-1AV.

# 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  
VSD-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  
or VSD-2103 The Artist's Journal II

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. Studio courses carry a prefix of ADD, AND, CFD, CID, CVD, FDD, FGD, FID, FPD, FSD, GDD, IDD, ILD, PHD, SDD, SMD or VSD.*

*Art history and humanities courses can be chosen from courses that carry a course code prefix of AHD, HCD, HDD, HHD, HLD, HPD, HSD, HWD, 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  
VCD-3040 Aesthetic Theory

VSD-3121 Digital Video  
or FID-3821 Embroidery and the Digital Sewing Machine  
or FID-3822 Embroidery and the Digital Sewing Machine  
or FID-3387 Video Installation: When Light Becomes Form

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

VSD-3066 Make Your Own Art World: Independent Exhibitions,  
Projects and Spaces  
or VSD-3402 Advanced Projects in Mixed Media  
or VSD-3807 Fiber Arts

## REQUIREMENT B

In addition to Requirement A, students must take nine elective credits in studio and three elective credits in art history or humanities.

*Note: Studio courses can be chosen from among the undergraduate offerings in this book, course prerequisites notwithstanding. Studio courses carry a prefix of ADD, AND, CFD, CID, CVD, FDD, FGD, FID, FPD, FSD, GDD, IDD, ILD, PHD, SDD, SMD or VSD.*

*Art history and humanities courses can be chosen from courses that carry a course code prefix of AHD, HCD, HDD, HHD, HLD, HPD, HSD, HWD, 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: Studio courses can be chosen from among the undergraduate offerings in this book, course prerequisites notwithstanding. Studio courses carry a prefix of ADD, AND, CFD, CID, CVD, FDD, FGD, FID, FPD, FSD, GDD, IDD, ILD, PHD, SDD, SMD or VSD.*

*Art history and humanities courses can be chosen from courses that carry a course code prefix of AHD, HCD, HDD, HHD, HLD, HPD, HSD, HWD, VCD or VHD, course prerequisites notwithstanding.*

# Visual and Critical Studies General Course Listing

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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

One semester: 3 art history 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	Semester	Instructor
AHD-2010-HP1	Tu	6:00-8:50	fall	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	fall	S. Ostrow
AHD-2010-HP3	W	6:00-8:50	spring	D. Carvalho

## GDD-2020

### Basic Graphic Design I

One semester: 2 studio 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	12:00-2:50	fall	Y. Moravia
GDD-2020-BV	M	3:00-5:50	fall	P. Ahlberg
GDD-2020-CV	M	3:00-5:50	fall	A. Ignacio
GDD-2020-DV	Tu	3:00-5:50	fall	E. Hedy Schultz
GDD-2020-EV	Tu	12:00-2:50	fall	F. Young
GDD-2020-FV	Tu	3:00-5:50	fall	F. Young
GDD-2020-GV	W	9:00-11:50	fall	S. Buschkuhl
GDD-2020-HV	W	9:00-11:50	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	Th	9:00-11:50	fall	F. Young
GDD-2020-MV	Th	12:00-2:50	fall	S. Sorvino
GDD-2020-ZV	Tu	3:00-5:50	spring	S. Sorvino

## VCD-2020-A

### Theories of Vision and Color

Tuesday 3:00-5:50

Fall semester: 3 art history 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**

Tuesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: H. Rodman

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

Spring semester: 3 humanities and sciences 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. *Note: This course is cross-listed with HWD-3261-A.*

**VHD-2070-A****Visual Poetics**

Thursday 6:00-8:50

Spring semester: 3 humanities and sciences credits

Instructor: T. Donovan

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. *Note: This course is cross-listed with HWD-3262-A.*

**GDD-2090****Computers in the Studio I**

One semester: no credit

This introduction to 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, 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	V. Diaz
GDD-2090-C	M	12:00-2:50	fall	R. Levy
GDD-2090-D	M	12:00-2:50	fall	B. Bobkoff
GDD-2090-E	M	3:00-5:50	fall	G. Montalvo
GDD-2090-F	M	3:00-5:50	fall	R. Levy
GDD-2090-G	Tu	12:00-2:50	fall	M. Rimbaud
GDD-2090-H	Tu	3:00-5:50	fall	M. Rimbaud
GDD-2090-J	W	9:00-11:50	fall	L. Leckie
GDD-2090-K	W	12:00-2:50	fall	L. Leckie
GDD-2090-L	Th	9:00-11:50	fall	J. Sienkewicz
GDD-2090-M	F	9:00-11:50	fall	D. Labelle
GDD-2090-N	F	12:00-2:50	fall	T. Fong
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 studio credits

Materials fee: \$300

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 studio credits

Materials fee: \$300

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.*

**VSD-2120-A** (previously FSD-2120)**Sculpture**

Friday 9:00-2:50

Fall semester: 3 studio 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.*

**VSD-2126****Making as Painting**

Wednesday 3:00-5:50

One semester: 3 studio credits

Instructor: J. Hyde

This practical art-making course is a continuation of the insights presented by Philip Armstrong, Laura Lisbon and Stephen Melville in their 2001 exhibition at the Wexner Center for the Arts, "As Painting: Division and Displacement." Students will explore non-traditional materials and techniques to make works that question the boundaries of painting and attempt to re-imagine its possibilities. As well as discussions of each student's paintings, this course will include reading and discussion of pertinent texts and exhibitions in town. The primary goal is to produce a body of paintings in response to class activities and personal studio practice. *Note: This course is open to all students.*

**Course # Semester**

VSD-2126-A	fall
VSD-2126-B	spring



Need access to the Sculpture Center?  
See page 189 for details.

**VCD-2129-A****The Audiovisual: Theory and Material**

Thursday 12-2:50

Fall semester: 3 art history credits

Instructor: J. Ahn

Combining critical readings on film/video with screenings and discussions, this course will engage students on theoretical and practical levels. Readings such as Robert Bresson's *On Cinematography* and Michel Chion's *Audio-Vision* provide a versatile framework for students to consider material, form and process in their own work. Assignments will include screenings at venues such as Anthology Film Archives and Electronic Arts Intermix. *Note: This course is open to all students.*

**VSD-2256-A****Painting as Sorcery**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. DeFrank

Painting is magic. In this course, students will discover an alchemical approach to painting by actively combining traditional techniques with alternative methods of building an image (photo, digital, 3D construction) and breathing new life into their work. Through combinations of controlled experiments and critical thinking, students will examine how perceptions of images can be altered through material manipulation. *Note: This course is open to all students.*

**VSD-2271-A****Painting as Process: From the Conception to Intuitive**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: F. Young

Our studio practice will include investigating various forms of painting from the conception to the intuitive and from no mind to all mind, in order to become aware of our conditioning. Our meditation practice will inform. As a group, we will discuss the emotional tangles of our painting practice. Students will also have the opportunity to meet one-on-one with the instructor. Painting is in the moment; painting is a practice; painting is process; painting is subject; painting is paint; painting is mind; painting is no mind; painting is heart; painting is subject again; painting is abstract; painting is shadow; painting is insecurity; painting is making a darn fool of yourself; painting is who is painting; painting is fear; painting is freedom. *Note: This course is open to all students.*

**VSD-2302-A****Obsessive Painting**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. DeFrank

Is making art just a socially acceptable way of channeling obsessive behavior? Look at Agnes Martin's grid paintings; Morandi's bottles; Henry Darger's 15,145 pages of hand-typed, hand-painted manuscript; Paul Noble fantasy worlds; Vija Celmin's waves and rocks, and James Hampton's thrones. It appears that each artist had no "off" switch. This course will address the artist's never-ending pursuit of ideas, subjects, motifs or materials. Class time will be dedicated to painting and both group and individual critiques. *Note: This course is open to all students.*

**FID-2310****Looking into Music**

Spring semester: 3 studio 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.

**Course #****Day****Time**

FID-2310-A

W

9:00-11:50

FID-2310-B

W

12:00-2:50

**FGD-2376-A****Printmaking: Etching and Woodcut**

Friday 2:00-6:50

Spring semester: 3 studio 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.*

**VSD-2434-A****Capturing Life with the Camera Obscura**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: P. D'Innocenzo

The Latin words "camera" and "obscura" used together describe a darkened vaulted chamber or room. A camera obscura is a darkened space where a small beam of reflected light from the outside world projects that light as an image in the space. The principle of the camera obscura dates to about 450 BCE when Mozi, a Chinese philosopher, referred to the device as a "locked treasure room." This course is designed to unlock those treasures. Students will learn to build their own camera obscura using a variety of materials and objects to view and capture these images through drawing and various photographic means. Through experimentation and the referencing of the historical works of Caravaggio, Vermeer, and others, students will develop an understanding of the camera obscura and its possibilities. Using their own device and a combination of photographic papers and films, digital capture and hand drawing, students will develop a portfolio of images unique to the camera obscura.

**VCD-3020-A****Theories of Imitation**

Monday 3:00-5:50

Spring semester: 3 art history 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-3040****Aesthetic Theory**

One semester: 3 art history credits

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, Greenberg and Arnheim, with some of the most provocative art of our times.

**Course #****Day****Time****Semester****Instructor(s)**

VCD-3040-A

M

12:00-2:50

fall

D. Dumbadze

VCD-3040-B

M

6:00-8:50

spring

G. Donovan, I. Taube

**VCD-3050-A****Art in Theory: 1648-1900**

Thursday 9:00-12:00

Spring semester: 3 art history credits

Instructor: B. Mathes

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****Art in Theory: 1900-1990**

Thursday 6:00-8:50

Fall semester: 3 art history 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-3063-A****Artist as Curator**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Jacobson

This course will examine the expanding role of the curator in terms of overlaps, complements and conflicts with the role of the artist. The thinning categorical divide between artist and curator will be explored through contemporary curatorial practices as a form of cultural production that expands into more experimental and collaborative models. The new artist/curator has the potential to conceptually develop the specific content of exhibitions in a similarly generative way as making art in the studio. Sessions will take place at several sites: Denniston Hill, a not-for-profit agricultural/arts center in the Catskills, working artists' studios in New York City, and an SVA Gallery or specific site determined by the class. At each of these sites we will investigate the intricacies of an artist/curator approach to thinking in diverse modalities—i.e., rural/domestic/communal, urban/commercial/individual and didactic/collaborative. There will guest lectures by artists and curators, discussions and curatorial project proposals/models. The course will culminate in an artist-directed curatorial project with specificities chosen by the class: an avant-garde action reflecting the ideas posited during class discourse.

**VSD-3066-A****Make Your Own Art World: Independent Exhibitions, Projects and Spaces**

Tuesday 12:00-2:50

Fall semester: 3 studio credits

Instructors: M. Galloway, A. Wehrhahn

How do you envision your role as an artist in the world of contemporary art?

The commercial gallery system presents one possibility, but what are the other options for participating in the current conversation around art? Independent and artist-run spaces offer an alternative to the traditional, market-driven, private gallery system. In this course, we will trace the history of alternative spaces in New York and also look at contemporary artist-run and independent galleries. In addition to readings, screenings and discussion, we will visit and meet the directors of exhibition spaces such as Artist's Space, Art in General, Canada, Momenta, Participant, Rex Regina, and Soloway. Students will collaborate to curate and produce an exhibition at Soloway Gallery.

**VSD-3083-A****Watercolor Bootcamp**

Monday 12:00-5:50

Spring semester: 3 studio credits

Instructor: A. Wilson

For students who have experience in watercolor and want to take it much further, this course will offer the opportunity to do just that. The first half of the semester will be spent completing a series of intense and rigorous exercises meant to ground students in the basics of not only watercolor, but also color theory, perspective and composition. Once students have mastered those principles and gained the confidence that comes with doing so, the rest of the semester will be spent working on a series of finished watercolor pieces of individual choosing.

**VSD-3121-A****Digital Video**

Wednesday 12:00-2:50

Fall semester: 3 studio 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.*

**FID-3387-A****Video Installation: When Light Becomes Form**

Tuesday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: L. Buvoli

From low-tech projection to high-tech immersive environments, video installation has become a dominant medium for contemporary artists. Drawing from the history of film and video art, the students will explore some of the different techniques of analog and digital media in their work in the digital lab. This course will focus on developing students' knowledge of video installation and encourage experimentation with a variety of approaches to the projected image. Students will generate four projects throughout the semester. We will meet regularly as a group and on a one-on-one basis to discuss current exhibitions, readings and student projects, and screen film/video work by some of the major figures in the field. The remaining time will be spent in the studio/lab. Students are encouraged to incorporate their personal interests and perspectives into their work. Projects will relate to ideas and forms of light projection from conception and production to display and distribution; creative relationships between visual and audio; the physicality of light; narrative and non-narrative structure; original and appropriated material; public and private exhibition; interaction with performance and objects/sculpture. The class will touch on issues of gender, social and political activism, and the history of media communication.

**VSD-3402-A** (previously VSD-2231)**Advanced Projects in Mixed Media**

Tuesday 3:00-8:50

Spring semester: 3 studio credits

Instructor: J. Cohen

Advanced Projects in Mixed Media is a studio course with an emphasis on materiality and experimentation. Materials are suggested for assignments but ultimately can take any form—photography, painting, drawing, sculpture, etc. The course embraces the wide-reaching methods of contemporary art, which also includes the potential use of performance and video as well as considerations of context and technology. Students are expected to achieve a greater understanding of themselves as artists and begin to construct their own artistic voice. The course is divided into three sections: The Four Elements, The Five Senses and The Four Temperaments—with focuses on physical matter, experience/interpretation and emotion. Weekly projects will be discussed in a group critique; reading assignments, screenings and field trips are included.

**VSD-3807-A****Fiber Arts**

Monday 12:00-5:50

Fall semester: 3 studio credits

Materials fee: \$300

Instructor: A. Wilson

This course will introduce students to the basics of working within several classic American fiber arts traditions, including spinning, weaving, dyeing, appliqué, quilt-making, embroidery, and basic fabric design. While traditional ways of working and basic techniques will be demonstrated and stressed in the first half of the semester, students will use their skills to create individualized artistic projects during the second half of the course. In the end, this course is a hybrid of new and old techniques, combining craft and fine art.

**FID-3821 / FID-3822****Embroidery and the Digital Sewing Machine**

Thursday 6:30-9:30

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
FID-3821-A	fall
FID-3822-A	spring

**AHD-3994-A****Introduction to Visual Culture**

Tuesday 9:00-11:50

Fall semester: 3 art history 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****Essay Workshop**

Spring semester: 3 humanities and sciences 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
VHD-4010-A	W	9:00-11:50
VHD-4010-B	W	12:00-2:50

**VSD-4010****Thesis Studio I**

Fall semester: 3 studio 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
VSD-4010-A	Th	12:00-2:50
VSD-4010-B	Th	3:00-5:50

**VSD-4015****Thesis Studio II**

Spring semester: 3 studio credits

Instructor: T. Huhn

This is the second part of a two-semester course. Please see VSD-4010 for course description.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
VSD-4015-A	Th	12:00-2:50
VSD-4015-B	Th	3:00-5:50

**HSD-4026-R through HSD-4026-R2****Art, Science and the Spiritual**

One semester: 3 humanities and sciences 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
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****Aesthetic Theory**

One semester: 3 art history credits

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, Greenberg and Arnheim, with some of the most provocative art of our times.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor(s)</i>
VCD-4050-A	M	6:00-8:50	fall	G. Donovan, I. Taube
VCD-4050-B	M	12:00-2:50	spring	D. Dumbadze



**VSD-4050****Thesis Workshop**

Tuesday 3:00-5:50

Fall semester: 3 studio credits

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.

Course #	Day	Time	Instructor
VSD-4050-A	Tu	3:00-5:50	L. Bulovi
VSD-4050-B	W	12:00-2:50	J. Hyde
VSD-4050-C	W	6:00-8:50	TBA

**AHD-4140-A****Senior Seminar**

Wednesday 3:00-5:50

Fall semester: 3 art history 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 art history credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

**AHD-4140-C****Senior Seminar**

Wednesday 9:00-11:50

Spring semester: 3 art history 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-D****Senior Seminar**

Wednesday 3:00-5:50

Spring semester: 3 art history 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-E****Senior Seminar**

Thursday 3:00-5:50

Spring semester: 3 art history 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-F****Printmaking Seminar**

Tuesday 3:00-5:50

Fall semester: 3 art history 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.*

**AHD-4140-G****Senior Seminar**

Friday 12:00-2:50

Fall semester: 3 art history credits

Instructor: TBA

Art brings controversy—sometimes deliberately, sometimes not. Those conflicts can make us question, perhaps for the first time, our fundamental assumptions about art. In this seminar, we will examine a number of prominent art controversies through a philosophical lens, such as Richard Serra's *Tilted Arc*, Christoph Büchel vs. Mass MoCA, and Patrick Cariou vs. Richard Prince, among others. We will explore the conceptual questions that are raised by these cases: the idea of artistic freedom, the nature and limits of artistic moral rights, the ontology of artworks, and the responsibility of art and architecture to its public. We will learn how philosophy can inform our reasoning about the controversies we study, just as we will use these cases to help us sharpen our philosophical thinking. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**Independent Study**

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
VSD-4996-A	summer
VSD-4997-A	fall
VSD-4998-A	spring

**Internship**

One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
INT-4996-A	summer
INT-4997-A	fall
INT-4998-A	spring

**BFA FINE ARTS FACILITIES ACCESS**

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using the Fine Arts Digital Lab, the Sculpture Center or the Printmaking Workshop. Students must have the proper prerequisites, as indicated in the individual course descriptions that follow. Students are responsible for all access fees.

**FID-Access****Fine Arts Digital Lab Access: Undergraduate Students and BFA Fine Arts Department Alumni**

One semester: no credit

Access fee: \$500

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 must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
FID-Access-A	fall
FID-Access-B	spring

**FSD-Access****Sculpture Center Access: Undergraduate Students**

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration.

*Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
FSD-Access-A	fall
FSD-Access-B	spring

**FGD-Access****Printmaking Workshop Access: Undergraduate Students**

One semester: no credit

Access fee: \$300

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



Need to contact your advisor?

See pages 14-15 for information.



Need access to the Printshop?

See page 191 for details.

# Undergraduate Electives Open to All Departments

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA ([my.sva.edu](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.

## ANIMATION

For a complete listing of undergraduate animation courses open to all departments, please refer to page 66 of this book. The following is a sampling of course offerings.

### AND-1103-A

#### Introduction to Animation

Friday 4:00-7:50

Spring semester: 3 studio credits

Instructor: M. Abrahams

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, inbetweening, 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.

### AND-3137

#### Creating Unforgettable Characters

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: R. Dress

This course will delve into the process of creating animated characters. Methods of researching, creating a backstory 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
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AND-3137-A	fall
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AND-3137-B	spring
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### AND-3172-A

#### Developing the Animated Series

Wednesday 6:00-8:50

Fall semester: 3 studio 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, marketing and distribution.

## ART HISTORY

Please refer to the art history section of this book (beginning on page 67) 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?

Wednesday 6:00-8:50

One semester: 3 art history credits

Instructor: I. Lee

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
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AHD-2136-A	fall
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AHD-2136-B	spring
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### AHD-2226-A

#### American Art: The Rise of Pop Culture

Monday 3:00-5:50

Fall semester: 3 art history 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 art history 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 art history 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 art history 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 art history 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 art history 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**

Monday 12:00-2:50

Fall semester: 3 art history 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 art history 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 art history credits

Instructor: N. Chuk

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 art history credits

Instructor: N. Chuk

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****Irony and Beauty**

Wednesday 3:00-5:50

One semester: 3 art history credits

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.

**Course # Semester Instructor**

AHD-3137-A	fall	C. Matlin
AHD-3137-B	spring	K. Rooney

**AHD-3212-A****15 Weeks/15 Artists**

Wednesday 3:00-5:50

Spring semester: 3 art history 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 Rauschenberg, 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-3247-A****Radical Interventions**

Monday 12:00-2:50

Fall semester: 3 art history credits

Instructor: M. Gal

The global financial meltdown has precipitated major economical and political processes. The collapse can also be seen as caused by social and ethical failure. Deleuze, Baudrillard and Gergen, among others, have already articulated this acute and deteriorating situation. If society is what they claim it is (personal saturation and fragmentation, cultural schizophrenia and multiphrenia), a radical intervention by artists is required. We will study, strategize and create ways to work with the prevailing social saturation and the phenomena of “distracted-from-distraction-by-distraction” in the age of postproduction. We will follow radical art actions, non-art resistance practices and counterculture groups to find possible ways to work effectively with the public through sculpture, video/performance, photography, painting, object/text-based work and indoor/outdoor actions.

**AHD-3921-A****Altered States: Under the Influence**

Wednesday 12:00-2:50

Fall semester: 3 art history 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 art history 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-3994-A****Introduction to Visual Culture**

Tuesday 9:00-11:50

Fall semester: 3 art history 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 art history 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, Sava 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.



## CARTOONING

Please refer to the advanced electives section of this book (beginning on page 98) for a complete listing of cartooning courses open to all students. The following is a sampling of course offerings.

### CID-2050-C

#### Storytelling I: Comics Narrative

Tuesday 3:00-5:50

Fall semester: 2 studio credits

Instructor: G. Panter (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-3681

#### Outside the Box

Monday 3:00-5:50

One semester: 3 studio credits

Instructor: P. Kuper (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-3681-A	fall
CID-3681-B	spring

## 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 116 and 117 of this book. The following is a sampling of course offerings.

### SDD-2107-A

#### Visual Thinking in the Digital Studio

Tuesday 3:00-5:50

Fall semester: 3 studio 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 studio 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 studio credits

Lab fee: \$250

Instructor: S. McGiver

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-3228-B

#### Basic Modeling and Animation with Maya I

Friday 9:00-11:50

Fall semester: 3 studio 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 studio 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 studio 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****Digital Matte Painting with Photoshop**

Thursday 9:00-11:50

Spring semester: 3 studio 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 equivalents.

*Note: This course is cross-listed with SMD-3341-A and SMD-3341-B.*

**Course # Semester**

SMD-3341-C fall

SMD-3341-D spring

**SMD-3429****Introduction to Website Design**

Wednesday 3:00-5:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: TBA

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 3:00-5:50

Fall semester: 3 studio 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-3459-B****Web Programming: HTML5 and Javascript**

Friday 12:00-2:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: Z. Rosser

HTML5 is a web language standard, and most web browsers support its most useful features. This course will bring students up-to-speed with all the new features of HTML5 and familiarize them with each web browser's compatibility. Some of the features we will cover in this course are audio, video, semantic markup, real-time bitmap alteration using the canvas element, offline data storage and geolocation. Since JavaScript is integral for some of the features of HTML5, we will cover the basic use of JavaScript, JQuery and the HTML5 Javascript APIs. Finally, we will focus on which features of HTML5 work well on the iPhone, iPod Touch and iPad. *Note: This course is cross-listed with SMD-3459-A.*

**SMD-3462-B****Web Programming: HTML, CSS, JavaScript and PHP**

Friday 12:00-2:50

Spring semester: 3 studio 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 AND VIDEO**

For a complete listing of undergraduate film and video courses open to all departments, please refer to page 172 of this book. The following is a sampling of course offerings.

**CFD-1074-A****Acting for the Screen**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: A. Rapoport

This course is designed as an introduction to the world of actors and their techniques. Built on the basis of moment-to-moment reality, sense memory, improvisation and intuitive use of the self, students will learn how to create believable characters for the screen. The vocabulary necessary for communicating with actors will be taught as well as the art of constructive criticism essential to direction.

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

One semester: 3 studio credits

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.

Course #	Day	Time	Semester	Instructor
CFD-2080-A	Tu	12:00-2:50	fall	S. Auerbach
CFD-2080-B	Tu	3:00-5:50	spring	D. DeVilla

**CFD-2088****Makeup for Film and Television**

Tuesday 9:00-11:50

One semester: 3 studio credits

Materials fee: \$95

Instructor: P. Mason

Beginning with an overview of makeup design and application (painting, construction methods and prostheses), 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 and CFD-2088-B.*

Course #	Semester
CFD-2088-C	fall
CFD-2088-D	spring

**CFD-2202-A****Acting II**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: TBA

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-2442****Comedy Improvisation**

One semester: 3 studio 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	W	3:00-5:50	fall
CFD-2442-C	W	6:00-8:50	spring

**FINE ARTS**

For a complete listing of fine arts courses open to all departments, please refer to second- and third-year fine arts courses (listing begins on page 180 of this book). The following is a sampling of course offerings.

**FDD-2020-D through FDD-2020-F****Anatomy I**

Fall semester: 3 studio 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-D	W	9:00-11:50
FDD-2020-E	W	12:00-2:50
FDD-2020-F	W	3:00-5:50

**FDD-2204 / FDD-2206****Cut-and-Paste Media Workshop**

Monday 3:00-8:50

One semester: 3 studio credits

Studio fee, \$100

Instructor: Beth B

This course will focus on cut-and-paste techniques as they are employed in image-making. The traditional underpinnings of collage will be investigated as a common thread to rethink, reposition and rework images and sound. Analog and digital approaches will be used to create a synthesis between popular and art-historical forms of collage. The course will be content driven and employ narrative, non-linear, representational and symbolic approaches to collage. We will begin using print media, then merge print with other mediums (paint, pastels, textures, found objects) to create mixed-media projects. We will transition into photo and digital collage/montage to analyze media as it has been used in the past and as it has developed with the advent of the Internet. Additionally, the course will explore cut-and-paste techniques using Photoshop, audio mash-ups and remixes.

Course #	Semester
FDD-2204-A	fall
FDD-2206-A	spring

**FPD-2131-A****In Practice: Color Theory**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Ellis

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 (approved, nontoxic materials only) to each session. Students must own or have access to a digital camera.*

**FPD-3196-A****Advanced Painting with Photography as Source: The Materials**

Thursday 12:00-5:50

Fall semester: 3 studio credits

Instructor: I. Richer

Photography was a precipitous event in the advent of "modernism." Its invention continues to catalyze methods and concerns of painting. 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.

**FSD-3303-A****Sculpture Now!**

Monday 9:00-2:50

Fall semester: 3 studio 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-3316-A**  
**Interdisciplinary Workshop**

Friday 9:00-2:50  
Spring semester: 3 studio credits  
Equipment fee: \$200  
Instructor: G. Sherman

This workshop is for students who want to explore interdisciplinary practices common in the arts today. Discussions of "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 studio 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 12:00-5:50  
Fall semester: 3 studio 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 12:00-5:50  
Spring semester: 3 studio credits  
Equipment fee: \$200  
Instructors: F. Muelas, J. Tekippe

A continuation of FID-3401, Electronics and Interactivity I, in this course students will design their own projects with custom electronic circuitry and custom software. Students will use relatively simple electronic circuits and basic computer programming to develop rich and meaningful interactive sculpture, installation and audio/video works. How to program Arduino microcontrollers to respond to various kinds of sensors will be explored, and students 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 instructors' permission.*

**FID-3821 / FID-3822**  
**Embroidery and the Digital Sewing Machine**

Thursday 6:30-9:30  
One semester: 3 studio 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.

<i>Course #</i>	<i>Semester</i>
FID-3821-A	fall
FID-3822-A	spring

**FGD-2406 / FGD-2407**  
**Printmaking: Etching**

Tuesday 9:00-1:50  
One semester: 3 studio credits  
Materials fee: \$250  
Instructor: E. Breiger

This in-depth etching course explores the wide range of materials and techniques used to create the linear, tonal and photographic images of the intaglio print. Basic techniques cover line etching for pen-and-ink effects, drypoint for velvety lines, soft ground for both crayon-like lines and textures, aquatint for tones and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, a la poupee, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo etching techniques, monoprints, collagraphs and carborundum prints. Students will develop the skills to proof, edition and curate prints. On-going critiques will be included.

<i>Course #</i>	<i>Semester</i>
FGD-2406-A	fall
FGD-2407-A	spring

**FGD-2446-A****Printmaking: Monoprint, Woodcut, Linoleum**

Tuesday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$250

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-3813 / FGD-3814****Printmaking: Silkscreen Multiples**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$250

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-3813-A	fall
FGD-3814-A	spring

**DESIGN**

The following elective courses in design are open to all students who satisfy the prerequisite(s). In addition, students can register for second- and third-year design courses (listing begins on page 126 of this book) with permission from the department chair.

**GDD-2153****Basic Three-Dimensional Design**

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: J. DiResta

Three-dimensional 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****Designer as Image Maker**

Tuesday 12:00-2:50

One semester: 3 studio 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 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 studio credits

Instructor: A. Leban

How can you make your work stand out as distinctly yours in the midst of the many thousands of visual and verbal messages that bombard the public each day? This studio critique course will provide a structure for students to examine their preconceptions, assumptions and influences in order to freely create a unique art path and product of their own.

<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



Need access to the Sculpture Center?

See page 189 for details.



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

Monday 9:00-11:50

One semester: 3 studio 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

**HUMANITIES AND SCIENCES**

Please refer to the humanities and sciences section of this book (beginning on page 210 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences credits

Instructor: TBA

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 humanities and sciences 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 humanities and sciences credits

Instructor: V. Benedetto

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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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 humanities and sciences 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

**HWD-2103-A****Perspectives in Cultural Criticism**

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Altman

While artists express their vision of the world around them through their work, it often falls to critics to translate an artist's aesthetic into ways that are readily understandable to audiences. In so doing, critics face unique challenges as both arbiters of taste and as writers seeking to express their unique voices. We all see the world subjectively and we all have opinions; in this course, students will explore how to take their individual, cultural perspectives and bring them into sharp focus as writer/critics. We will analyze essays by renowned music, television, film and theater critics such as Lester Bangs, John Leonard, Manny Farber and Frank Rich. Through in-class and home assignments, and collective reviews, students will develop their critical writing skills so that their thoughts, and their voices, come through clearly and distinctly.

**HWD-2534-A****Autobiography**

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: G. MacKenzie

This course will introduce students to autobiography in the context of literary debate: Why do we read autobiography? How do we classify it (nonfiction or fiction)? Works by both men and women of many cultural and socioeconomic backgrounds will be read. Students will examine various styles, elements, and recurring themes, while working on their own "reflection of the self." At the end of the course, students will have written a considerable narrative manuscript that will show the patterns and metaphors that inform their lives. We will read such writers as Richard Wright, Sylvia Plath, Amy Tan, Pablo Neruda, Malika Oufkir and Frank McCourt. Student work will be submitted to the College's literary magazine.

**HWD-2567-A****Journals: Yours and Theirs**

Thursday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: A. Rower

How many half-filled notebooks do you have lying around? Have you always wanted to fill up a journal but find you can't keep it up? This course is designed to help you do just that. Everyone will write at home in their personal journal at least three times a week. In addition, in class you will write to suggested prompts and topics, and read that writing aloud to give you practice in sharing your thoughts and feelings, which are the stuff of journal writing. Keeping a journal is crucial to an artist because it develops a private space in which to connect your art with that of others. We will also explore journals of great writers such as Virginia Woolf, Albert Camus, Sylvia Plath, Sappho Durrell, Allen Ginsberg, Anton Chekhov, Mike Figgis, Lord Byron, Juanita de la Sorjuana and Walter Benjamin, including the logbooks of women whalers from the 19th century. The journal will be yours to keep except what you choose to share. It will not be graded or handed in. You will select a published journal to explore and critique.

**ILLUSTRATION**

Please refer to the advanced electives section of this book (beginning on page 262) for a complete listing of illustration courses open to all students. The following is a sampling of course offerings.

**ILD-3316****Life Painting**

Monday 9:00-2:50

One semester: 3 studio credits

Instructor: S. Assael (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-3354-A****Modern Illumination**

Tuesday 6:00-8:50

Spring semester: 3 studio 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.*

**ILD-3591** (previously ILD-3909)**Advanced Workshop: Digital**

Monday 12:00-2:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: S. Ewalt (ewaltimaging.com)

Exploring the creative process of digital fine and commercial art is the focus of this course. Assignments aim to define the visual formulas that reoccur in popular images. Students will also have the opportunity to work with Adobe Photoshop and Illustrator, and merge the two. This will be a workshop environment and source material from students is encouraged. The instructor will also inspire each assignment with a short film of a modern master relevant to the subject. The overall purpose of this course is to help students make the leap from sketchbook to computer without losing the unique identity of their artwork. Prerequisite: A working knowledge of the Macintosh computer.

Course #	Semester
ILD-3591-A	fall
ILD-3591-B	spring



Want a semester abroad?  
See page 277 for details.

## 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 273 of this book.

### IDD-2468-A

#### Design/Build Project I

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: I. Azaroff

This course will introduce design/build practice and digital fabrication through hands-on methodology. 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-3512-A

#### Design/Build Project II

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructor: I. Azaroff

This course is designed to reinforce the principles and expand upon the skills and concepts covered in IDD-2468, Design/Build Project I. Working in teams, students will design, mock-up and execute a full-scale installation or project. Lectures, site visits and demonstrations 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-3100-A

#### Modern and Contemporary Interiors

Thursday 12:00-2:50

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

Thursday 12:00-2:50

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 studio 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 Digital 3D Modeling

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: A. Jakubowski

Limited to 14 students

This course will look at ways to create three-dimensional digital models from start to finish. While focusing on AutoCAD, other software packages such as Rhinoceros and Autodesk 3ds Max (with their plugins) will be reviewed to discover the best-suited options for different design solutions. We will also look at practices for creating models so that they can be rendered efficiently.

## PHOTOGRAPHY

For a complete listing of undergraduate photography courses open to all departments, please refer to page 299 of this book. The following is a sampling of course offerings.

### PHD-1004

#### Basic Photography

Monday 3:00-5:50

One semester: 3 studio 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-1004-A	fall
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PHD-1004-B	spring
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### PHD-3106-A

#### Principles of Color for Photographers

Thursday 12:00-2:50

Fall semester: 3 studio 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.

### PHD-3163-A

#### Photo Bookworks

Tuesday 12:00-2:50

Fall semester: 3 studio 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-3223****Fifteen Short Investigations Through Photo-Based Art**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: P. Umbrico

Limited to 12 students per section

This course will investigate ideas in culture as they relate to photography and art. We will explore inherent photographic concepts, such as appropriation, decontextualization, multiplication, systems, memory, the archive and technology, as a means for generating photo-based work. Issues concerning context and intentionality, authorship and originality, individuality and collectivity, will be addressed in relation to relevant cultural and theoretical concepts. Weekly photo-based assignments, critiques, readings and slide presentations will serve to deepen the students' understanding of their work and locate it within the context of these issues. The objective of this course is to gain agility with a broad range of working methods and a fluency in critical art vocabulary, while fostering a personal relationship to contemporary visual ideas and practice. *Note: Open to juniors and seniors only.*

**Course # Semester**

PHD-3223-A fall

PHD-3223-B spring

**PHD-3269-A****Photography in Fine Art**

Monday 12:00-2:50

Spring semester: 3 studio 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-sized photograph or a snapshot-size painting.

**PHD-3363****The Secret Sits in the Middle**

Wednesday 12:00-2:50

One semester: 3 studio 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-3423-A****Photo Editing/Curatorial Projects I**

Wednesday 3:00-5:50

Fall semester: 3 studio 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 studio 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 studio 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: \$300

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: \$300

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



## VISUAL AND CRITICAL STUDIES

For a complete listing of undergraduate visual and critical studies courses open to all departments, please refer to page 305 of this book. The following is a sampling of course offerings.

### VSD-2126

#### **Making As Painting**

Wednesday 3:00-5:50

One semester: 3 studio credits

Instructor: J. Hyde

This practical art-making course is a continuation of the insights presented by Philip Armstrong, Laura Lisbon and Stephen Melville in their 2001 exhibition at the Wexner Center for the Arts, "As Painting: Division and Displacement." Students will explore non-traditional materials and techniques to make works that question the boundaries of painting and attempt to re-imagine its possibilities. As well as discussions of each student's paintings, this course will include reading and discussion of pertinent texts and exhibitions in town. The primary goal is to produce a body of paintings in response to class activities and personal studio practice.

*Note: This course is open to all students.*

Course #	Semester
VSD-2126-A	fall
VSD-2126-B	spring

### VSD-3402-A (previously VSD-2231)

#### **Advanced Projects in Mixed Media**

Tuesday 3:00-8:50

Spring semester: 3 studio credits

Instructor: J. Cohen

Advanced Projects in Mixed Media is a studio course with an emphasis on materiality and experimentation. Materials are suggested for assignments but ultimately can take any form—photography, painting, drawing, sculpture, etc. The course embraces the wide-reaching methods of contemporary art, which also includes the potential use of performance and video as well as considerations of context and technology. Students are expected to achieve a greater understanding of themselves as artists and begin to construct their own artistic voice. The course is divided into three sections: The Four Elements, The Five Senses and The Four Temperaments—with focuses on physical matter, experience/interpretation and emotion. Weekly projects will be discussed in a group critique; reading assignments, screenings and field trips are included.

### VSD-2256-A

#### **Painting as Sorcery**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. DeFrank

Painting is magic. In this course, students will discover an alchemical approach to painting by actively combining traditional techniques with alternative methods of building an image (photo, digital, 3D construction) and breathing new life into their work. Through combinations of controlled experiments and critical thinking, students will examine how perceptions of images can be altered through material manipulation. *This course is open to all students.*

### VSD-2271-A

#### **Painting as Process: From the Conception to Intuitive**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: F. Young

Our studio practice will include investigating various forms of painting from the conception to the intuitive and from no mind to all mind, in order to become aware of our conditioning. Our meditation practice will inform. As a group, we will discuss the emotional tangles of our painting practice. Students will also have the opportunity to meet one-on-one with the instructor. Painting is in the moment; painting is a practice; painting is process; painting is subject; painting is paint; painting is mind; painting is no mind; painting is heart; painting is subject again; painting is abstract; painting is shadow; painting is insecurity; painting is making a darn fool of yourself; painting is who is painting; painting is fear; painting is freedom.

*Note: This course is open to all students.*

### VSD-2302-A

#### **Obsessive Painting**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. DeFrank

Is making art just a socially acceptable way of channeling obsessive behavior? Look at Agnes Martin's grid paintings; Morandi's bottles; Henry Darger's 15,145 pages of hand-typed, hand-painted manuscript; Paul Noble fantasy worlds; Vija Celmin's waves and rocks, and James Hampton's thrones. It appears that each artist had no "off" switch. This course will address the artist's never-ending pursuit of ideas, subjects, motifs or materials. Class time will be dedicated to painting and both group and individual critiques. *Note: This course is open to all students.*



Need to contact your advisor?

**See pages 14-15 for information.**



Need an elective?

**See Undergraduate Electives starting on page 312.**





**GRADUATE**



## Degree Requirements Graduate Division

Please review the information that follows for specific degree requirements in your major field of study.

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.*

## MA Degree Requirements Critical Theory and the Arts

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 MA thesis projects must be on file in the Critical Theory and the Arts graduate program office to be eligible for degree conferral.

Students must complete their course work within two 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.

## 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 two 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.

## 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. Art Practice, Branding, Illustration as Visual Essay, Interaction Design, Products of Design and Visual Narrative grade on a pass/fail system).

## MFA Degree Requirements 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.

MFA Art Practice grades on a pass/fail system. Students are required to remain in good academic standing.

## MFA Degree Requirements Visual Narrative

1. Successful completion of 60 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.

MFA Visual Narrative grades on a pass/fail system. Students are required to remain in good academic standing.

## 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.

## 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 three semesters, unless given an official extension by the coordinator of academic advisement.

MPS Branding grades on a pass/fail system. Students are required to remain in good academic standing.

## 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 in the two-year program are required to complete five semesters of residency. Students enrolled in the online and summer residency program are required to attend on-site courses in the summer (fifth 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 two 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.

## 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 two 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.

## 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 two 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.



# Registration Information

## Graduate Division

Registration for all students in the Graduate Division will be scheduled on an individual basis, from Monday, March 26 through Friday, April 6. Please contact your departmental advisor for specifics.

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (my.sva.edu).

### DEPARTMENTAL ADVISORS

#### Art Criticism and Writing

Annette Wehrhahn, Tel: 212.592.2408 Fax: 212.989.3516  
E-mail: awehrhahn@sva.edu

#### Art Education

Christina Mazzalupo, Tel: 212.592.2448 Fax: 646.336.7702  
E-mail: cmazzalupo@sva.edu

#### Art Practice

Jacquelyn Strycker, Tel: 212.592.2783 Fax: 212.493.5405  
E-mail: jstrycker@sva.edu

#### Art Therapy

Aaron Cockle, Tel: 212.592.2610 Fax 917.606.0461  
E-mail: acockle@sva.edu

#### Branding

J'aime Cohen, Tel: 212.592.2744  
E-mail: jcohen2@sva.edu

#### Computer Art

Raina Ann Kapicic, Tel: 212.592.2535 Fax: 212.592.2509  
E-mail: advisor@mfaca.sva.edu

#### Critical Theory and the Arts

Meghan Roe, Tel: 212.592.2172 Fax: 212.592.2168  
E-mail: mroe@sva.edu

#### Design

Esther Ro-Schofield, Tel: 212.592.2600 Fax: 212.592.2627  
E-mail: eroschofield@sva.edu

#### Design Criticism

Emily Weiner, Tel: 212.592.2228 Fax: 212.691.2687  
E-mail: eweiner1@sva.edu

#### Design for Social Innovation

Erin Hersey, Tel: 212.592.2173  
E-mail: ehersey@sva.edu

#### Digital Photography

Thomas P. Ashe, Tel: 212.592.2170 Fax: 212.691.2687  
E-mail: tashe@sva.edu

#### Fashion Photography

Christopher Labzda, Tel: 212.592.2368 Fax: 212.592.2336  
E-mail: clabzda@sva.edu

#### Fine Arts

JP Forrest, Tel: 212.592.2501 Fax: 212.592.2503  
E-mail: jforrest@sva.edu

#### Illustration as Visual Essay

Kim Ablondi, Tel: 212.592.2210 Fax: 212.366.1675  
E-mail: kabloni@sva.edu

#### Interaction Design

Christine Aaron, Tel: 212.592.2612 Fax: 212.592.2135  
E-mail: caaron@sva.edu

#### Live Action Short Film

Raolat Abiola, Tel: 212.592.2706 Fax: 212.627.2195  
E-mail: rabiola@sva.edu

#### Photography, Video and Related Media

Adam B. Bell, Tel: 212.592.2361 Fax: 212.592.2366  
E-mail: abell1@sva.edu

#### Products of Design

Samantha Hinds, Tel: 212.592.2149 Fax: 212.592.2119  
E-mail: shinds@sva.edu

#### Social Documentary Film

Timothy Doyle, Tel: 212.592.2919 Fax: 212.627.2528  
E-mail: tdoyle@sva.edu

#### Visual Narrative

Joan McCabe, Tel: 212.592.2412 Fax: 212.592.2391  
E-mail: jmccabe@sva.edu

# General Information

## Graduate Division

### PREPARING YOUR COURSE SCHEDULE

#### Summer 2013 / 2014 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 2013 and/or summer 2014 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 2013 / Spring 2014 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 2013 and spring 2014 semesters will be held Thursday and Friday, August 8 and 9, 2013; and Thursday, September 5 through Tuesday, September 17, 2013, 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 2014 semester will be held Wednesday, November 27 through Friday, November 29, 2013 and Wednesday, January 8 through Tuesday, January 21, 2014, 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 22, 2013

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

#### March 18 through the start of classes

Registration for the summer 2013 courses (as listed in the summer 2013 section of this book).

#### March 18 – April 5, 2013

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: Friday, March 1 through Friday, March 15.

#### May 1, 2013

Tuition and fees due date for the summer 2013 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 12, 2013

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

#### August 1, 2013

Due date for fall 2013 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 8 – August 9, 2013

Course adjustment period, fall 2013 and spring 2014 semesters (department advisors' offices)

#### September 5 – September 17, 2013

Course adjustment period, fall 2013 and spring 2014 semesters (department advisors' offices)

#### November 25 – November 27, 2013

Course adjustment period for spring 2014 semester (department advisors' offices)

#### December 1, 2013

Due date for spring 2014 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.

#### December 2, 2013

Registration for first-time freshmen, spring 2013 and summer 2014, by appointment with the department advisor.

#### January 8 – January 21, 2014

Course adjustment period for spring 2014 semester (department advisors' offices)

#### May 1, 2014

Tuition and fees due date for the summer 2014 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)  
\$18,065 per semester, fall and spring semesters (12 to 15 credits per semester)  
\$7,230 summer semester (6 credits)

Art Education (two-year program)  
\$1,205 per credit, fall and spring semesters (up to 11 credits per semester)  
\$7,230 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  
\$18,065 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  
\$1,205 per credit, fall and spring semesters (7.5 credits per semester)  
\$14,460 per summer semester (12 credits per semester)

Branding  
\$19,300 per fall and spring semesters (12 to 15 credits per semester)  
\$7,740 summer semester (6 credits)

Critical Theory and the Arts  
\$14,460 per semester (12 credits per semester)

Design, Design for Social Innovation, Interaction Design, Products of Design  
\$19,300 per semester (12 to 15 credits per semester)

Digital Photography (one-year program)  
\$14,460 per semester, fall and spring semesters (12 credits per semester)  
\$10,845 summer semester (9 credits)

Digital Photography (two-year program)  
\$1,205 per credit, fall and spring semesters (up to 11 credits per semester)  
\$10,845 summer semester (9 credits)

Social Documentary Film  
\$22,060 per semester (12 to 15 credits per semester)

Visual Narrative  
\$1,205 per credit, fall and spring semesters (6 credits per semester)  
\$14,460 per summer semester (12 credits 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 \$1,205 per credit (\$1,290 for Branding, Design, Design for Social Innovation, Interaction Design and Products of Design; \$1,470 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.*

### Graduate Departmental Fees

Art Criticism and Writing	\$250	per semester
Art Education	\$250	per semester
Art Practice (summer semester only)	\$750	per summer semester
Art Therapy	\$250	per semester
Branding	\$325	per semester
Computer Art	\$1,200	per semester
Critical Theory and the Arts	\$250	per semester
Design	\$400	per semester
Design Criticism	\$250	per semester
Design for Social Innovation	\$400	per semester
Digital Photography (summer semester only)	\$500	per summer semester
Fashion Photography	\$1,200	per semester
Illustration as Visual Essay	\$600	per semester
Interaction Design	\$400	per semester
Live Action Short Film	\$1,000	per semester
Products of Design	\$550	per semester
Photography, Video and Related Media	\$1,200	per semester
Visual Narrative (summer semester only)	\$500	per summer semester

### Housing Charges: Fall 2013/Spring 2014

George Washington Small Single	\$5,525	per semester
George Washington Renovated Small Single	\$6,200	per semester
George Washington Single	\$6,300	per semester
George Washington Renovated Single	\$6,975	per semester
George Washington Double	\$5,250	per semester
George Washington Renovated Double	\$5,925	per semester
Gramercy Studio (shared)	\$7,325	per semester
Gramercy Double	\$6,750	per semester
Ludlow Single	\$7,500	per semester
Ludlow Double	\$7,200	per semester
The New Residence Double	\$7,275	per semester
The New Residence Triple	\$5,075	per semester
Tenth Street Residence Double	\$7,800	per semester

### Housing Charges: Summer 2013\*

George Washington Small Single	\$2,800	per semester
George Washington Renovated Small Single	\$3,300	per semester
George Washington Single	\$3,150	per semester
George Washington Renovated Single	\$3,700	per semester
Ludlow Single	\$4,225	per semester
Ludlow Double	\$3,800	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 office 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

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). Students enrolled in summer-semester courses of less than 15 weeks in duration should contact their department advisor regarding course adjustment periods. Any drop made after the end of the semester course adjustment period will be prorated at the institutional

prorated percentages of liability. More information can be found at [sva.edu/studentaccounts](http://sva.edu/studentaccounts). The student must secure written approval from her/his advisor in order to drop a course after the second week of the semester.

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**

\$810 per semester\* (waivable at [sva.edu/health](http://sva.edu/health))

*\*Note: The health insurance fee is based on the 2012-2013 academic year. The 2013-2014 rate has not been finalized.*

Students are automatically enrolled in the SVA-sponsored accident and sickness insurance and billed the Health Insurance Fee. Students who want to remove this charge must have sufficient insurance coverage and waive the fee online before the applicable deadline. For more information about the insurance, deadlines and waiving the fee, go to [sva.edu/health](http://sva.edu/health).

**Payment Plan Fee**

\$200 per academic year

**Summer 2013 Graduate Access Fees**

BFA Printshop (FGG-Access)	June 10 – August 16	\$250
BFA Digital Imaging Center (GDD-Access)	May 28 – August 2	\$300
MFA Computer Art Lab (SDG-Access)	June 10 – August 11	\$600
MFA Photography Lab (PHG-Access)	June 1 – July 31	\$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 2011-2012 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, 2009 through December 31, 2011.

	Jan-Dec '09	Jan-Dec '10	Jan-Dec '11
Arson	0	0	0
Burglary	6	12	7
Motor vehicle theft	0	0	0
Murder	0	0	0
Negligent manslaughter	0	0	0
Robbery	0	0	0
Sexual assault	0	0	0

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, 2009 through December 31, 2011.

	Jan-Dec '09	Jan-Dec '10	Jan-Dec '11
Drug law violations	42	45	74
Liquor law violations	89	66	100
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: C. La Rocco

Why are you here? What are your values, your ethics, your politics, your agendas, your limitations, your beliefs, your blind spots, your fears, your loves? These are big and changeable areas for investigation—people spend their entire lives tangling and untangling their answers. If these people are writers, they do it on the page. This is what it means to find your voice: to gain a singular authority and point of view. To discover the art of living, and the art through which you will communicate your aliveness to others. You will have weekly writing and reading assignments; the former will be workshopped.

#### 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

Monday 3:00-5:50

Fall semester: 4 credits

Instructor: M. Brenson

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-6050-A****Thesis Seminar**

Tuesday 6:00-8:50

Spring semester: 4 credits

Instructor: TBA

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-5126-A****The Language of Color**

Thursday: 3:00-5:50

Fall semester: 4 credits

Instructors: T. Dalton, M. Galloway

What language do we use to write about color in art? This course will explore the descriptive, critical and poetic terms that signify color. Through observation, reading, discussion and writing, we will examine the science and philosophy of color, the historical and literary development of color language, and the cultural and political significance of color in modern and contemporary art. Museum and studio visits, discussions with artists and critics, experiments in color identification and mixing, and regular writing workshops will be included. Readings will range from scientific and philosophical texts (Aristotle, Isaac Newton, Goethe, Michel-Eugène Chevreul, Ludwig Wittgenstein, Josef Albers) to fiction/memoir and poetry (Rainer Maria Rilke, William S. Burroughs, Barbara Guest, Frank O'Hara, William Gass, Maggie Nelson) to contemporary criticism (David Batchelor, Yve-Alain Bois, Esther Leslie, Kathryn Tuma). Students will develop a language of color through descriptive writing, response to critical texts and subjective encounters with color in art.

**ACG-5128-A****Formless**

Tuesday: 3:00-5:50

Spring semester: 4 credits

Instructors: T. Dalton, M. Galloway

"Formless" as defined by Bataille is "not only an adjective having a given meaning, but a term that serves to bring things down in the world, [a world] generally requiring that each thing have its form." Formless, in other words, is not simply a description of objects in the world, but also an operation of critique and of writing. Contemporary art historians Yve-Alain Bois and Rosalind Krauss revisit Bataille's theory in their text *Formless: A User's Guide*, employing formless as a tool for re-examining modernist avant-garde art practices by specifically targeting formalist readings of art history that privilege vision, instantaneity and formal unity over duration, entropy, fracturing, and the other senses: smell, sound, touch. Working from these two pivotal moments we will attempt to trace the lineage of formless and its relation to the avant-garde, from Dada and surrealism to contemporary art that engages appropriation, installation, new media, performance, and social practice. Formless is both the topic and the tool of this course: written assignments will explore methodologies rooted in the art movements we examine with the intention of developing a formless critique of current art and writing practices.

**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-5134-A****Publication and Riso Review**

Tuesday: 3:00-5:50

Spring semester: 4 credits

Instructors: T. Dalton, M. Galloway

With a one-semester publishing deadline, class members will form an editorial team, generate all content, and consider graphic design with the help of a freelance designer to publish a newsprint broadsheet magazine. Class members will also create a limited-edition risograph insert called "Riso Review," compiled of short art reviews we'll be writing. Field trips for historical perspective on art critical publishing and external inspiration are included. Trips in planning include those to the MoMA Research Library, Dexter Sinister and a Lower East Side gallery hop with gallerists. Participants will learn about how a publication is built thematically and physically with DIY spirit, and will experience assembling and keeping pace with a periodical publishing schedule, as well as practice aesthetic collaboration to get a publication printed in time for a reception on the last day of class. Celebrate the coexistence of printed matter with digital publishing as we employ computers as well as our hands to make publications.

**ACG-5168-A****The Work of Art in the Age of Information**

Tuesday 3:00-5:50

Fall semester: 4 credits

Instructor: A. Lauterbach

This course will pose the following questions: What is the work (the task) of art in a world given over to the near instantaneous flow of data across all boundaries of self and state? Is it still useful to think of the artist as a singular figure whose work captures a present reality, when history itself seems to be a rapidly shifting, tractionless field? How can we distinguish between subjective and objective reasons for aesthetic judgment (and is it important to do so)? Can critical thinking/writing reinscribe the criteria of meaning into the art experience without disavowing the work of theory or rejecting the ubiquity of information and opinion? Is there a new relation to be found between critical authority and cultural/social resonance? The course includes readings from a range of thinkers, artists and writers, as well as weekly writing assignments.

**ACG-5227-A****In the Process: Thinking About How Art is Made**

Tuesday 12:00-2:50

Fall semester: 4 credits

Instructor: N. Princenthal

Through reading essays by artists, critics and historians about the process of making art, this course will consider the importance of close attention to any given work's material as well as conceptual qualities. Subjects will range from traditional studio practices resulting in discrete paintings and sculptures to the development of work based in ideas and realized as ephemera or in time-based media. The goal will be a broader understanding of how process shapes not only physical outcome but also meaning. We will begin with two texts on Alberto Giacometti, *A Giacometti Portrait* by James Lord and *Looking at Giacometti* by David Sylvester. Further assigned authors will include artists Donald Judd, Robert Smithson, Robert

Morris, Eva Hesse, Yvonne Rainer, Rackstraw Downes, Carroll Dunham, David Humphrey, Andrea Fraser and Frances Stark, and writers Robert Storr, Richard Sennett, David Levi Strauss and Patricia Phillips.

#### **ACG-5254-A**

##### **Motion Capture**

Tuesday 12:00-2:50

Fall semester: 4 credits

Instructor: L. Raven

Looking at some of the oldest and newest forms of animation, this course will examine how we represent movement in images, and to what ends. We will track the 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-5463-A**

##### **Aesthetics and the Nature of Image**

Monday 12:00-2:50

Spring semester: 4 credits

Instructor: C. Stein

We will read classical and modern texts on aesthetics, tracing the passage from the Platonic notion of the artist as "demiurge" to the contemporary interest in "emergent" art—art whose very nature comes into being in the process of its production. Inquiry into the nature of image readily involves us in the study of the nature of "form." Is form imposed on inchoate matter? Or does it rather derive therefrom? Are there fixed archetypes—physical, psychological, metaphysical, or mathematical—that dictate its possibilities? Does form flow organically from the material world? Is there an ontology of the image that can be drawn from our reflection on form? These and many other questions will concern us as we entertain texts from Plato, Aristotle, Plotinus, Goethe, Blake, Ruskin, Wittgenstein, Heidegger, Jung, Olson, Duncan, et al. Writing assignments will be tailored to individual interests and guided through personal conferences.

#### **ACG-5573-A**

##### **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**

##### **Performance Criticism**

Thursday 12:00-2:50

Fall semester: 4 credits

Instructor: C. La Rocco

This course is based on the belief that critics learn to write about performance in exactly the same way they learn to write about other forms of art—by looking. Each week we will travel to a different studio, rehearsal space, class or theater, so that students will get firsthand exposure to New York's vibrant performance world. Weekly reviews/reports of what we have seen are required, and we will workshop a few of these each session. Course work will consist of these writings, participation in class outings and discussions, and workshop sessions.

## **ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS**

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168

Speaking Visually

ESG-0169

Questioning Contemporary Art

ESG-0223

Visual to Verbal: Film, Art, Writing

ESG-0233

Write to Engage: Thesis and Professional Composition

# 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 for 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 for 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

The underlying foundations of education—including the interconnections among history, culture, sociology, psychology, environment and aesthetics—will be examined in this course, and we will situate art and art education within these multifaceted contexts. Formulating ideas for thesis projects is also included.

### **AEG-5050-A** **Psychology for Special Populations**

Friday 4:30-7:30  
Fall semester: 3 credits  
Instructor: D. Thornberg

The study of special needs populations will be emphasized in this course, including theories of human development, social learning, information processing, motivation and mastery, as they apply to the teaching process for special needs students, especially in art education. In addition, educational, psychological and intelligence assessments will be discussed. A substantial portion of the course will involve examination of policies and practices in special education.

### **AEG-5080-A** **Thesis: Research and Observation**

Monday 4:00-5:00  
Fall semester: 1 credit  
Instructor: B. Salander

The fundamentals of art education research will be the focus of this course. Students will develop a topic, frame a research question, conduct library research and write a working literature review for the final project, in preparation for the thesis proposal due in the second semester. Students may utilize their field experience in student teaching or other children's programs to develop their observational skills for later action-based research.

### **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 curricular materials that promote health and physical fitness for children in pre-kindergarten through the 12th grade. Topics addressed include: fire safety, school violence prevention, drug and alcohol awareness, suspected child abduction and abuse and autism awareness. New York State regulations as well as historical and

statistical information about each of these areas will be provided. Students will also be informed of notification and reporting requirements for school-related crimes and incidents. Group discussions and acting techniques will be used to highlight procedures and possible strategies for helping to make a safe and secure environment for children, staff and parents.

### **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.

<i>Course #</i>	<i>Semester</i>
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

Materials and methods used in the elementary art classroom will be the focus of this course. Students will learn to use their own materials explorations in combination with an understanding of artistic development to design art lessons that tap into individual creativity as well as fulfill the New York State Standards for Art. How to develop a focused art curriculum that includes classroom management, discipline strategies, a variety of assessment strategies and considerations for special needs will be included. Students will also produce the first draft of a teaching portfolio.

<i>Course #</i>	<i>Semester</i>
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

Student teachers will be placed at elementary and middle school sites to observe classes, prepare lesson plans and teach their lessons. After two weeks of fieldwork, participants will work with an art teacher for 30 full days of student teaching. Students will also have 15 hours of observation in special education classes. Observation and evaluation by School of Visual Arts faculty and cooperating teachers will be given on an ongoing basis. Students will videotape their student teaching, which will be reviewed in class by the instructor and students.

<i>Course #</i>	<i>Semester</i>
AEG-5250-A	fall
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	fall	L. Seenen
AEG-5260-C	spring	M. Filan
AEG-5260-D	spring	L. Seenen

**AEG-5280****Student Teaching in Public Secondary 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-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	fall	L. Seenen
AEG-5290-C	spring	M. Filan
AEG-5290-D	spring	L. Seenen

**AEG-5340****Curriculum: Arts Integrated**

Monday 6:00-9:00

One semester: 3 credits

Instructor: J. James

The purpose of this course is to develop art educators who will meet the numerous new demands that educational reform is making on the entire learning community. Topics will include: how the New York State Education Department performance standards and the Common Core State Standards relate to lesson planning, student engagement, cross-cultural issues and integration of the visual arts with other subject areas. How making and responding to art can develop listening, speaking, reading and writing skills of all students, including English-language learners will also be addressed. In addition, the course will familiarize students with the tasks and assessments associated with visual arts, social studies, science, math and English-language arts.

Course #	Semester
AEG-5340-A	fall
AEG-5340-B	spring

**AEG-5370****Museum Studies: Theory and Practice**

Spring semester: 3 credits

Instructor: L. Seenen

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: R. Beenen

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**

Thursday 4:30-7:30

One semester: 2 credits

Instructor: R. Viggiano

The objectives and practical methodology involved in teaching art on the secondary level is the focus of this course. Topics include: development and organization of appropriate content and design for a secondary-school curriculum, classroom management and discipline. Sequential lesson plans for the development of age-appropriate skills will be devised and implemented at the student teaching sites.

Course #	Semester
AEG-5430-A	fall
AEG-5430-B	spring

**AEG-5790-A****NYSTCE Preparation 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 6 – June 24

Hours: 1:00-4:00

Summer 2014 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 student 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 6 – June 24

Hours: 5:00-8:00

Summer 2014 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

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

## FACILITIES ACCESS

**FIG-Access****Fine Arts Digital Lab Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
FIG-Access-A	fall
FIG-Access-B	spring

**FSG-Access****Sculpture Center Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
FSG-Access-A	fall
FSG-Access-B	spring

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$300

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

## MAT Art Education New York State Certification Information

The New York State Teacher Certification Examinations, Annual Institutional Report for the Program Year 2010-2011

<i>Test</i>	<i>Number Tested</i>	<i>Number Passed</i>	<i>Institution Pass Rate</i>	<i>Statewide Pass Rate</i>
ATS-W	10	10	100%	99%
Visual Arts CST	18	17	94%	92%
LAST	18	18	100%	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 [highered.nysed.gov/tcert](http://highered.nysed.gov/tcert).

# Department of Art Practice

## Degree Requirements

Successful completion of all course requirements

Complete a minimum of 66 credits

Produce a thesis/special project as well as a written thesis 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-5231	Beginning Video and Sound Editing Workshop	summer
or APG-5232	Intermediate Through Advanced Video and Sound Editing Workshop	summer
Two of the following workshops:		
APG-5276	Studio Workshop: Craft	summer
APG-5282	Studio Workshop: Nature and Technology Lab	summer
APG-5289	Studio Workshop: Digital Sculpture	summer
APG-5320	Foundations of Criticism I	fall
APG-5350	Autobiography of Place I	fall
APG-5390	Studio Practice Review I	fall
APG-5355	Autobiography of Place II	spring
APG-5395	Studio Practice Review II	spring
APG-5420	Art History I	spring

## MFA Art Practice Second-Year Requirements

Course #	Title	Semester
APG-6020	Graduate Seminar II	summer
APG-6110	Studio Practice II	summer
APG-6220	Performance Workshop	summer
APG-6230	Participant Symposium	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-6480	Thesis Preparation	spring

## MFA Art Practice Third-Year Requirements

Course #	Title	Semester
APG-6600	Graduate Seminar III	summer
APG-6620	Studio Practice III	summer
APG-6640	Thesis	summer
APG-6680	Art Law Workshop	summer
APG-6710	Art Business Workshop	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>).

*Note: Courses are listed by year and semester.*

### FIRST YEAR

#### APG-5020-A

##### Graduate Seminar I

Monday through Wednesday, June 24 – June 26; Hours: 5:00-6:50

Monday through Friday, July 1 – August 9

Hours: 1:00-2:20

Summer 2013 semester: 3 credits

Instructors: D. Birnbaum, D. Ross, 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 Wednesday, June 24 – June 26; Hours: 9:00-4:50

Monday, Wednesday, Thursday, Friday, July 1 – August 9; Hours: 2:30-4:50

Tuesday July 2 – August 6; Hours: 2:30-7:50

Summer 2013 semester: 6 credits

Instructors: D. Birnbaum, D. Ross, 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 primarily from 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-5231-A

##### Beginning Video and Sound Editing Workshop

Monday and Wednesday, July 1 – July 10; Friday, July 26; Hours: 9:00-12:50

Summer 2013 semester: 1 credit

Instructor: S. Sharp

Through various methods including instructor-led workshops, field experiments, studio production and group critique, students will explore the best practices for creating audio and video projects, possibilities for installation, multichannel works and performance. Students will learn about high-definition video and proper compression for projection, Web and DVD, and become familiar with basic editing software including Apple Final Cut Pro X. The workshop includes screenings of film, video and sound work from modern and contemporary artists. It considers the use of media as both a document and final product.

**APG-5232-A****Intermediate Through Advanced Video and Sound Editing Workshop**

Monday and Wednesday, July 15 – July 24; Friday July 26; Hours: 9:00-12:50

Summer 2013 semester: 1 credit

Instructor: S. Sharp

Through various methods including instructor-led workshops, field experiments, studio production and group critique, students will explore the best practices for creating audio and video projects, possibilities for installation, multichannel works and performance. This workshop will assist students in mastering advanced video and audio editing techniques, as well as the opportunity for critical dialogue about video works in production. Students may work with Apple Final Cut Pro 7 or Apple Final Cut Pro X, Adobe After Effects, Sound Track Pro and/or Pro Tools to create a video or sound installation. The course includes screenings of film, video and sound work from modern and contemporary artists. It considers the use of media as both a document and final product. Prerequisite: APG-5231, Beginning Video and Sound Editing Workshop, or equivalent.

**APG-5276-A****Studio Workshop: Craft**

Tuesday July 2 – July 30; Hours: 9:00-12:50

Summer 2013 semester: 1 credit

Instructors: K. Lorenson, N. Touron

Participants in this workshop will have the opportunity to explore ceramics and fibers as tools for their individual practice. In ceramics, we will cover practical hand-building, mold-making, and cast ceramics, among other techniques. In fibers, a series of demonstrations that explore 2D and 3D surfaces will introduce the traditional methods of sewing, felting, dyeing, knotting and weaving. Digital demonstrations will explore pattern design for laser cutting, digital embroidery and textile design that can be outsourced to print.

**APG-5282-A****Studio Workshop: Nature and Technology Lab**

Thursday July 11 – August 1; Hours: 9:00-12:50

Summer 2013 semester: 1 credit

Instructor: S. Anker

Students in this workshop will have the opportunity to explore the biological realm as it relates to art practice. Demonstrations include microscopy, plant tissue engineering, molecular cuisine and the production of micro ecosystems. Students will be encouraged to discuss and explore how biomedical sciences alter social, ethical and cultural values in society. The workshop will take place in the Nature and Technology (NAT) Lab, which houses microscopes for photo and video, skeleton collections, specimen collections, slide collections, an herbarium and aquarium as well as a library.

**APG-5289-A****Studio Workshop: Digital Sculpture**

Monday and Wednesday, July 1 – July 17; Hours: 5:00-7:50

no class, July 3

Summer semester: 1 credit

Instructor: E. Guzman

Making sculptures using computer-aided fabrication and rapid prototyping machines is the focus of this workshop. Students will learn how to make templates for sculptures using Adobe Illustrator and SolidWorks, and how to use machines like the Epilog laser cutter and the CNC router “ShopBot” to create fully realized 3D objects from their designs.

**APG-5320-OL** (previously APG-5410)**Foundations of Criticism I**

Fall 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-5350-OL****Autobiography of Place I**

Fall semester: 3 credits

Instructor: K. Brew

Through a series of interviews with artists and other creative professionals, as well as related reading and viewing materials, students explore the notion of place: where and how we live, how we connect to various communities and how we situate creative practice into daily life. Students also complete a series of short production assignments and engage in group critiques via Moodle and Adobe Connect.

**APG-5355****Autobiography of Place II**

Spring semester: 3 credits

This is the second part of a two-semester course. In the spring semester, students will create their own autobiographies of place—robust personal works with accompanying written components. Students will be divided into groups for discussion, analysis and critique of their works in progress.

**Course # Instructor**

APG-5355-OL1 Beth B

APG-5355-OL2 K. Brew

APG-5355-OL3 L. Buvoli

APG-5355-OL4 A. Lambert

**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, via email, Skype, Adobe Connect, phone calls and/or in person meetings. At least five reviews of work-in-progress during the semester will take place, either virtually or in person, depending upon the locations of the student and his or her mentor.

**APG-5395-OL****Studio Practice Review II**

Spring semester: 1.5 credits

Instructor: TBA

This is the second part of a four-semester course. Please see APG-5390-OL for course description.

**APG-5420-OL** (previously APG-5310)**Art History I: Exploring the Interdisciplinary**

Spring 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.

## SECOND YEAR

### APG-6020-A

#### Graduate Seminar II

Saturday – Sunday, June 29 – June 30; Monday through Friday, July 1 – July 19 and July 29 – August 9; Hours: 1:00-3:50

Summer 2013 semester: 3 credits

Instructors: E. ChanSchatz, H. ChanSchatz, J. Grimonprez, T. Rollins

The cognate areas of art and relevant issues that have led 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, we will consider 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. Students will spend one week with each of their seminar leaders/studio practice instructors.

### APG-6110-A

#### Studio Practice II

Thursday – Friday, June 27 – June 28; Hours: 9:00-4:50

Saturday – Sunday, June 29 – June 30; Hours: 4:00-6:50

Monday through Friday, July 1 – July 12 and July 29 – August 9; Hours: 4:00-6:50

Monday – Tuesday, August 12 – 13; Hours: 9:00-4:50

Summer 2013 semester: 6 credits

Instructors: E. ChanSchatz, H. ChanSchatz, J. Grimonprez, T. Rollins

This is the second part of a three-semester course. Please see APG-5110 for course description.

### APG-6220-A

#### Performance Workshop

Monday through Sunday, July 15 – July 21; Hours: 11:00-5:50

Summer 2013 semester: 3 credits

Instructor: E. Pujol

Formally born in the early 20th century as a critique of the economic engineering of the art world through the European painting salon for the bourgeoisie and influenced by cabaret, theater, dance, psychodrama, feminist, queer, civil rights, political and environmental activism, performance practice has many traditions. Until recently, it was an alternative practice that offered few collectibles.

Participants in this workshop will explore silence and walking as public performance art following Buddhist notions of mindful presence, engaging the city as laboratory. The group will function like an ephemeral company of solos and collaborations in which students will perform and discuss a series of daily exercises.

### APG-6230-A

#### Participant Symposium

Monday through Friday, July 22 – July 26; Hours: 1:00-5:50

Summer 2013 semester: no credit

Instructor: TBA

Students will work with the Art Practice staff to create the programming for this symposium. Programming may include guest lectures, panel discussions, student presentations and/or an exhibition. Under the guidance of the Art Practice staff, students will work with each other to secure appropriate venues, create any announcements, and create and follow a detailed budget, including speaker fees, technical fees, documentation fees and promotional fees.

### APG-6310-OL

#### Art History II: Challenging the Conventional

Fall semester: 3 credits

Instructor: J. Stokic

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

Instructor: D. Kunitz

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

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, via email, Skype, Adobe Connect, phone calls, and/or in person meetings. At least five reviews of work-in-progress during the semester will take place, either virtually or in person, depending upon the locations of the student and his or her mentor.

### APG-6395-OL

#### Studio Practice Review IV

Spring semester: 1.5 credits

Instructor: TBA

This is the fourth part of a four-semester course. Please see APG-6390-OL for course description.

### APG-6410-OL

#### Foundations of Criticism II

Spring semester: 3 credits

Instructor: L. Gibellini

This is the second part of a two-semester course. See APG-5320-OL for fall semester course description. 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, writings and weekly web-based group discussions are required.

### APG-6480-OL

#### Thesis Preparation

Spring semester: 3 credits

Instructor: T. Goodeve

A thesis project and accompanying written thesis are graduation requirements for the MFA Art Practice program. Under the guidance of the instructor and an individual thesis advisor, students will work to formulate the central ideas that will become their theses, and will consider appropriate strategies for the research, form, presentation and distribution of their ideas.

## THIRD YEAR

**APG-6600-A** (previously APG-6720)

### Graduate Seminar III

Monday through Friday, July 1 – August 9; Hours: 1:00-2:50

Summer 2013 semester: 3 credits

Instructors: S. Anker, S. Saffer, E. Sussman

In this final semester of Graduate Seminar, students will complete an extended essay on the topic chosen during the previous summer session.

**APG-6620-A** (previously APG-6910)

### Studio Practice III

Monday through Friday, July 1 – August 9; Hours: 3:00-4:50

Summer 2013 semester: 3 credits

Instructors: S. Anker, S. Saffer, E. Sussman

This is the third part of a three-semester course. See APG-5110 for course description.

**APG-6640-A** (previously APG-6980)

### Thesis

Monday through Friday, July 29 – August 9; Hours: 9:00-12:50

Summer 2013 semester: 3 credits

Instructors: Thesis Faculty

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 represents the culmination of the program, and is a central requirement for the successful completion of the degree.

**APG-6680-A** (previously APG-6980)

### Art Law Workshop

Monday July 8; Hours: 9:00-12:50 and 5:00-7:50

Tuesday through Friday, July 9 – 12; Hours: 9:00-12:50

Summer 2013 semester: 1.5 credits

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-6710-A** (previously APG-6980)

### Art Business Workshop

Monday July 15; Hours: 9:00-12:50 and 5:00-7:50

Tuesday through Friday, July 16 – 19; Hours: 9:00-12:50

Summer 2013 semester: 1.5 credits

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, creating a budget, cash-flow and a basic understanding of buying real estate will be covered in this workshop.

## FACILITIES ACCESS

In the fall and spring semesters, some facilities in the BFA Fine Arts Department are available to Art Practice 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. Art Practice students are responsible for all access fees.

### APG-Access-1

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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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APG-Access-1	fall
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APG-Access-1	spring
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### APG-Access-2

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$350

For Art Practice students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab. Students will work independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester
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APG-Access-2	fall
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APG-Access-2	spring
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### APG-Access-3

#### Sculpture Center Access

One semester: no credit

Access fee: \$350

For Art Practice 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
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APG-Access-3	fall
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APG-Access-3	spring
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# 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 Art Development
ATG-5460	Psychiatric Populations and the Diagnostic and Statistical Manual
ATG-5550	Interviewing and Counseling Skills

## 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
ATG-6520	Community Access Through the Arts
ATG-6700	Mandated Reporter Training Seminar

### TRAUMA TRACK

<i>Course #</i>	<i>Title</i>
ATG-6120	Thesis Project I
ATG-6125	Thesis Project II
ATG-6130	Physiology of Trauma
ATG-6140	Clinical Topics in Trauma
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
ATG-6520	Community Access Through the Arts
ATG-6700	Mandated Reporter Training Seminar

## 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. DelliCarpini

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 discussed, including relevant technology. 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.

Course #	Day	Times	Instructor
ATG-5150-A	M	3:00-5:50	R. Grant
ATG-5150-B	M	5:00-7:50	C. Lagstein
ATG-5150-C	M	6:00-8:50	B. Tepper
ATG-5150-D	M	6:00-8:50	S. Gorski

**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.

Course #	Day	Times	Instructor
ATG-5155-A	M	3:00-5:50	R. Grant
ATG-5155-B	M	5:00-7:50	C. Lagstein
ATG-5155-C	M	6:00-8:50	B. Tepper
ATG-5155-D	M	6:00-8:50	S. Gorski

**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 Art Development**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: J. Jaworek

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**

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**

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 traumatized populations, chemically dependent clients and their families. Intake strategies for both short- and long-term settings, and developing counseling skills will be the primary focus. We will examine psychological theories, systems perspective, application to case material and critical thinking with regard to similarities and differences between art therapy and counseling interventions. Contemporary theories for treatment of substance abuse will be included, and we will address areas such as behavioral, cognitive, educational, creative arts and experiential work.

**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.

Course #	Day	Time	Instructor
ATG-6120-A	Tu	9:00-11:50	E. McGann
ATG-6120-B	Tu	12:00-2:50	E. McGann
ATG-6120-C	F	9:00-11:50	L. Furman

**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.

Course #	Day	Time	Instructor
ATG-6125-A	Tu	9:00-11:50	E. McGann
ATG-6125-B	Tu	12:00-2:50	E. McGann
ATG-6125-C	F	9:00-11:50	L. Furman

**ATG-6130-A****Physiology of Trauma**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: M. Frederick

The effects that sudden and sustained trauma can have on brain chemistry will be examined in this course. We will consider the ways in which trauma biochemically alters how we process experiences, store memories and respond to external stimuli. Clinical approaches to assessing and addressing neurological results of trauma will be included, with consideration given to current neuro-biochemical research and the implications for art therapy treatment.

**ATG-6140-A****Clinical Topics in Trauma**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: I. David

This course will explore psychological trauma and its broad range of causes and manifestations. Long-term negative consequences that result from single, prolonged and/or repeated traumatic experiences will be considered, including post-traumatic stress disorder. Situational trauma, such as those caused by living in an unstable or dangerous environment, will also be addressed. We will discuss various assessment methods and treatment approaches, with an emphasis on art therapy.

**ATG-6170****Internship/Supervision in the Studio III**

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.

Course #	Day	Time	Instructor
ATG-6170-A	Th	9:00-11:50	D. Farber
ATG-6170-B	Th	9:00-11:50	E. DelliCarpini
ATG-6170-C	Th	9:00-11:50	K. Bush
ATG-6170-D	Th	6:00-8:50	S. Gorski

**ATG-6175****Internship/Supervision in the Studio IV**

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.

Course #	Day	Time	Instructor
ATG-6175-A	Th	9:00-11:50	D. Farber
ATG-6175-B	Th	9:00-11:50	E. DelliCarpini
ATG-6175-C	Th	9:00-11:50	K. Bush
ATG-6175-D	Th	6:00-8:50	S. Gorski

**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), Levick Emotional and Cognitive Art Therapy Assessment (LECATA), Mandala Assessment Research Instrument (MARI), Silver Drawing Test of Cognition and Emotion, Ulman Personality Assessment Procedure (UPAP) and other psychometric instruments will be explored.

**ATG-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-6490-A****Family Art Therapy**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: H. Genovese

Systems theory will provide the theoretical foundation for this course; family art therapy and strategic learning will be explored and experienced. To conceptualize the emotional phenomena within the family of origin offers practitioners the skills to maneuver in complex waters. When addiction, mental illness, physical disabilities and the effects of trauma exist within the system, every member is impacted with a life altering experience. To restore a functional adjustment and balance is the goal of the family art therapist. Research, genograms, case studies and literature will be part of the learning experience.

**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.

**ATG-6700-A****Mandated Reporter Training Seminar**

Students are required to receive training in the identification and reporting of child abuse offered by a New York State approved provider. Students are instructed in how to effectively report child abuse or maltreatment/neglect to the NYS Child Abuse and Maltreatment Register, evaluate situations to determine whether there is a reasonable cause to suspect child abuse or maltreatment, and identify the physical and behavioral indicators commonly associated with child abuse. This seminar is offered at the beginning of each academic year.

## SUMMER 2013 ART THERAPY PROGRAM

### ATG-6801-A

#### Art Therapy Costa Rica: Multicultural Issues

May 12 – June 1

Summer semester: 3 credits; \$3,615

Instructor: E. DelliCarpini

Limited to 8 students

Using Costa Rica as a point of reference, the effects ethnicity and culture have on the therapeutic process will be examined through immersion, internship work and supervision. This course will explore the cultural determinants of issues encountered in the field of art therapy and provide a foundation in cultural diversity theory and competency models 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 culturally responsive therapist with regard to age, gender, sexual orientation, ethnicity, nationality, socio-economic status, developmental disability, education, family values and religious and spiritual values. Cultural self-awareness through self-assessment, strategies for working with diverse communities and critical thinking with regard to attitudes, beliefs and competent practice will be explored. Students will be encouraged to share their own cultural beliefs and attitudes in relation to the practice of art therapy. On-site and small-group supervision and multicultural coursework is provided. Students are required to attend and take an active role all class sessions, on-site internship work and related activities. Prerequisite: ATG-5155, Internship/Supervision in the Studio II. *Note: This course can be taken in lieu of ATG-6270, Multicultural Issues in Art Therapy.*

Tuition includes accommodations and meals, Spanish-language instruction, art materials, transportation to and from the airport in Costa Rica. Students are responsible for airfare.

## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

## FACILITIES ACCESS

### PDG-Access

#### Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

Course #	Semester
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PDG-Access-A	fall
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PDG-Access-B	spring
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### FIG-Access

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester
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FIG-Access-A	fall
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FIG-Access-B	spring
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### FSG-Access

#### Sculpture Center Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

Course #	Semester
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FSG-Access-A	fall
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FSG-Access-B	spring
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### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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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# Department of Branding

## MPS Branding General Course Listing

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

### Degree Requirements

Students must complete a total of 36 credits in ten months, as well as defend a thesis governed by a panel of experts and faculty. All courses are graded on a pass/fail system. Students are required to attend every scheduled class meeting, complete required readings, participate actively in class discussions, and create an original body of work, culminating in the successful defense of the graduate thesis.

## MPS Branding Requirements

### Fall Semester

Course #	Title
BRG-5220	A Unified Theory of Branding
BRG-5260	The Meaning of Branded Objects
BRG-5280	Business and Branding Strategies
BRG-5330	MBA 101
BRG-5410	The Evolution of CPG Brands and Package Design
BRG-5860	Lecture Series: Design Matters Radio Podcast

### Spring Semester

Course #	Title
BRG-5560	Practices in Design and Market Research
BRG-5620	Analysis, Insight and Forecasting
BRG-5640	Strategic Brand Consulting
BRG-5680	Brand Valuation
BRG-5730	Entrepreneurial Branding
BRG-5750	Visual Systems
BRG-5770	Cause Branding and Marketing
BRG-5820	A Brand Called You
BRG-5865	Lecture Series: Design Matters Radio Podcast

### Summer Semester

Course #	Title
BRG-5930	Summer Workshops
BRG-5950	Positioning Brands and Experiences

### BRG-5220-A

#### A Unified Theory of Branding

Tuesday 6:30-9:20

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-5260-A

#### The Meaning of Branded Objects (previously BRG-5530)

Wednesday 6:30-9:20

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-5280-A (previously BRG-5650)

#### Business and Branding Strategies

Thursday 6:30-9:20

Fall semester: 3 credits

Instructor: B. Sanford-Chung

From developing a brand personality to discovering invisible brand assets, this 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-5330-A**  
**MBA 101**

Friday 6:00-8:50

Fall semester: 3 credits

Instructors: J. Eke, C. Rogoll

Well-known brands disappear every year, reflecting the intensely competitive nature of certain industries and a primary reason why companies cannot afford to lag in efficiency, innovation or financing. Understanding a business behind a brand can contribute to the value of that brand for both business owner and consumer, and is an asset for anyone in a development or management position. MBA 101 is designed to facilitate the development of business acumen and how business strategies and information can be conveyed to tell various stories, and be leveraged by decision makers in sustaining a viable brand in the global marketplace. Topics addressed in this course include: basic accounting principles, cost analysis, operations, business ethics, product liability and intellectual property.

**BRG-5410-A**

**The Evolution of CPG Brands and Package Design**

Monday 6:30-9:20

Fall 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-5560-A**

**Practices in Design and Market Research**

Wednesday 6:30-9:20

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 6:30-9:20

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-5640-A**

**Strategic Brand Consulting**

Monday 6:30-9:20 (7 weeks, begins 1/6)

Spring semester: 1.5 credits

Instructor: N. Tuma

The environment in which brands communicate with consumers is changing, and changing quickly. Corporations are increasingly hiring agencies to help them better understand how to delight their customers. Agencies, in turn, need to develop processes and strategies to stay relevant in this changing environment. This course will take the theory of brand and make it real by solving meaty brand challenges facing a variety of industries today. How do we move from the theoretical to the practical? We will examine such fundamentals as brand positioning, brand activation and research methods, and move on to innovation, strategy, storytelling and other specialized skills. Students will complete this course with a set of tools that can be used to tackle real-world brand issues applicable across a range of professions.

**BRG-5680-A**

**Brand Valuation**

Monday 6:30-9:20 (7 weeks, begins 3/10)

Spring semester: 1.5 credits

Instructor: D. Weisman

In this course, students will build a crystal ball to see into the future. We'll explore different approaches to financial modeling from Interbrand, Millward Brown and Futurebrand, and students will get a chance to work with a financial model and define brand drivers that predict future value. We'll discuss value—in business, in life—both tangible and intangible, as well as the impact of time, risk, future value and economic principles that drive the world.

**BRG-5730-A**

**Entrepreneurial Branding**

Tuesday 6:30-9:20 (5 weeks, begins 1/7)

Spring semester: 1 credit

Instructor: B. Kaiser

This course will examine what it means—and what it takes—to organize, manage and assume the risks of creating a brand, a business or an enterprise. Real-world start-ups will be presented and investigated, and we will analyze their business plans, timing, successes, failures and marketplace results. Topics will include leadership, innovation, business structure and planning, funding, growth strategies and technology.

**BRG-5750-A**

**Visual Systems**

Tuesday 6:30-9:20 (5 weeks, begins 2/11)

Spring semester: 1 credit

Instructor: K. Carbone

A visual system needs to be strong for a company to conquer new territory, and this understanding is the first step for the potential growth of a brand beyond its core offering. Once a brand is "loved" for delivering on its brand promise, it is rewarded with a loyal and dedicated customer base and is now ideally positioned to explore new market opportunities. Great brands such as Harley-Davidson, Starbucks and Virgin Atlantic are companies that have expanded well beyond their initial product or service offering, and enhanced their status in consumers' lives. In this course, we will look at how to take a strong brand and expand it. Students will study the branding of their chosen company, and explain how it is unified in its vision, what its simple message is and how it amplifies its brand through a reinforced visual system. With this foundation, students will create a "pitch presentation" for how the brand can be expanded into an exciting new line of business.

**BRG-5770-A**

**Cause Branding and Marketing**

Tuesday 6:30-9:20 (5 weeks, begins 3/25)

Spring semester: 1 credit

Instructor: C. Sloan

Every brand has a story to tell about its mission, its character and its achievements: a story that defines, humanizes and differentiates. Expressed well, these stories engage, influence and prompt devoted and knowledgeable "brand ambassadors" to take important action. In this course, students will examine and investigate

how to tell brand stories with a purpose, in an effort to advance the strategic goals of philanthropies and companies “doing good” through smart, contemporary and effective cause marketing, communications and strategic partnerships.

#### **BRG-5820-A**

##### **A Brand Called You**

Friday 6:00-8:50

Spring semester: 3 credits

Instructor: D. Millman

The good news: We are now living in what *Businessweek* has called a “creative economy.” The bad news: More than ever before, design will be called upon to deliver a return on investment and measured performance in the marketplace. How can you truly quantify your talent and develop strategic and competitive intelligence? How can you quantify meaningful differentiation in a world already filled with branding firms, creative strategists and brand gurus? This course will address: How to create a meaningful philosophy that can guide your career; how to present yourself in meetings and interviews; how to network and stand out from your competition; how to create discipline in your approach to work, and how to sell yourself with more confidence.

#### **BRG-5860-A**

##### **Lecture Series: Design Matters Radio Podcast**

Day/Time: TBA

Fall and spring semesters: no credit

Instructor: D. Millman

Design Matters is a thought-provoking podcast series that profiles industry-leading brand consultants, graphic designers, entrepreneurs, change agents, artists, writers, educators and musicians. In 2011, the series was awarded a Cooper-Hewitt National Design Award. Lectures are recorded live at the MPS Branding studio in front of a student audience. After each podcast, students have exclusive time with all guests for Q&A sessions.

#### **BRG-5865-A**

##### **Lecture Series: Design Matters Radio Podcast**

Day/Time: TBA

Fall and spring semesters: no credit

Instructor: D. Millman

This is the second part of a two-semester course. Please see BRG-5860 for course description.

#### **BRG-5930-A**

##### **Summer Workshops**

Dates/Times: TBA

Summer 2014 semester: no credit

Prior to the final thesis course, students will participate in a series of workshops that address various aspects of practice and theory, and will explore areas such as the adaptation of cultural values to the brand, the maintenance of brand integrity, global design strategies and brand relevance to target markets. Where applicable, case studies will supplement workshop topics.

#### **BRG-5950-A** (previously BRG-5900)

##### **Positioning Brands and Experiences**

Monday through Thursday, May 19 – July 17

Hours: 6:30-9:20

Summer 2014 semester: 6 credits

Instructors: S. Devillart, D. Formosa, T. Guarriello, S. Lerman, B. Sanford-Chung, R. Shear

The summer semester will focus on the branding and positioning of a real world, in-market brand. We will investigate the challenges of bringing elegant, innovative and efficient solutions to a market targeted to strong customer needs and desires. The course is structured around the process of: opportunity identification, idea generation, design, testing and launch opportunities.

## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

## FACILITIES ACCESS

### **PDG-Access**

#### **Visible Futures Lab**

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

<i>Course #</i>	<i>Semester</i>
PDG-Access-A	fall
PDG-Access-B	spring

### **FSG-Access**

#### **Sculpture Center Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
FSG-Access-A	fall
FSG-Access-B	spring

### **FGG-Access**

#### **Printmaking Workshop Access**

One semester: no credit

Access fee: \$300

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

# 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 is multidisciplinary by nature. As technology and software evolve, new opportunities for creative self-expression emerge. Specific departmental course requirements are kept to a minimum and students meet with the departmental advisor to determine which classes are appropriate for their planned course of study. With more than 40 courses offered each semester, students may concentrate their studies in animation, motion graphics and fine art.

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 and two courses from Requirement C. Students may elect to take one of the courses from Requirement B 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-5358	Programming for Animators	fall
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-6466	Technical Direction	spring
HSG-6564	Max/MSP/Jitter II	fall
HSG-6568	Projects in Advanced Programming	spring

### REQUIREMENT C

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
SDG-5441	Contemporary Voices	fall or spring
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-5531	Video Art and Beyond	fall
SDG-5534	Theory, Criticism and History of Time-Based Media	spring
SDG-5541	Ecstasy and Apocalypse	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	M	7:00-9:50pm	TBA
SCG-5386-B	W	11:00-1:50	S. Rittler
SCG-5386-C	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

Wednesday 3:00-4:50

Fall semester: 3 credits

Instructor: K. Brownie

This course will study the structural elements underlying animated entertainment: traditional and experimental linear and nonlinear narratives. Story structures will be analyzed with the objective of discovering what kind of experience can be conveyed within 30 seconds, a few minutes or longer in art and entertainment. 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. We will focus on the key elements of storytelling, including 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 resolution. Visual language will be taught through developing a familiarity with camera shots, movements, angles and placement. Through short

assignments, students will develop original scripts, concept sketches, storyboards and animatics, and learn the basics of previsualization. An examination of key works in the field is included.

### SCG-5442-A

#### Digital Storyboarding and Previsualization

Wednesday 3:00-4:50

Spring semester: 3 credits

Instructor: TBA

This course will focus on honing the craft of visual development through creating concept art, storyboards, animatic production and previsualization. The role of the art department, particularly in feature films, has expanded from being a front-end process to being actively involved throughout the production. By applying their own creativity using digital imaging and video, students will learn the latest techniques used by industry. These techniques will be explored through short assignments and group critique. Screenings of key works—ranging from feature films and independent productions to commercials—will provide a forum for discussion.

### SCG-5462

#### Sound Workshop I

One semester: 3 credits

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 Pro Tools 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	F	3:00-4:50	spring	TBA

### 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

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 allowing students to be 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-5532****Compositing**

Monday 8:00-9:50pm

One semester: 3 credits

Instructor: T. Smith

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.

<i>Course #</i>	<i>Semester</i>
SCG-5532-A	fall
SCG-5532-B	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-5562-A****Digital Sculpture I**

Tuesday 12:00-3:00

Fall semester: 3 credits

Instructor: E. Guzman

This course will examine several methods of virtual to digital output. It will cover the software programs needed to successfully translate creative ideas into a file format that will be used for printing, cutting or to machine-build the project. Applications include SolidWorks, Rhino, Modo, SketchUp, Sculpttris, Adobe Photoshop and Illustrator, Geomagic, MasterCam, Vcarve Pro and Cut3D. Weekly assignments will familiarize students with 3D scanning and printing, laser and CNC milling and cutting machines, and other techniques. The work of well-known artists who use these technologies as well as the history of these types of artistic production will be discussed.

**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**

Fall 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>
SCG-5641-A	Tu	12:00-2:50
SCG-5641-B	Tu	3:00-5:50

**SCG-5642-A****Motion Graphics II**

Day/Time: TBA

Spring semester: 3 credits

Instructor: TBA

A continuation of SCG-5641, Motion Graphics I, this course is intended to go beyond the basics of motion graphics and allow students to further refine their individual look and style. Advanced techniques relating to combining 2D and 3D animation, live action video and stop motion will be explored in greater depth. Both individual and group projects will allow students to expand their creative palette. Course work will be complemented by guest lecturers and workshops given by industry professionals. Students will complete the course with a reel that showcases both their creativity and palette of software tools. Prerequisite: SCG-5641, Motion Graphics I, or instructor's permission.

**SCG-5657-A****Advanced Modeling and Rigging Concepts**

Monday 6:00-8:50

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-5714****Digital Matte Painting**

Thursday 3:00-5:50

One semester: 3 credits

Instructor: D. Mattingly

Matte painting has been used since the dawn of motion pictures, and continues to be an important component of making movies: spanning Georges Méliès's pioneering 1902 film, *A Trip to the Moon*, to James Cameron's groundbreaking 3D spectacle, *Avatar*. While matte paintings were once created on location using large sheets of glass, the digital revolution has extended its use and versatility by combining traditional painting skills with cutting-edge technology. Beyond the technical challenges of creating photorealistic landscapes and interiors, matte paintings have an essential role in capturing the filmmaker's vision, and remain the most cost-effective way to create panoramic shots without building expensive sets.

Course #	Semester
SCG-5714-A	fall
SCG-5714-B	spring

**SCG-5727-A****Digital Praxis: New Media Practice and Theory**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Bowen

This course will explore the concept of "praxis" in relation to practice and theory. The theoretical function of montage will be investigated by examining how digital production tools and techniques have impacted the creation and perception of still and temporal imagery. Through the history of montage and selected theoretical readings the class will help students to place their personal practice within the broader context of digital art and culture. Students will translate ideas into action through short assignments. Class time is divided between critical discussions and studio projects.

**SCG-5732-A** (previously SCG-6558)**Video Projects**

Wednesday 8:00-9:50pm

Spring semester: 3 credits

Instructor: E. Bowes

Limited to 10 students

This course consists of demonstrations, exercises, project development and production, editing and ongoing critique. It is designed to provide students with working control of moving image content, craft, language and technique. We will consider these elements in light of contemporary and emerging practice. Students will produce short video projects and/or webcast programs that will be presented for group critique. Lecture topics will include directing styles and editing philosophies.

**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-6050****Thesis I**

Fall semester: 3 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	K. Ralske
SCG-6050-B	M	3:00-5:50	C. Edwards
SCG-6050-C	W	3:00-5:50	S. Rittler
SCG-6050-D	Th	11:00-1:50	A. Meyers

**SCG-6060****Thesis II**

One semester: 3 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	2:00-4:50	K. Ralske	spring
SCG-6060-C	M	3:00-5:50	C. Edwards	spring
SCG-6060-D	W	2:00-4:50	S. Rittler	spring
SCG-6060-E	Th	11:00-1:50	A. Meyers	spring
SCG-6060-F	F	3:00-5:50	B. Wands	spring

**SCG-6210****Thesis Research and Writing I**

Fall semester: 3 credits

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	M	12:00-2:50	R. Lederman
SCG-6210-B	Tu	12:00-2:50	R. Mahoney
SCG-6210-C	W	3:00-5:50	B. Wands
SCG-6210-D	F	3:00-5:50	K. Teske

**SCG-6220****Thesis Research and Writing II**

Spring semester: 3 credits

A continuation of SCG-6210, this course is intended to help students prepare the professionally written materials needed to introduce others to their art practice. This class focuses on the artist biography, statement, curriculum vitae, resume, project description and press release. 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	12:00-2:50	R. Lederman
SCG-6220-B	Tu	12:00-2:50	R. Mahoney
SCG-6220-C	W	3:00-5:50	B. Wands
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.

<i>Course #</i>	<i>Semester</i>
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

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 II**

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 I**

Wednesday 12:00-1:50

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. Prerequisite: SCG-5641, Motion Graphics I, or SCG-5732, Video Projects.

**SCG-6433-A****Visual Effects for Video and Motion Graphics II**

Wednesday 12:00-1:50

Spring semester: 3 credits

Instructor: E. Eiser

The field of motion graphics and special effects continues to evolve as an important creative cornerstone of film and video production. In this course, students will experiment with advanced techniques for visual effects and collaborate on strengthening design, workflow and software skills. Methodologies and software will be demonstrated in concert with in-progress thesis projects and class assignments. Industry experts will guest lecture, show their work, answer questions and lead discussions on the current trends and commercial aspects of film/video production, animation and motion graphics, as well as critique student work. Prerequisite: SCG-6432, Visual Effects for Video and Motion Graphics I, or instructor's permission.

**SCG-6452-A****Dynamics and Particle Systems**

Tuesday 8:00-9:50pm

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

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**

Tuesday 6:00-7:50

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-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 encouraged, but not required.*

**SCG-6641-A****Motion Graphics: Theory and Design**

Monday 3:00-4:50

Fall semester: 3 credits

Instructor: A. Whitney

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 designers), 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-6662-A****Digital Sculpture II**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Guzman

This course is a continuation of SCG-5562, Digital Sculpture I. After mastering the basics of digital and mechanical methods of making art, students will begin to work on advanced projects. Class time will include individual and group critiques, as well as discussions on the evolving aesthetics of this type of work. Students will produce several projects during the course of the semester, or may use this class as an adjunct to fabricating their thesis projects.

### 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.

Course #	Semester
SCG-6996-A	summer
SCG-6997-A	fall
SCG-6998-A	spring

### 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.

Course #	Semester
INT-6996-A	summer
INT-6997-A	fall
INT-6998-A	spring

## COMPUTER SCIENCE/ 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	8:00-9:50pm

### 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

Friday 12:00-1:50

Fall semester: 3 credits

Instructor: K. Ralske

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: Z. Rosser

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-5358-A

#### Programming for Animators

Friday 3:00-4:50

Fall semester: 3 credits

Instructor: E. Kane

A thorough grounding in programming is essential for all animators and artists working with 3D software. The goal of this course is to incorporate scripting and coding to enhance the artistry and creativity of the Maya-based animator through using MEL (Maya Embedded Language). Topics will include syntax, data types, conditionals, loops, global and local procedures (subroutines), information management, coding the manipulation of color, time, mesh, lighting, texturing and rendering properties. We will also explore the multiplicity of code equivalents for GUI methodologies, and students will work under the hood to manipulate rigs, interactivity and their own personal creations. A secondary emphasis of the course will be using code to discover alternative methodologies in animation software that can lead to the production of fine art. Fine-arts theory and the history of technology-based artworks are included.

### HSG-5564-A

#### Max/MSP/Jitter I

Monday 8:00-9:50pm

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.

### HSG-5592-A

#### App Culture: The Medium of Mobile Software

Thursday 3:00-4:50

Spring semester: 3 credits

Instructor: R. Shupe

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: Z. Rosser

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: K. Ralske

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.

**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-6568-A****Projects in Advanced Programming**

Monday 12:00-1:50

Spring semester: 3 credits

Instructor: K. Ralske

Geared for students working on programming projects in the areas of installation art, interactive video, sound art and performance, this course will focus on advanced features and application development using various programming languages. Topics will also include real-time 3D graphics, improvising with algorithms, and using programming within a network. In addition to a deeper exploration of the advanced audio and video processing aspects of graphic programming environments, students will be given 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.

Course #	Day	Time	Semester
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**

Wednesday 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.



Traveling this summer?  
Arts Abroad programs start on page 36.



**SDG-5463****Animation Culture**

One semester: 3 credits

Instructor: T. Schreiber

Why do we love animation? What is it doing for us—or to us? This course will explore the impact of animation on our perception and culture through screenings, discussions and written work. We will discuss how pervasive animated worlds influence people through entertainment, games, advertising, broadcast media, medicine, law and architecture. The use of animation as commentary on topics such as politics, emotional life and intimacy will be considered. The culture of animation itself—as represented by legendary companies, people and practices of this multifaceted art form—will also be addressed. Guest speakers and field trips are included.

Course #	Day	Time	Semester
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-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.

## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

## 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: Advanced Imaging and Design
PHG-6422-A	Studio: Video Editing

## FACILITIES ACCESS

### PDG-Access

#### Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

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

### FIG-Access

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSG-Access

#### Sculpture Center Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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

## 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-5501	Networked Media 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

These courses may be taken 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-5564	Max/MSP/Jitter I
HSG-6046	Web Programming II
HSG-6111	Programming for Artists II
HSG-6564	Max/MSP/Jitter II
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 Praxis: New Media Practice and Theory
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 Critical Theory and the Arts

## 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

## MA Critical Theory and the Arts Requirements

Course #	Title	Semester
CTG-5340	Art Theory and Aesthetics I	fall
CTG-5345	Art Theory and Aesthetics II	spring
CTG-5370	The Arts, Their History and the United States I	fall
CTG-5375	The Arts, Their History and the United States II	spring
CTG-5420	Social Theory, Social Criticism and the Arts I	fall
CTG-5425	Social Theory, Social Criticism and the Arts II	spring
CTG-5540	Proseminar 1: The Convergence of the Arts in the 21st Century I	fall
CTG-5545	Proseminar 1: The Convergence of the Arts in the 21st Century II	spring
CTG-5730	Proseminar 2: The Serious Times Lecture Series I	fall
CTG-5735	Proseminar 2: The Serious Times Lecture Series II	spring
CTG-5810	Psychoanalysis: Insight and Cognition	fall
CTG-5815	Political Philosophy: Notes on Political Life	spring
CTG-5900	Comprehensive Thesis	summer
CTG-5950	Comprehensive Thesis Seminar	summer

## MA Critical Theory and the Arts General Course Listing

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

### CTG-5340-A

#### Art Theory and Aesthetics I

Monday 1:30-4:20

Fall semester: 3 credits

Instructor: T. Huhn

The motivating concepts and history of aesthetic theory that continue to shape contemporary thought is the focus of this course. We begin with a review of the Platonic and Neo-Platonic concerns with representation and the social as well as epistemological status of the artwork. An understanding of the developments that led up to Kant allows the class to closely study Kant's *Critique of Judgment*, which continues to be a basic work of reference in all thinking about art. This is followed by an investigation of the philosophical complex of thought that Kant's aesthetics spawned in the writings of Friedrich Schiller and G.W.F. Hegel. The course aims to provide a historico-philosophical undergirding for the theoretical and art historical work that follows.

### CTG-5345-A

#### Art Theory and Aesthetics II

Monday 2:00-4:50

Spring semester: 3 credits

Instructor: B. Babich

This course is an intensive study of the questions of philosophical aesthetics as they develop throughout the 20th and 21st centuries. Additional themes include the meaning of the so-called "end of art" debate, theories of the museum, the "art world," the "New Aesthetic," varieties of object theory and aesthetics, theories of the sublime and tactics of subversion (e.g., feminist, vegan, erothanatic impulses on the fringe). We begin with the writings of Nietzsche and Heidegger; to be followed by selections from Adorno, Agamben and Arendt; Sloterdijk and Žižek; and Bataille, Baudrillard, Bourdieu, Danto, Derrida, Foucault and Rancière, among others.

### CTG-5370-A

#### The Arts, Their History and the United States I

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: R. Hullot-Kentor

Thinking about art ultimately requires a complete spontaneity of critical intelligence, discernment and insight. This capacity relies on an extensive education not only in art, but also in social history, philosophy and literature. This is the ideal at which we aim through an intensive, year-long study of a group of seminal works: Arnold Hauser's *Social History of Art*, Erich Auerbach's *Mimesis*, Walter Benjamin's *Origin of German Tragic Drama*, Adorno's *Aesthetic Theory* and Alexis de Tocqueville's *Democracy in America*. Together these works provide historically substantive and highly nuanced approaches to art, culture and society. In mastering them—which in many regards amounts to discovering the complex set of relations and antagonisms between them—students will gain a broad understanding of the entire history of the visual arts; the single most reputed history of literature and its techniques from Homer to Virginia Woolf; a penetrating and unprecedented theory of art, Walter Benjamin's; a critical aesthetics of the 20th century, Adorno's *Aesthetic Theory*—which was itself deeply inspired by Benjamin's early work; and familiarity with the most important work ever written about the United States, *Democracy in America*, whose insights are, if anything, truer by the day.

**CTG-5375-A****The Arts, Their History and the United States II**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Hullot-Kentor

This is the second part of a two-semester course. Please see CTG-5370 for course description.

**CTG-5420-A****Social Theory, Social Criticism and the Arts I**

Wednesday 2:00-4:50

Fall semester: 3 credits

Instructor: D. Dumbadze

This course examines the structure of contemporary society drawing on close readings of seminal texts in modern social theory and philosophy. We will develop in-depth comprehension of modern society and the traditions in social thought and criticism that have considered its antagonistic elements, with a focus on the fundamental concepts of the founders of sociology and their development from Hegel to Marx to Adorno's *Dialectic of Enlightenment*. What distinguishes modern society from other social formations? What insight does this tradition of thought provide into the nature of social action, the comprehension of social artifact and contemporary society?

**CTG-5425-A****Social Theory, Social Criticism and the Arts II**

Wednesday 2:00-4:50

Spring semester: 3 credits

Instructor: D. Dumbadze

This course is a continuation of CTG-5420, Social Theory, Social Criticism and the Arts I. In this semester, we will consider particular aspects of modern society in light of the principal debates in current social theory. We will study the interconnection of economic and political forms, of modern commerce and state. How do social relations and individual comportment interrelate in modern society? What is the specific function of technology, media and culture industry in its dynamics? The overarching question is how social structure at once makes the arts possible and no less structures their crises.

**CTG-5540-A****Proseminar 1: The Situation of the Arts: The Level of the Problem I**

Wednesday 6:00-7:50

Fall semester: 1.5 credits

Instructor: J. Sanders

The 19th-century romantic tradition presented art as originating in a moment of spontaneous, intoxicating creation. And while it is true that there would be no art at all without something like inspiration, however reluctant artists might be to discuss that moment, artists, especially of our own times, know that making art presents sets of problems to be solved. The formulation of these problems is certainly distinct in the various media: videographers, painters, dancers, performers, installation artists, novelists and poets find themselves faced by different kinds of problems.

This seminar will examine and discuss the developing practices, contexts and concerns of some of the most innovative artists in New York City. In intimate visits with artists, at exhibitions and performances, students will have unique access to what artists in the several media are contending with in their work: its formal problems, the possibilities implicit in their various approaches, their intellectual and theoretical ambitions, as well as the social reality of their work.

Our first aim is to comprehend what artists today are doing in its own terms, beginning with the artistic impetus and its development. From there, our view broadens to understand how an artist's work is received, assessed, theorized and quantified. For while post-medium and hybrid art, along with the convergence of the arts are key contemporary thematics, it is crucial to consider the particular territories that each art form attends to—how and where it appears, its distribution systems, patronage, reward system, theoretical and critical discourse—and how it operates within art institutions. Issues of audience, funding, and institutional support inevitably define the terrain of art, and these forces play intrinsically into deeper aesthetic issues and social concerns.

Each week students will receive a group of suggested exhibitions, events, performances and readings; these events become an integral part of class discussions.

**CTG-5545-A****Proseminar 1: The Situation of the Arts: The Level of the Problem II**

Wednesday 6:00-7:50

Spring semester: 1.5 credits

Instructor: J. Sanders

This is the second part of a two-semester course. Please see CTG-5540 for course description.

**CTG-5730-A****Proseminar 2: The Serious Times Lecture Series I**

Monday 6:00-7:50

Fall semester: 1.5 credits

Instructors: J. Clegg, J. Cohan

The Serious Times Lecture Series emphasizes a focus on social reality. The ongoing question of this seminar is: Why doesn't the United States make social progress? While there is no doubt of its considerable technical progress, and while there are certainly achievements in social equality—an African-American president, for instance, and several states have legalized same-sex marriage—the society itself, as a whole, fails to progress. Central questions, however, are going unanswered: why 10 million homes have been foreclosed, why the jobless recovery, why this is the nation with the largest prison population, why the continued degradation of the environment, and—most of all—why have efforts to imagine alternative forms of society been abandoned? This series is organized as an open seminar in which students and invited guests read recent work by outstanding contemporary social critics and have the opportunity to engage them in discussion. Continuity is maintained under faculty guidance.

**CTG-5735-A****Proseminar 2: The Serious Times Lecture Series II**

Monday 6:00-7:50

Spring semester: 1.5 credits

Instructors: J. Clegg, J. Cohan

This is the second part of a two-semester course. Please see CTG-5730 for course description.

**CTG-5810-A****Psychoanalysis: Insight and Cognition**

Tuesday 2:00-3:50

Fall semester: no credit

Instructor: J. Frankel

Psychoanalysis was the preeminent intellectual revolution of the early 20th century. It was not only the first utterly new concept of psychology since Aristotle—which is to say, in more than 2000 years—it ushered in the seminal idea of modernism itself: the discovery of the primitive in ourselves and in the world around us. Every area of art and intellectual activity would be obliged to respond to this development, and, indeed the arts as a whole were entirely transformed by the early 20th-century discovery of the unconscious and the techniques that psychoanalysis developed for its investigation. On the intellectual level, these same discoveries became the source for many aspects of critical theory in its several traditions as it developed in both France and Germany as well as the form that critical theory would take when it reached the United States. This seminar presents key ideas of psychoanalytic thought and—especially— psychoanalytic practice that are necessary to understand critical theory today.

**CTG-5815-A****Political Philosophy: Notes on Political Life**

Friday 12:00-1:50 pm

Spring semester: no credit

Instructor: A. Vazquez-Arroyo

The central concepts of political life that continue to shed light on the present are the subject of this course. Fundamental aspects of political life will be considered by examining the fate of citizenship, political forms, democracy and political literacy. Thinking through these notions is crucial for a critical understanding of contemporary political predicaments. We will attempt to retrieve these concepts, and gain genuine insight from them, in order to comprehend overarching concerns of political life and how these mediate the ways we think about the political structures of contemporary society.

**CTG-5900-A****Comprehensive Thesis**

Monday through Thursday 12:00-3:50

Summer semester: 12 credits

Instructor: D. Dumbadze

The Comprehensive Thesis is the occasion for MA candidates to establish meaningful coherence in their year's work, to integrate their thinking and research, to find new problems to investigate, and to sketch out plans for their future with faculty and mentors.

Preparation begins with the student's application to the program. Prospective students are asked to describe the issues, problems, curiosity, experiences or conflicts that motivated their application. On acceptance into the program, students begin to expand on these motivations, with the intention of developing four topics that they craft and assemble in preparation for the summer semester work. Students are encouraged to formulate these topics in a way that builds directly on what they have been intensely studying. It is an opportunity to remember, organize and develop important thoughts that have arisen during the year, whether in course discussions, readings, or in the student's own reflections and research. In one of the four topics the student is asked to set out plans for future work, whether it is scholarly or artistic, and thoughts about "what is next" in a way that the faculty can be of help in considering and discussing those plans.

Once the student has completed the statement of the four topics along with a brief supporting bibliography of the work to be undertaken, and a faculty member has reviewed the statements favorably, the student spends the final semester preparing research. During this period, the student consults with his or her faculty advisor for advice and direction. Over the last few weeks of the semester, students present the thesis through written response to questions formulated as "prompts" on each of the first three topics. The fourth topic, "What is next?," is treated as part of a final discussion of the student's work on the thesis with selected members of the faculty.

**CTG-5950-A****Comprehensive Thesis Seminar**

Tuesday 3:00-4:50

Summer semester: no credit

Instructor: B. Funcke

In this biweekly seminar, students will have the opportunity to discuss the development of their comprehensive thesis projects and workshop their materials in preparation for the last few weeks of the summer semester, when the final thesis is completed.



# Department of Design

## Degree Requirements:

Successful completion of all course requirements  
 Complete a minimum of 60 credits  
 Maintain a minimum grade point average of 3.0 (B)  
 Produce a thesis project approved by the Thesis Committee

## MFA Design First-Year Requirements

Course #	Title	Semester
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-5290	Tablet Publishing: The Interactive Future	spring
DSG-5340	Designing Interaction	fall
DSG-5360	Designing in Public	spring
DSG-5450	Design Decisions	fall
DSG-5310	Design Technology Workshop I	fall
DSG-5315	Design Technology Workshop II	spring

## MFA Design Second-Year Requirements

Course #	Title	Semester
DSG-6030	Intellectual Property and the Law	fall
DSG-6050/6052	Seminars I	fall
DSG-6053/6055	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 Media Launch	spring
DSG-6430	Making Your Case: Business for Design Entrepreneurs	fall

## MFA Design General Course Listing

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

### 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.

### 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 1:00-3:50

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-5290-A****Tablet Publishing: The Interactive Future**

Tuesday 5:00-8:00

Spring semester: 3 credits

Instructors: W. Sorrentino, W. Mitchell

This course will be an in-depth practicum for publishing deeply interactive, high-design, fidelity digital publications for iPad and Android tablet devices. Taught by two pioneers in iPad magazine publishing, the course will cover the necessary design principles for beautiful and engaging digital publication design, with a focus on theory, structure and practice for real-life deployment on the Adobe DPS platform. Students will complete a series of assignments that culminate in the publication of a final project into the iPad App Store. This is a class where students will leverage all of their design skills—from written communication to HTML authoring to video production—and assimilate them into a compellingly designed digital magazine or book. Participants should come to class armed with ideas and materials for integration into a living publication. *Note: Technical proficiency with InDesign CS5 or higher is essential; Adobe DPS proficiency is not essential on entry, but a baseline understanding of the system and its capabilities is recommended (visit [adobe.com/products/digitalpublishingsuite](http://adobe.com/products/digitalpublishingsuite)).*

**DSG-5310-A****Design Technology Workshop I**

Friday 10:30-12:00

Fall semester: no credit

Instructor: R. Callahan

This course is a deep dive into the technological tools of the design professional. Student will be exposed to principles of information technology as they relate to the designers. Topics will include computer optimization, networking in the studio environment, alternative workflows for new media, online resources for license-free media and digital cinema.

**DSG-5315-A****Design Technology Workshop II**

Friday 10:30-12:00

Spring semester: no credit

Instructor: R. Callahan

This course is a continuation of DSG-5310, Design Technology Workshop I, and will focus on the world beyond the design studio. Topics will include mobile applications for designers, social media and blogging, online security and DRM (digital rights management), digital publishing tools, networking on the Web and file sharing.

**DSG-5340-A****Designing Interaction**

Thursday 5:00-8:00

Fall semester: 1.5 credits

Instructor: L. Maschmeyer

This intensive, project-based course seeks to nurture the capacity for designing system using digital and non-digital components. The core of the class is to master three crucial skills: narrative, structure and flow. Students will produce projects with increasing complexity, leveraging design precedents, user insights, information architecture, media integration and future developments.

**DSG-5360-A****Designing in Public**

Friday 3:30-6:30

Spring semester: 3 credits

Instructor: TBA

Designers of digital technology are in the business of creating opportunities for interactions. Realized through a series of weekly challenges and public interventions, students in this course will generate a shared idea of the principles for interaction design. We will address: How to produce a balance between thinking and making and how to design through behaviors as well as prototypes, as well as discover how the unmet desires of people ground meaningful interactions.

**DSG-5450-A****Design Decisions**

Thursday 5:00-8:00

Fall semester: 1.5 credits

Instructor: A. Chochinov

Design Decisions is a course on design thinking and design making. It acknowledges that designers deal with scale and, as a result, are capable of creating powerful design gestures that multiply out into powerful design consequence. The course is hands-on; students will build prototypes and create sketches each week, exploring design through various design lenses and personal points of view.

**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 through 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	9/4 – 10/9
DSG-6051-A	fall	10/16 – 11/6
DSG-6052-A	fall	11/13 – 12/11
DSG-6053-A	spring	1/8 – 1/29
DSG-6054-A	spring	2/5 – 2/26
DSG-6055-A	spring	3/12 – 4/2

**DSG-6070-A****Thesis Consultation** (preparation)

Tuesday 5:30-8:30

Fall semester: 3 credits

Instructors: J. Kinon, M. Kace

This course will prepare students to identify a product suitable for full-scale development for the audience they aim to target. It will further help students identify concepts that matter to them personally then expand that into design. 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 and practice of design and fabrication. Throughout the semester students will learn how to produce viable thesis projects with marketable potential.

**DSG-6080-A****Thesis Consultation** (research and writing)

Monday 5:30-8:30

Fall semester: 3 credits

Instructors: K. Carbone, D. Hussey, L. Talarico

Building upon the skills acquired in the first year, 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, design and media exploration. Students will apply their design, planning, writing and presentation skills to the concept that drives their theses. The outcome is a written, edited and designed proposal and pitch book.

**DSG-6090-A****Thesis Consultation** (production)

Spring semester: 6 credits

Instructors: G. Anderson, B. Collins, M. Kace

In this, the third semester of thesis classes, students will complete the development of their viable thesis project resulting in a well designed, fabricated product prototype ready to be marketed. With the input of thesis advisors, students will also demonstrate viability, market research and business capability. A final presentation to the Thesis Review Committee is required. The MFA degree will not be conferred without approval by the 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 Media Launch**

Monday 4:30-7:30

Spring semester: 3 credits

Instructor: A. Whitney

The venerable gallery launch exhibition is giving way to online and mobile platforms. To stay current and push the boundaries, this course will employ video and interactive media presentations as a means for students to share their final projects in a more dynamic fashion. Thirty-second to two-minute video “promotions” or “documentaries” are incorporated into online and mobile platforms 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 360 media launch, with a project video incorporated into both iPad and online platforms.

**DSG-6430-A****Making Your Case: Business for Design Entrepreneurs**

Thursday 5:30-8:30

Fall semester: 3 credits

Instructor: J. Gerber, Z. Yorke

This course will provide students with tools to build a business case into their theses. Through a series interactive workshops, students will develop strategies to win support for their projects. By interpreting and deepening their summer research, students will articulate value created for targeted user segments and define the markets those segments represent. Exercises in discovery-driven planning will familiarize students with income statements and help to develop roadmaps for iterative learning. Students will outline pricing and create tools for understanding revenue and cost calculations. In addition, the course will cover fundraising basics, team building and techniques for business storytelling.

**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**

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition



Traveling this summer?  
Arts Abroad programs start on page 36.

## FACILITIES ACCESS

### PDG-Access

#### Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

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

### FIG-Access

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSG-Access

#### Sculpture Center Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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

## ARTS ABROAD PROGRAM IN DESIGN

### IPG-5212-A

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

May 26 – June 9

Summer semester: 3 graduate studio credits; \$6,300

Chairpersons: L. Talarico, S. Heller; instructors: D. Arya, C. Chiappini, J. Clough, L. Fili, M. Fois, P. Manfroni, M. Rullo, M. Zennaro  
Limited enrollment

Studying graphic design and typography this summer in Rome—the birthplace of Western typographic tradition—is a not-to-be-missed experience. The program, now in its fifth season, is a unique way to learn about type and typography, book and lettering design, as well as architecture, art, archaeology, epigraphy, and even Italian cuisine. Study with the best typographers and designers in Italy. Visit the Trajan Column and partake in exclusive guided visits to the Roman and Imperial Forums, the harbor town of Ostia Antica an ancient site that best reflects the grandeur of Rome and “behind-the-stacks” tour of Biblioteca Angelica, the oldest library in Europe that houses original Bodoni type books. Examine the inscriptions on Roman structures that have long been accepted as a typographic ideal.

This intensive hands-on workshop enables 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.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to ancient sites, 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. Projects include personal and journalistic guides to the type, popular culture and design of Rome and will be presented to a panel of guest critics at the Palazzo delle Esposizioni. Invest in your design career. Join us this summer in Rome and be part of a select group of global designers.

Participants have individual rooms in a three-star hotel in the historical center (Centro Storico) behind the Pantheon, and within walking distance to the major sites of Rome.

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

Visit our website at: [design.sva.edu/masters\\_workshop\\_italy](http://design.sva.edu/masters_workshop_italy). The 2012 workshop blog can be viewed at: [design.sva.edu/site/blog/list\\_by\\_category/3](http://design.sva.edu/site/blog/list_by_category/3).

*Note: A video interview 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, and all program receptions.

For further information contact Esther Ro-Schofield, program director, via e-mail: [eroschofield@sva.edu](mailto:eroschofield@sva.edu); phone: 212.592.2600; fax: 212.592.2627.

# 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

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
DCG-5010	Design History	fall
DCG-5110	Architecture and Urban Design Criticism	fall
DCG-5117	Writing: Style, Voice and Process	fall
DCG-5120	Art of the Interview	fall
DCG-5140	Urban Curation	fall
DCG-5170	Reading Design	spring
DCG-5220	Cultural Theory	spring
DCG-5270	Lecture Series I	fall
DCG-5275	Lecture Series II	spring
DCG-5310	Radio and Podcast Workshop	spring
DCG-5370	Researching Design	spring

## MFA Design Criticism Second-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
DCG-6010	Thesis Consultation	fall
DCG-6090	Typologies	fall
DCG-6110	Reporting Tools	fall
DCG-6210	Exhibition and Collection Curation	spring
DCG-6270	Lecture Series III	fall
DCG-6275	Lecture Series IV	spring
DCG-6370	The Design Book	spring
DCG-6540	The Blogging Workshop	fall
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 4:00-6:50  
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-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-5117-A

#### Writing: Style, Voice and Process

Tuesday 4:00-5:30  
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-5120-A

#### The Art of the Interview

Thursday 5:00-7:50  
Fall semester: 2 credits  
Instructor: A. Levy

An effective interview can shed light on an individual's motives and aspirations. It can also reveal the processes, thoughts and ways of working that drive an interviewee—be it a graphic designer, a painter or a sanitation worker. A good interview makes the implicit explicit. This course will sample a range of effective interviews in a variety of forms and formats—question and answer, written narrative profiles based on interviews and on-camera interviews. Through close readings of written and visual sources, we will analyze the techniques that evoke the answers that you seek as well as those you never expected to hear.



Enroll in a Residency this summer.

Details start on page 39.



**DCG-5140-A****Urban Curation**

Monday 5:00-7:50

Fall semester: 4 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-5170-A****Reading Design**

Friday 3:00-5:50

Spring semester: 4 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-5220-A****Cultural Theory**

Wednesday 2:00-4:50

Spring semester: 2 credits

Instructor: TBA

This course will expose students to a series of theoretical texts related to design. Readings will address how designed objects are created, consumed and distributed, how they can be theorized and understood as parts of larger social processes, and the forms of geographic, class, race and gender differences they help to generate and maintain. This course will also be a dynamic thinking and writing workshop in which students develop connections between design and larger socio-cultural trends and hone their writerly voices. In the process, students will also begin to choose a thesis topic that is innovative and rich enough to withstand extended inquiry.

**DCG-5270-A****Lecture Series I**

Tuesday 6:00-8:50

Fall semester: 2 credits

Instructor: A. Twemlow

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 6:00-8:50

Spring semester: 2 credits

Instructor: A. Twemlow

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

Spring semester: 4 credits

Instructor: 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-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-6010-A****Thesis Consultation**

Tuesday 3:00-5:50

Fall semester: 4 credits

Instructor: A. Codrington Lippke

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-6090-A****Typologies**

Monday 1:00-3:50

Fall semester: 2 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 the works 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, military unit patches, manhole covers), students will learn to identify what does and does not change in a form to come closer to its essence.

**DCG-6110-A****Reporting Tools**

Thursday 5:00-7:50 (first 7 weeks) Monday 5:00-7:50 (last 8 weeks)

Fall semester: 4 credits

Instructors: A. Levy, R. Pogrebin

The first part of this 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, and work on skills for researching and producing hard-hitting features. 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. The second part of the course will be devoted to making a short video essay. Students will workshop idea development, visual storytelling and narrative structure. During that process, students will be introduced to camera techniques; lighting effects; the use of lenses, tripods and apps, and editing on Apple Final Cut Pro to ultimately produce a short video essay about a designed subject.

**DCG-6210-A****Exhibition and Collection Curation**

Wednesday 5:00-7:50

Spring semester: 2 credits

Instructor: P. Antonelli

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-6270-A****Lecture Series III**

Tuesdays 6:00-8:50

Fall semester: 2 credits

Instructor: A. Twemlow

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-6275-A****Lecture Series IV**

Tuesdays 6:00-8:50

Spring semester: 2 credits

Instructor: A. Twemlow

This is the second part of a two-semester course. Please see DCG-6270 for course description.

**DCG-6370-A****The Design Book**

Thursday 6:00-8:50

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-6540-A****The Blogging Workshop**

Wednesday 6:00-8:50

Fall semester: 4 credits

Instructors: A. Ellison, 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-6800-A****Thesis I: Research and Writing**

Thursday 3:00-5:50

Spring semester: 4 credits

Instructor: A. Codrington Lippke

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**

Thursday 3:00-5:50

Spring semester: 4 credits

Instructors: A. Codrington Lippke, A. Twemlow

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**

Tuesday 3:00-5:50

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

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

## FACILITIES ACCESS

### PDG-Access

#### Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

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

### FIG-Access

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSG-Access

#### Sculpture Center Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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

## SUMMER WRITING AND RESEARCH INTENSIVE

### GDD-4978-A

#### Design Writing and Research Summer Intensive

June 3 – June 14

Summer semester: 2 undergraduate studio credits, \$2,000

As publishing outlets proliferate and design's social and environmental implications become more profound, it is more important than ever to write about design engagingly and intelligently.

SVA's MFA Design Criticism Department is pleased to announce a design writing summer intensive aimed at those who would like to refine their skills as thinkers, researchers and storytellers. For practicing designers, this is a chance to examine the profession and its impact through projects, articles and blog posts. Clear thinking, deep research and engaging expression are vital skills in a contemporary designer's toolkit. For journalists and writers, this program offers methods and insights for understanding and writing compellingly about images, objects and spaces.

A range of writing genres and imaginative approaches will be introduced. Working individually and in small groups, participants will experiment with essential techniques such as interviewing, archive research, close observation, analysis and critique, and then to develop and finesse several projects. In addition to personal work, the development and execution of a team project will be undertaken.

In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in SVA's light-filled D-Crit studio in New York's Chelsea district, and 24-hour access to department resources, including its extensive library.

The intensive offers students and working professionals a unique opportunity to study with a faculty composed of leading writers, editors and bloggers. Lectures and field trips to New York sites and studios allow participants to directly interact with prominent designers, architects and urban planners.

By the end of the program, participants will have completed several pieces of writing, formulated ideas for stories, and garnered a robust set of tools and approaches for writing authoritatively and imaginatively about design.

Faculty and lecturers will include: Steven Heller, Alice Twemlow, Julie Lasky, Adam Harrison Levy, Karrie Jacobs, Paul Lukas, Mimi Zeiger, Jennifer Kabat. Visits to leading design studios in New York City will include Biber Architects, Carin Goldberg Design, Local Projects and Maharam.

Prerequisite: Students must have completed a four-year undergraduate degree.

*Note: Samples of published or unpublished writing (such as essays, blog posts or articles) about design, architecture or related subjects are required for review and acceptance to this program.*

# Department of Design for Social Innovation

## 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 for Social Innovation First-Year Requirements

Course #	Title	Semester
SIG-5030	Introduction to Design for Social Innovation	fall
SIG-5070	Making Communication Work	fall
SIG-5120	Using Human, Natural and Social Technologies	fall
SIG-5150	Mapping and Visualization Design	fall
SIG-5220	Global Guest Lecture Series I	fall
SIG-5225	Global Guest Lecture Series II	spring
SIG-5380	Ethics and Social Innovation	spring
SIG-5390	Mapping and Visualization Design: Games	spring
SIG-5410	Designing Change	spring
SIG-5440	Introduction to Thesis	spring

## MFA Design for Social Innovation Second-Year Requirements

Course #	Title	Semester
SIG-6080	Leadership	fall
SIG-6150	Mapping and Visualization Design: Metrics	fall
SIG-6190	Thesis Consultation: Research, Writing, Presentation	fall
SIG-6220	Global Guest Lecture Series III	fall
SIG-6225	Global Guest Lecture Series IV	spring
SIG-6310	Social Innovation Impact	spring
SIG-6350	Mapping and Visualization Design: Models	spring
SIG-6940	Thesis Consultation: Implementation	spring

## Optional Summer Fieldwork

Students who choose this optional summer program will gain firsthand experience with the challenges and opportunities of social innovation in practice. A selection of corporations and non-profit organizations will be available and students will choose an issue of importance that they would like to explore, from muddy-boots conservation to poverty alleviation, healthcare or education.

## MFA Design for Social Innovation General Course Listing

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

### SIG-5030-A

#### Introduction to Design for Social Innovation

Monday 6:00-9:00  
 Fall semester: 3 credits  
 Instructor: M. Rettig

This immersion course begins with two days of “boot camp” that will transition students from a group of unconnected individuals into an integrated team. During this time, students will spend time meeting with social entrepreneurs, as well as in nature, as a way to reset thinking about what is possible for positive change. For social innovation, design processes and methods are not potent enough in themselves. This course will provide extensive literacy in all aspects of this field, including its history and the landscape of types of organizations (corporations, non-profits, communities, entrepreneurs). Issues such as poverty, health, justice, human rights and conservation, and the contexts where social innovation takes place within various cultures and socio-economic groups will be addressed. This course provides a cross-silo perspective from the diverse experiences of the department’s faculty, and the grounding upon which to build a meaningful thesis and career, and to impact positive change. Case studies of social innovation in action will be examined, and we will explore and evaluate various forms that design for social innovation can take, such as system design, product design, communication design, business model, process, technology and distribution. Each student will choose an area of personal interest, develop an idea and create a process and model for solving a social problem using at least four types of design.

### SIG-5070-A

#### Making Communication Work

Wednesday 2:00-5:00  
 Fall semester: 3 credits  
 Instructor: C. Heller

To have a positive impact on society, designers must evolve beyond design as a form of self-expression and learn to motivate their audiences to action and change. This requires the ability to design and integrate campaigns across many forms, including services, communications and products, and every medium. This course extends the purview of design to strategies and campaigns to impact society, government, education, healthcare and business. It combines rigorous design studio practice with lectures and discussions on brain science, linguistics, communication strategy and design, service design, trans-media design and activism. Students will create multi-platform campaigns and observe them being presented to their intended audiences in order to fully understand the dynamics of changing opinions and behavior. The practice of ethnographic research will be studied as well.

### SIG-5120-A

#### Using Human, Natural and Social Technologies

Tuesday 6:00-9:00  
 Fall semester: 3 credits  
 Instructor: L. Huang

The ability to “see” the systems behind the events and issues we are working to change is essential for any effective, responsible intervention. While design has typically visited from outside a situation and then returned with something “new” to offer it, design for social innovation takes place inside the situation, with the “new” emerging through changes in the system’s relationships, dynamics and purpose. This studio course combines immersion into the principles, opportunities and interconnections found in ecosystems, living systems and social systems, with practical knowledge of systems thinking, change models such as Positive Deviance and various types of business models. We will use our understanding of systems to design successful human interactions and organizations. Team-building exercises will be interspersed with techniques and practice in building communities with common concerns, using social networks and blogs, mobile technologies, video, twitter and new techniques for fundraising. Each student will be required to design and implement a communication concept, attract a group that supports a cause of his or her choice and hold a virtual or place-based event.

**SIG-5150-A****Mapping and Visualization Design**

Thursday 6:00-9:00

Fall semester: 3 credits

Instructor: D. Papadopoulos

How to map and visualize systems and to facilitate a journey from thinking to making is the focus of this course. Readings, discussions and weekly “experiments” will be employed to investigate how mapping and modeling techniques can help develop sustainable frameworks of action. In the second part of the semester, students will begin modeling solutions and use these models to refine the way we communicate them to various stakeholders. Ultimately, the course aims to help students clearly articulate their thinking, explore ways of planning and communicating solutions, and develop new models of engagement and action.

**SIG-5220-A****Global Guest Lecture Series I**

Wednesday 6:00-9:00

Fall semester: 3 credits

Instructor: M. Pearl

This course includes a weekly presentation curated to inspire new thinking and dialogue about the nature of human societies around the world. Speakers will include innovators in social issues, business leaders, environmentalists, field workers, researchers, business leaders, academics, shamans, poets, artists, musicians, policy makers, physicians, astronomers, physicists, dollar-a-day farmers and human rights activists. Perspectives will illuminate the dynamics of entrepreneurs, intrapreneurs and corporate structures. Debate and discussion will take place at the end of each lecture, and an essay on the series will be due at the end of the semester. Lectures will be delivered live or video-conferenced from around the world.

**SIG-5225-A****Global Guest Lecture Series II**

Wednesday 6:00-9:00

Spring semester: 3 credits

Instructor: M. Pearl

This is the second part of a two-semester course. Please see SIG-5220 for course description.

**SIG-5380-A****Ethics and Social Innovation**

Wednesday 2:00-5:00

Spring semester: 3 credits

Instructor: D.K. Holland

Are mission-based organizations immune to unethical practices? Is it possible to live and work in our current society and truthfully espouse sustainability? If yes, then how, and, if not, what is the alternative and what can we do about it? What responsibilities do we have when we work in a culture or economic class that is different from our own? In this lecture and dialogue course, case histories and best practices in business and public organizations will be reviewed and discussions will be convened with leaders in business and nonprofits in order to prepare students to make their own informed decisions.

**SIG-5390-A****Mapping and Visualization Design: Games**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructors: A. Burak, M. Parker

Games that are designed to address social and political issues are one of the fastest growing categories of the ‘serious games’ movement. They feature games on issues such as climate change, global hunger, poverty, conflict resolution and human rights. These are digital and non-digital games that help children and adults become more thoughtful, responsible and committed citizens through play. This course will focus on hands-on development of social impact games: interactive experiences that integrate socio-political events, values and messages into their design and game mechanics. Working in teams, students will take on game projects from concept to a functional prototype, and will refine their projects through several iterations, ending with presentations to a jury of experts. In parallel, both individually and as part of a team, students will analyze case studies of successful (and less successful) social impact games, based on methodologies developed by Games for Change (gamesforchange.org) and a variety of leading practitioners.

**SIG-5410-A****Designing Change**

Tuesday 6:00-9:00

Spring semester: 3 credits

Instructors: L. Huang, L. Srivastava

To have a positive impact on society, designers must evolve beyond design as a form of self-expression and learn to motivate their audiences to action and change. This requires the ability to design and integrate campaigns across many forms, including services, communications and products, and every medium. This course extends the purview of design to strategies and campaigns to impact society, government, education, healthcare and business. It combines rigorous design studio practice with lectures and discussions on brain science, linguistics, communication strategy and design, service design, trans-media design and activism. Students will create multi-platform campaigns and observe them being presented to their intended audiences in order to fully understand the dynamics of changing opinions and behavior. The practice of ethnographic research will be studied as well.

**SIG-5440-A****Introduction to Thesis**

Monday 6:00-9:00

Spring semester: 3 credits

Instructor: L. Nugent

Students will be encouraged to investigate a variety of topics, researching each to the point of confirming their own interest and the viability of the concept. Exercises in problem definition, audience identification, research and barriers to change will help students test their own hypotheses. The thesis can include any type of social innovation, as long as it can define and measure a positive impact on its intended audience. Criteria include demonstration of need on the part of the audience, a clear articulation of the concept and metrics for success. Thesis advisors will provide feedback and introductions to resources with appropriate expertise. By the end of the semester, students will have a fully vetted topic for their thesis.

**SIG-6080-A****Leadership**

Tuesday 6:00-9:00

Fall semester: 3 credits

Instructor: J. Englebardt

In order to sustain a fulfilling life with purpose, individuals must have a deep connection with their own needs and values. This course includes guided exploration of and consultation on personal purpose and sustainable leadership capabilities along with facilitation skills. In addition, students will explore how to create healthy communities while expanding their capacity for collaboration and their ability to empathize. They will participate in workshops, leading teams and building trust among colleagues, as well as working with leadership faculty in one-on-one mentoring sessions.

**SIG-6150-A****Mapping and Visualization Design: Metrics**

Thursday 6:00-9:00

Fall semester: 3 credits

Instructor: C. Heller

To lead the evolution of social innovation from plans and intention to impact, designers must learn to understand metrics—the measures of success, at every stage of implementation, must be designed into the plans from the start. This course will integrate the identification of metrics into ongoing student projects, and evaluate metrics from case studies in order to understand their strategy. Guest lecturers will include data scientists, financial modelers and corporate social responsibility experts.

**SIG-6190-A****Thesis Consultation: Research, Writing, Presentation**

Monday 2:00-5:00

Fall semester: 6 credits

Instructor: M. Rettig

With the help of mentors and advisors, participants will conduct research to develop a thorough understanding of the context, landscape and challenges of their topic. A compelling digital or print presentation will be created, which brings each vision’s potential to life through words, images and graphics. Presentation to the thesis advisory board for approval of the thesis topic is required.



**SIG-6220-A****Global Guest Lecture Series III**

Wednesday 6:00-9:00

Fall semester: 3 credits

Instructor: M. Pearl

This course includes a weekly presentation curated to inspire new thinking and dialogue about the nature of human societies around the world. Speakers will include innovators in social issues, business leaders, environmentalists, field workers, researchers, business leaders, academics, shamans, poets, artists, musicians, policy makers, physicians, astronomers, physicists, dollar-a-day farmers and human rights activists. Perspectives will illuminate the dynamics of entrepreneurs, intrapreneurs and corporate structures. Debate and discussion will take place at the end of each lecture, and an essay on the series will be due at the end of the semester. Lectures will be delivered live or video-conferenced from around the world.

**SIG-6225-A****Global Guest Lecture Series IV**

Wednesday 6:00-9:00

Spring semester: 3 credits

Instructor: M. Pearl

This is the second part of a two-semester course. Please see SIG-6220 for course description.

**SIG-6310-A****Social Innovation Impact**

Tuesday 6:00-9:00

Spring semester: 3 credits

Instructors: D. Alexander, J. Englehardt

In this course, students will become entrepreneurs and intrapreneurs. They will be briefed by a green start-up business, a corporation, a social entrepreneur and a non-profit, and will have a choice as to which they will take on as a client. The entire class will collaborate during reviews and discussions, acting as a team to advise each other on projects. Experience and learning include research, collaboration, the transformation of ideas into actionable plans that produce measurable results, strategy development, marketing strategy, project management, hiring, funding, research tools, and setting and evaluating metrics at every stage of development. The result will be an overview of the practical knowledge, skills and stages to becoming an effective social entrepreneur.

**SIG-6350-A****Mapping and Visualization Design: Models**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructor: A. Lloyd

Making information visual is one of the best ways to understand it, and to help others see what is otherwise too abstract to comprehend. From models that map the visible landscape of issues and dynamics to the types of visualizations that require sophisticated technology, students will learn to use the design of information that informs, provokes and educates to illustrate concepts of human behavior, systems and science that were previously unknown. Techniques of visualization design for a variety of applications, including law, science, social networking and conservation will be examined. Guest lecturers will share both their challenges and their experiences of creating powerful concepts through visualization design.

**SIG-6940-A****Thesis Consultation: Implementation**

Monday 6:00-9:00

Spring semester: 6 credits

Instructor: D. Papadopolous

With the help of thesis advisors, students will complete their thesis and develop it into a form ready to be implemented. Presentation of the thesis to the full board of advisors is required, and each thesis will be included on a dedicated website with links to corporate and non-profit partners. Team theses are permitted. Students will present their theses to an audience of foundation executives, corporate leaders and entrepreneurs.

**ENGLISH AS A SECOND LANGUAGE (ESL)  
COURSES FOR GRADUATE STUDENTS**

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

**FACILITIES ACCESS****PDG-Access****Visible Futures Lab**

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

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

**FSG-Access****Sculpture Center Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$300

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

# 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 Capture and Workflow
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
DPG-5430-A	WIP: Untitled

### Spring Semester

Course #	Title
DPG-5355-A	i3: Images, Inspiration, Information II
DPG-5434-A	Creative Mind
DPG-5480-A	Business Practices
DPG-5510-A	Photo Illustration
DPG-5600-A	Thesis Development
DPG-5620-A	Brand, Design, Presentation

### Summer Semester

Course #	Title
DPG-5820-A	Large-Format Printing
DPG-5910-A	Thesis: The Electronic Portfolio
DPG-5920-A	Thesis: The Book and Brand
DPG-5930-A	Thesis: The Exhibit
DPG-5960-A	Professional Communication Essentials

## DIGITAL PHOTOGRAPHY ONLINE AND SUMMER RESIDENCY

For students registered in the MPS Digital Photography Online and Summer Residency program, please see page 378 for course specifics. Digital Photography Online 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 Capture and Workflow

Monday 7:00-9:50

Fall semester: 3 credits

Instructor: E. Angel

This comprehensive survey of the terms, tools and technology of digital-image capture, lighting and workflow. Students will learn how to evaluate and improve image quality; understand and apply critical technical analysis to sensor, lens, and workflow components; and how to manage still and video files from capture and download to processing, editing, and archiving.

### DPG-5250-A

#### Color Management and Output

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: T. Ashe

This course tackles the most prominent problem of making a print—accurately and consistently reproducing the photographer's vision. Topics will include: creating files that are color managed from input to output, properly sharpened for a wide selection of media substrates, working with a variety of color management systems and equipment, taking advantage of Photoshop soft proofing and experimenting with a wide variety of papers and output options to achieve predictable and repeatable results.

### DPG-5310-A

#### The Art of Editorial Photography

Wednesday 7:00-9:50

Fall semester: 3 credits

Instructor: J. Estrin

This intensive seminar will simulate real-world, magazine and multimedia assignments. Students will develop story ideas and learn how to edit the work for final submission. Students will complete a body of work for either print or online publication and most importantly garner valuable inside knowledge of how prominent editors and photographers think about and execute highly sought after magazine photographic and video assignments.

### DPG-5350-A

#### i3: Images, Inspiration, Information I

Tuesday 7:00-8:50

Fall semester: no credit

Instructor: J. Permuth

This bi-weekly lecture series features leading-edge digital fashion, editorial and fine-art photographers. Industry experts, including editors, curators, art directors, and retouchers, as well as hardware and software developers will each bring unique and current insights about the ever-changing field of digital photography and content creation. Most lectures featured on iTunes U.

### DPG-5355-A

#### i3: Images, Inspiration, Information II

Wednesday 7:00-8:50

Spring semester: no credit

Instructor: J. Permuth

This is the second part of a two-semester course. Please see DPG-5350 for course description.

### DPG-5420-A

#### Advanced Image Processing

Monday 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 managing, processing and enhancing a wide variety of still

and video files, developing a professional workflow, and exploring creative digital darkroom, advanced masking and retouching techniques, and working with panoramic, Helicon Focus, and HDR (high dynamic range) images.

**DPG-5430-A** (previously DPG-5362)

**WIP: Untitled**

Fall semester: no credit

Instructor: M. Baum

This seminar encourages students to look more closely, and with more sensitivity, at pictures—both their own and others—so that they can more effectively identify and communicate their creative ideas. The seminar will include slide lectures, discussions, readings and at least one field trip, as well as brief shooting, looking and writing exercises.

**DPG-5434-A**

**Creative Mind**

Monday 6:00-7:50 (7 weeks)

Spring semester: no credit

Instructor: TBA

Through guided meditation exercises, students will learn self-assessment and visualization to deepen their creative process, define success and their ideal career path, and apply what they learn to their thesis project.

**DPG-5480-A**

**Business Practices**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: J. Reznicki

Being a successful photographer requires more than talent and good fortune.

This course will examine proper business practices in the photography industry that include budgeting, financial planning; negotiating and pricing concerns; image use, copyright, and copyright registration; developing the correct and proper paperwork needed, such as invoices and a variety of model and property releases. This class provides the foundation needed to build a solid photography business.

**DPG-5510-A**

**Photo Illustration**

Wednesday 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 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-A**

**Thesis Development**

Monday 7:00-9:50

Spring semester: 3 credits

Instructor: B. Gest

Dedicated to developing the thesis body of work that demonstrates the highest creative and technical standards, this course will concentrate on the written thesis proposal, media research and exploration, rigorous critique and a survey of electronic, book and exhibit image distribution and display options.

**DPG-5620-A**

**Brand, Design, Presentation**

Monday 3:00-5:50

Spring semester: 3 credits

Instructor: B. Bobkoff

This course concentrates on the software skills used in page layout, web design and digital image automation that are essential for the successful completion of the thesis project. Working with the Adobe Creative Suite, students will learn how to write and debug actions, batch process images, and will be introduced to the fundamentals of logo design, page layout and web design, including working with HTML and CSS and publishing portfolios to tablets.

**DPG-5820-A**

**Large-Format Printing**

Monday through Friday, May 19 – May 23, 2014

Hours: 9:00-5:50

Summer semester: 2 credits

Instructors: T. Ashe, G. Gorman

In this course, students will learn to select, prepare and fine-tune their images for large-scale printing. Topics addressed include refining digital input, adjusting tonal adjustments to match the proofs, appropriate sharpening techniques and understanding proofs in relationship to size, substrate and color. Students will work with wide-format printers to create exhibition-quality large-format, high-quality color and black-and-white prints.

**DPG-5910**

**Thesis: The Electronic Portfolio**

Tuesday May 6 – July 1, 2014

Summer semester: 2 credits

Instructor: M. Richmond

Students will explore the grouping, sequencing, distributing and presenting of their images via a website, video or tablet delivery. Since this is digital process, students have tremendous freedom to publish their images as well as to experiment with the most effective way to present and sequence images for a wide variety of on-screen portfolio options.

<i>Course #</i>	<i>Hours</i>
DPG-5910-A	7:00-9:50
DPG-5910-B	3:00-5:50

**DPG-5920**

**Thesis: The Book and Brand**

Tuesday May 6 – July 1, 2014

Summer semester: 2 credits

Instructor: E. Avedon

This course takes the editing and sequencing issues another step further as students experiment with the layout of their images and provide the writing that may accompany their images. Final layout, design, image selection and writings will be produced using digital book publishing services or by producing a photographic portfolio. Additionally, students will design and produce their branding, business and marketing materials.

<i>Course #</i>	<i>Hours</i>
DPG-5920-A	3:00-5:50
DPG-5920-B	7:00-9:50

**DPG-5930-A**

**Thesis: The Exhibit**

Monday May 5 – June 2, 2014

Hours: 3:00-5:50

Wednesday May 28 – June 25, 2014

Hours: 7:00-9:50

Summer semester: 2 credits

Instructors: K. Eismann, 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 class concentrates on contemporary fine art issues and collaboratively producing the exhibition collateral materials including the promotional materials, signage, catalog, and website.

**DPG-5960-A**

**Professional Communication Essentials**

Wednesday May 28 – June 25, 2014

Hours: 3:00-5:50

Summer semester: 1 credit

Instructor: R. Hart

Being a successful artist requires that you present yourself with polished and professional written and verbal eloquence. Students will learn how to write an effective resume, 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 Digital Photography Online and Summer Residency

## 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.*

## DIGITAL PHOTOGRAPHY ONLINE AND SUMMER RESIDENCY

The online and summer residency program is based on the same curriculum as the on-site program and is ideal for students who prefer distance learning.

The online and summer residency program is offered as a full-time, three-semester program (12 credits in the fall and spring semester and 9 credits in the summer session) and as a part-time, five-semester program (6 credits fall and spring semesters for two years and 9 credits in the summer semester of the second year).

Students will complete the fall and spring semesters online and are required to attend the summer semester in New York City to produce their thesis projects. SVA offers housing options for Summer Residency students.

## MPS Digital Photography Online and Summer Residency Required Courses

### Fall Semester

Course #	Title
DPG-5220-OL	Digital Capture and Workflow
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
DPG-5430-OL	WIP: Untitled

### Spring Semester

Course #	Title
DPG-5355-OL	i3: Images, Inspiration, Information II
DPG-5434-OL	Creative Mind
DPG-5480-OL	Business Practices
DPG-5510-OL	Photo Illustration
DPG-5600-OL	Thesis Development
DPG-5620-OL	Brand, Design, Presentation

### Summer Semester

Course #	Title
DPG-5820-A	Large-Format Printing
DPG-5910-A	Thesis: The Electronic Portfolio
DPG-5920-A	Thesis: The Book and Brand
DPG-5930-A	Thesis: The Exhibit
DPG-5960-A	Professional Communication Essentials

# MPS Digital Photography Online and Summer Residency 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 Capture and Workflow**

Fall semester: 3 credits

Instructor: A. Batt

This course is a comprehensive survey of the terms, tools and technology of digital-image capture, lighting and workflow. Students will learn how to evaluate and improve image quality; understand and apply critical technical analysis to sensor, lens, and workflow components; and how to manage still and video files from capture and download to processing, editing and archiving.

## **DPG-5250-OL** **Color Management and Output**

Fall semester: 3 credits

Instructor: T. Ashe

This course tackles the most prominent problem of making a print—accurately and consistently reproducing the photographer's vision. Topics will include: creating files that are color managed from input to output, properly sharpened for a wide selection of media substrates, working with a variety of color management systems and equipment, taking advantage of Photoshop soft proofing and experimenting with a wide variety of papers and output options to achieve predictable and repeatable results.

## **DPG-5310-OL** **The Art of Editorial Photography**

Fall semester: 3 credits

Instructor: J. Smock

This intensive seminar will simulate real-world, magazine and multimedia assignments. Students will develop story ideas and learn how to edit the work for final submission. Students will complete a body of work for either print or online publication and most importantly garner valuable inside knowledge of how prominent editors and photographers think about and execute highly sought after magazine photographic and video assignments.

## **DPG-5350-OL** **i3: Images, Inspiration, Information I**

Fall semester: no credit

Instructor: J. Permuth

This bi-weekly lecture series features leading-edge digital fashion, editorial and fine-art photographers. Industry experts, including editors, curators, art directors, and retouchers, as well as hardware and software developers will each bring unique and current insights about the ever-changing field of digital photography and content creation. Most lectures featured on iTunes U.

## **DPG-5355-OL** **i3: Images, Inspiration, Information II**

Spring semester: no credit

Instructor: J. Permuth

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 managing, processing and enhancing a wide variety of still and video files, developing a professional workflow, and exploring creative digital darkroom, advanced masking and retouching techniques, and working with panoramic, Helicon Focus, and HDR (high dynamic range) images.

## **DPG-5430-OL** (previously DPG-5362)

### **WIP: Untitled**

Fall semester: no credit

Instructor: M. Baum

This seminar encourages students to look more closely, and with more sensitivity, at pictures—both their own and others—so that they can more effectively identify and communicate their creative ideas. The seminar will include slide lectures, discussions, readings and at least one field trip, as well as brief shooting, looking and writing exercises.

## **DPG-5434-OL** **Creative Mind**

Spring semester: no credit

Instructor: TBA

Through guided meditation exercises, students will learn self-assessment and visualization to deepen their creative process, define success and their ideal career path, and apply what they learn to their thesis project.

## **DPG-5480-OL** **Business Practices**

Spring semester: 3 credits

Instructor: J. Reznicki

Being a successful photographer requires more than talent and good fortune. This course will examine proper business practices in the photography industry that include budgeting, financial planning; negotiating and pricing concerns; image use, copyright, and copyright registration; developing the correct and proper paperwork needed, such as invoices and a variety of model and property releases. This class provides the foundation needed to build a solid photography business.



**DPG-5510-OL****Photo Illustration**

Spring semester: 3 credits

Instructor: K. Eisman

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: M. Itkoff

Dedicated to developing the thesis body of work that demonstrates the highest creative and technical standards, this course will concentrate on the written thesis proposal, media research and exploration, rigorous critique and a survey of electronic, book and exhibit image distribution and display options.

**DPG-5620-OL****Brand, Design, Presentation**

Spring semester: 3 credits

Instructor: B. Bobkoff

This course concentrates on the software skills used in page layout, web design and digital image automation that are essential for the successful completion of the thesis project. Working with the Adobe Creative Suite, students will learn how to write and debug actions, batch process images, and will be introduced to the fundamentals of logo design, page layout and web design, including working with HTML and CSS and publishing portfolios to tablets.

**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 6 through July 1, 2013.

**DPG-5820-A****Large-Format Printing**

Monday through Friday, May 19 – May 23, 2014

Hours: 9:00-5:50

Summer semester: 2 credits

Instructors: T. Ashe, G. Gorman

In this course, students will learn to select, prepare and fine-tune their images for large-scale printing. Topics addressed include refining digital input, adjusting tonal adjustments to match the proofs, appropriate sharpening techniques and understanding proofs in relationship to size, substrate and color. Students will work with wide-format printers to create exhibition-quality large-format, high-quality color and black-and-white prints.

**DPG-5910****Thesis: The Electronic Portfolio**

Tuesday May 6 – July 1, 2014

Summer semester: 2 credits

Instructor: M. Richmond

Students will explore the grouping, sequencing, distributing and presenting of their images via a website, video or tablet delivery. Since this is digital process, students have tremendous freedom to publish their images as well as to experiment with the most effective way to present and sequence images for a wide variety of on-screen portfolio options.

<i>Course #</i>	<i>Hours</i>
DPG-5910-A	7:00-9:50
DPG-5910-B	3:00-5:50

**DPG-5920****Thesis: The Book and Brand**

Tuesday May 6 – July 1, 2014

Summer semester: 2 credits

Instructor: E. Avedon

This course takes the editing and sequencing issues another step further as students experiment with the layout of their images and provide the writing that may accompany their images. Final layout, design, image selection and writings will be produced using digital book publishing services or by producing a photographic portfolio. Additionally, students will design and produce their branding, business and marketing materials.

<i>Course #</i>	<i>Hours</i>
DPG-5920-A	3:00-5:50
DPG-5920-B	7:00-9:50

**DPG-5930-A****Thesis: The Exhibit**

Monday May 5 – June 2, 2014

Hours: 3:00-5:50

Wednesday May 28 – June 25, 2014

Hours: 7:00-9:50

Summer semester: 2 credits

Instructors: K. Eismann, 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 class concentrates on contemporary fine art issues and collaboratively producing the exhibition collateral materials including the promotional materials, signage, catalog and website.

**DPG-5960-A****Professional Communication Essentials**

Wednesday May 28 – June 25, 2014

Hours: 3:00-5:50

Summer semester: 1 credit

Instructor: R. Hart

Being a successful artist requires that you present yourself with polished and professional written and verbal eloquence. Students will learn how to write an effective resume, 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-5230	From Logistics to Editing
PFG-5510	Fashion Photography: Narrative I
PFG-5570	Concepts of Narrative

### Spring Semester

Course #	Title
PFG-5145	Fashion Photography Critique II
PFG-5175	Symposium II
PFG-5330	History of Fashion Photography
PFG-5515	Fashion Photography: Narrative II
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

Thursday 6:30-9:20

Fall semester: 3 credits

Instructor: L. Rexler

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

Tuesday 6:30-9:20

Spring semester: 3 credits

Instructor: L. Rexler

This is the second part of a two-semester course. Please see PFG-5140 for course description.

### PFG-5170-A

#### Symposium I

Friday 2:30-5:20

Fall semester: 3 credits

Instructor: C. Labzda

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

Friday 2:30-5:20

Spring semester: 3 credits

Instructor: C. Labzda

This is the second part of a two-semester course. Please see PFG-5170 for course description.

### PFG-5230-A

#### From Logistics to Editing

Wednesday 6:30-9:20

Fall semester: 3 credits

Instructors: V. Aletti, S. Frailey, J. Moffat

With three faculty members working with students as a project team, this course will support the efforts of each student's collaborative project and in achieving a coherent and original set of images. As the projects progress, challenges to this authorship will be addressed, on a practical, philosophical and strategic level.

### PFG-5330-A

#### History of Fashion Photography

Monday 6:30-9:20

Spring 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-5510-A****Fashion Photography: Narrative I**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: I. Shaw

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-5515-A****Fashion Photography: Narrative II**

Thursday 6:30-9:20

Spring semester: 3 credits

Instructors: V. Aletti, S. Frailey, J. Moffat

This is the second part of a two-semester course. Please see PFG-5510 for course description.

**PFG-5570-A****Concepts of Narrative**

Tuesday 6:30-9:20

Fall 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**

Wednesday 6:30-9:20

Spring semester: 3 credits

Instructor: M. Gallagher

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

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

## FACILITIES ACCESS

**FIG-Access****Fine Arts Digital Lab Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

**FSG-Access****Sculpture Center Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$300

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



Traveling this summer?

Arts Abroad programs start on page 36.

# 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-5110/5250	Workshop I	fall
FIG-5115/5255	Workshop II	spring
FIG-5330	Term Review I	fall
FIG-5335	Term Review II	spring
HCG-5400	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-6110/6250	Workshop III	fall
FIG-6115/6255	Workshop IV	spring
FIG-6330	Term Review III	fall
FIG-6910	Thesis Workshop	spring
FIG-6950	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-5110 through FIG-5250

##### 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: Students must register for two sections of Workshop I in the fall semester.*

Course #	Day	Time	Instructor(s)
FIG-5110-A	M	9:00-12:50	J. Winsor
FIG-5120-A	M	1:00-4:50	T. Lanigan-Schmidt
FIG-5130-A	Tu	9:00-12:50	P. Apfelbaum, K. Fujita
FIG-5140-A	Tu	9:00-12:50	TBA
FIG-5150-A	Tu	1:00-4:50	G. Stephan
FIG-5160-A	W	9:00-12:50	P. Bard
FIG-5170-A	W	9:00-12:50	J. Siena
FIG-5180-A	W	1:00-4:50	D. Row
FIG-5190-A	Th	1:00-4:50	S. Maine, F. Wilson
FIG-5210-A	Th	1:00-4:50	TBA
FIG-5220-A	Th	1:00-4:50	TBA
FIG-5230-A	F	9:00-12:50	K. Gilmore, S. McClelland
FIG-5240-A	F	9:00-12:50	D. Shapiro
FIG-5250-A	F	1:00-4:50	A. Pearlstein, J. Swartz



**FIG-5115 through FIG-5255****Workshop II**

Spring semester: 6 credits per section

This is the second part of a two-semester course. Please see FIG-5110 for course description. *Note: Students must register for two sections of Workshop II in the spring semester.*

Course #	Day	Time	Instructor(s)
FIG-5115-A	M	9:00-12:50	J. Winsor
FIG-5125-A	M	1:00-4:50	T. Lanigan-Schmidt
FIG-5135-A	M	1:00-4:50	A. Smith-Stewart
FIG-5145-A	Tu	9:00-12:50	TBA
FIG-5155-A	Tu	1:00-4:50	G. Stephan
FIG-5165-A	W	9:00-12:50	J. Grimonprez
FIG-5175-A	W	1:00-4:50	D. Row
FIG-5185-A	Th	1:00-4:50	TBA
FIG-5195-A	Th	1:00-4:50	S. Maine, F. Wilson
FIG-5215-A	F	9:00-12:50	D. Shapiro
FIG-5225-A	F	9:00-12:50	K. Gilmore, S. McClelland
FIG-5235-A	F	1:00-4:50	K. Landauer
FIG-5245-A	F	1:00-4:50	K. Fujita, L. Sigal
FIG-5255-A	F	1:00-4:50	A. Pearlstein, J. Swartz

**FIG-5330****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-5330-A	TBA
FIG-5330-B	P. Apfelbaum
FIG-5330-C	D. Shapiro
FIG-5330-D	T. Lanigan-Schmidt
FIG-5330-E	TBA
FIG-5330-F	S. Maine
FIG-5330-G	TBA
FIG-5330-H	S. McClelland
FIG-5330-J	G. Stephan
FIG-5330-K	J. Winsor
FIG-5330-L	D. Row
FIG-5330-M	P. Bard
FIG-5330-N	J. Swartz
FIG-5330-P	J. Siena

**FIG-5335****Term Review II**

Day/Time: TBA

Spring semester: no credit

This is the second part of a two-semester course. Please see FIG-5530 for course description.

Course #	Instructor
FIG-5335-A	TBA
FIG-5335-B	D. Row
FIG-5335-C	D. Shapiro
FIG-5335-D	T. Lanigan-Schmidt
FIG-5335-E	TBA
FIG-5335-F	S. Maine
FIG-5335-G	G. Stephan
FIG-5335-H	S. McClelland
FIG-5335-J	K. Fujita
FIG-5335-K	J. Winsor
FIG-5335-L	A. Smith-Stewart
FIG-5335-M	J. Grimonprez
FIG-5335-N	J. Swartz
FIG-5335-P	K. Landauer

**HCG-5400****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-5400-A	Tu	9:30-10:50	fall	S. Maine
HCG-5400-B	Tu	1:30-2:50	fall	TBA
HCG-5400-C	Tu	1:00-2:20	spring	S. Maine

**SECOND-YEAR COURSES****AHG-6010-A****Seminar III**

Thursday 9:00-11:50

Fall semester: 3 credits

Instructors: P. Bard, K. Fujita, S. Maine

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

Instructors: D. Shapiro, H. Topal

This is the second part of a two-semester course. Please see AHG-6010 for course description.

**FIG-6110 through FIG-6250****Workshop III**

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 Workshop III in the fall semester.*

Course #	Day	Time	Instructor(s)
FIG-6110-A	M	9:00-12:50	J. Winsor
FIG-6120-A	M	1:00-4:50	T. Lanigan-Schmidt
FIG-6130-A	Tu	9:00-12:50	P. Apfelbaum, K. Fujita
FIG-6140-A	Tu	9:00-12:50	TBA
FIG-6150-A	Tu	1:00-4:50	G. Stephan
FIG-6160-A	W	9:00-12:50	P. Bard
FIG-6170-A	W	9:00-12:50	J. Siena
FIG-6180-A	W	1:00-4:50	D. Row
FIG-6190-A	Th	1:00-4:50	S. Maine, F. Wilson
FIG-6210-A	Th	1:00-4:50	TBA
FIG-6220-A	Th	1:00-4:50	TBA
FIG-6230-A	F	9:00-12:50	K. Gilmore, S. McClelland
FIG-6240-A	F	9:00-12:50	D. Shapiro
FIG-6250-A	F	1:00-4:50	A. Pearlstein, J. Swartz

**FIG-6115 through FIG-6255****Workshop IV**

Spring semester: 6 credits per section

This is the second part of a two-semester course. Please see FIG-6110 for course description. *Note: Students must register for two sections of Workshop III in the spring semester.*

Course #	Day	Time	Instructor(s)
FIG-6115-A	M	9:00-12:50	J. Winsor
FIG-6125-A	M	1:00-4:50	T. Lanigan-Schmidt
FIG-6135-A	M	1:00-4:50	A. Smith-Stewart
FIG-6145-A	Tu	9:00-12:50	TBA
FIG-6155-A	Tu	1:00-4:50	G. Stephan
FIG-6165-A	W	9:00-12:50	J. Grimonprez
FIG-6175-A	W	1:00-4:50	D. Row
FIG-6185-A	Th	1:00-4:50	TBA
FIG-6195-A	Th	1:00-4:50	S. Maine, F. Wilson
FIG-6215-A	F	9:00-12:50	D. Shapiro
FIG-6225-A	F	9:00-12:50	K. Gilmore, S. McClelland
FIG-6235-A	F	1:00-4:50	K. Landauer
FIG-6245-A	F	1:00-4:50	K. Fujita, L. Sigal
FIG-6255-A	F	1:00-4:50	A. Pearlstein, J. Swartz

**FIG-6330****Term Review III**

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-6330-A	TBA
FIG-6330-B	P. Apfelbaum
FIG-6330-C	D. Shapiro
FIG-6330-D	T. Lanigan-Schmidt
FIG-6330-E	TBA
FIG-6330-F	S. Maine
FIG-6330-G	TBA
FIG-6330-H	S. McClelland
FIG-6330-J	G. Stephan
FIG-6330-K	J. Winsor
FIG-6330-L	D. Row
FIG-6330-M	P. Bard
FIG-6330-N	J. Swartz
FIG-6330-P	J. Siena

**FIG-6910****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-6910-A	M	9:00-12:50	J. Winsor
FIG-6910-B	M	1:00-4:50	T. Lanigan-Schmidt
FIG-6910-C	M	1:00-4:50	A. Smith-Stewart
FIG-6910-D	Tu	9:00-12:50	TBA
FIG-6910-E	Tu	1:00-4:50	G. Stephan
FIG-6910-F	W	9:00-12:50	J. Grimonprez
FIG-6910-G	W	1:00-4:50	D. Row
FIG-6910-H	Th	1:00-4:50	TBA
FIG-6910-J	Th	1:00-4:50	S. Maine, F. Wilson
FIG-6910-K	F	9:00-12:50	D. Shapiro
FIG-6910-L	F	9:00-12:50	K. Gilmore, S. McClelland
FIG-6910-M	F	1:00-4:50	K. Landauer
FIG-6910-N	F	1:00-4:50	K. Fujita, L. Sigal
FIG-6910-P	F	1:00-4:50	A. Pearlstein, J. Swartz

**FIG-6950****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-6950-A	D. Shaprio
FIG-6950-B	D. Row
FIG-6950-C	TBA
FIG-6950-D	T. Lanigan-Schmidt
FIG-6950-E	TBA
FIG-6950-F	S. Maine
FIG-6950-G	G. Stephan
FIG-6950-H	S. McClelland
FIG-6950-J	K. Fujita
FIG-6950-K	J. Winsor
FIG-6950-L	A. Smith-Stewart
FIG-6950-M	J. Grimonprez
FIG-6950-N	J. Swartz
FIG-6950-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

### PDG-Access

#### Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

Course #	Semester
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PDG-Access-A	fall
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PDG-Access-B	spring
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### FIG-Access

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester
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FIG-Access-A	fall
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FIG-Access-B	spring
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### FSG-Access

#### Sculpture Center Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

Course #	Semester
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FSG-Access-A	fall
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FSG-Access-B	spring
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### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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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## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition



Traveling this summer?  
Arts Abroad programs start on page 36.



Enroll in a Residency this summer.  
Details start on page 39.

# 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
ILG-6200	Illustration Business Book Camp	spring

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-5041-A****Writing Workshop I**

Tuesday 3:00-4:50

Fall semester: no credit

Instructor: C. Donnelly

This is the first part of a two-semester support course for the creative writing workshop. It will focus on writing fundamentals (grammar, sentence and paragraph logic, idea development, organization and essay structure).

*Note: Registration for this course is by placement.*

**HCG-5042-A****Writing Workshop II**

Tuesday 3:00-4:50

Spring semester: no credit

Instructor: C. Donnelly

This is the second part of a two-semester course. Please see HCG-5041 for course description. *Note: Registration for this course is by placement.*

**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-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, its 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 has already begun redefining 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 media shifts from desktop to multi-touch tablet computers, it's 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 time to be in the business of telling stories.

**ILG-6200-A****Illustration Business Book Camp**

Thursday 9:00-11:50 (8 weeks)

Spring semester: no credit

Instructor: V. Koen

Illustration Business Boot Camp is based on intensive critique and instructional sessions. It will focus on three goals: the solid understanding of the professional illustration environment; the review of existing work and its transformation into a presentable and cohesive body of work; the development and application of brand and identity tools for communicating, showcasing and promoting your work.

**FACILITIES ACCESS****PDG-Access****Visible Futures Lab**

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

**Course # Semester**

PDG-Access-A fall

PDG-Access-B spring

**FIG-Access****Fine Arts Digital Lab Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

**Course # Semester**

FIG-Access-A fall

FIG-Access-B spring

**FSG-Access****Sculpture Center Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

**Course # Semester**

FSG-Access-A fall

FSG-Access-B spring

**FGG-Access****Printmaking Workshop Access**

One semester: no credit

Access fee: \$300

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

# 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

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
IXG-5030	A History of Design	fall
IXG-5080	Research Methods	fall
IXG-5280	Strategic Innovation in Product/ Service Design	fall
IXG-5310	Introduction to Cybernetics and the Foundations of Systems Design	fall
IXG-5430	Lecture Series I	fall
IXG-5470	Slow Code	fall
IXG-5480	Prototyping User Experiences	fall
IGX-5510	Smart Things	spring
IGX-5520	Framing User Experiences	spring
IXG-5540	Urban Fictions	spring
IXG-5560	Physical Interactions	spring
IXG-5580	Selling Design	spring
IXG-5610	Design in Public Places	spring
IXG-5800	Thesis I: Preparation	spring

## MFA Interaction Design Second-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
IXG-6030	Thesis II	fall
IXG-6070	Design and the Service Experience	fall
IXG-6120	Public Interfaces	fall
IXG-6130	Lecture Series II	fall
IXG-6160	Design Management	fall
IXG-6210	Leadership, Ethics and Professional Practices	spring
IXG-6390	Narrative and Interactivity	spring
IXG-6410	Content Strategies	spring
IXG-6470	Entrepreneurial Design	spring
IXG-6900	Thesis III	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

#### A History of Design

Friday 2:00-4:50 (7 weeks, begins 9/6)

Fall semester: 1.5 credits

Instructor: A. Wright

A review of critical movements in design from the second half of the 20th century to the present is the focus of this course. We will consider how much of the craft that designers have valued historically is important for what we do today. Using insights grounded in history, students will evaluate what separates good design from “other” design in digital media, and review case studies of why certain products and companies have risen triumphant over others. Students will visit centers of design in the City and learn to use them as resources for research, exploration and experimentation.

### IXG-5080-A

#### Research Methods

Friday 2:00-4:50 (7 weeks, begins 11/1)

Fall semester: 1.5 credits

Instructor: M. Hurst

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-5280-A

#### Strategic Innovation in Product/Service Design

Monday 6:00-8:50

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

#### Introduction to Cybernetics and the Foundations of Systems Design

Tuesday 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-5430-A****Lecture Series I**

Wednesday 6:00-7:50

Fall semester: no credit

Instructor: L. Danzico

Design experts and visiting lecturers will discuss topics that support and inspire interaction design, including anthropology, cognitive psychology, human-computer interaction, game design and sustainability. Students will have the opportunity to ask questions in order to acquire an understanding of the role of interaction design across companies and organizations.

**IXG-5470-A****Slow Code**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: A. Pitaru

In *Slow Code*, students write homegrown code and share it with their local classmates. Like the Slow Food Movement, the class advocates the benefits of using locally grown produce (code) and skillfully judging the origins of globally produced food (code-libraries/snippets). Students are given time to learn the craft, exploring how it relates to their unique skillsets and interests. At minimum, they learn how to code as well as use other people's code efficiently. At best, the craft will grow its roots into their perception of systems, processes, and ultimately enrich their creative processes.

**IXG-5480-A** (previously IXG-5870)**Prototyping User Experiences**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructors: 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-5510-A****Smart Objects**

Monday 6:00-8:50 (7 weeks, begins 1/6)

Spring semester: 1.5 credits

Instructor: C. Diana

The ubiquity of embedded computing has redefined the role of form in material culture, leading to the creation of artifacts that communicate well beyond their static physical presence to create ongoing dialogues with both people and each other. This course will explore the rich relationship among people, objects and information through a combination of physical and digital design methods. Beginning with an examination of case studies, students will gain a sense of the breadth of product design practice as it applies to smart objects. Through a combination of lectures and hands-on studio exercises, we will investigate all aspects of smart object design, including expressive behaviors (light, sound and movement), interaction systems, ergonomics, data networks and contexts of use. The course will culminate in a final project that considers all aspects of smart object design within the context of a larger theme.

**PDG-5520-A****Framing User Experiences**

Monday 6:00-8:50 (7 weeks, begins 3/10)

Spring semester: 1.5 credits

Instructor: J. Severs

Products are no longer simply products; they live within complex business and technological ecosystems. To fully understand the user experience, designers must be highly flexible communicators, facilitators, mediators and thinkers. Whether designing a dialysis machine, a mobile phone app, or a water filtration system for the developing world, design is as much about framing user experiences as it is about the creation of new artifacts. This course focuses on the relationships between objects and their contexts, how to identify human behaviors and needs, and how those behaviors and needs converge to create user experiences.

**IXG-5540-A****Urban Fictions**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: D. Goddemeyer

Current technologies that digitize our cities such as the omnipresence of mobile phones, their "data trails" and the accessibility of generally available data will influence the urban environment in ways that are unprecedented and unforeseen. The promise of the "smart city" has yet to materialize; we are left instead with technology that increasingly commercializes space with a top-down approach and lacks a human-centered perspective that showcases the real ramifications of this digitization on our personal routine and daily interactions with the city. This course aims to explore potential benefits and opportunities and the impending issues that raise questions around the digitization and "scientification" of our public space by telling urban future "interaction stories."

**IXG-5560-A** (previously IXG-5220)**Physical Interactions**

Tuesday 2:00-4:50

Spring semester: 3 credits

Instructor: TBA

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-5580-A****Selling Design**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: J. Zeldman

All the talent, experience and expertise in the world can't advance your career if your client buys the wrong design or waters down the right one. Creative gifts, hard work and luck are part of any career, but even more important is the ability to coax others to accept and help you produce your best ideas. Persuading decision makers to buy good design is essential whether you're running a startup, building a product, or improving an organization's in-house website and publications. What skills will help you make a genuine difference in the world by recognizing and promoting your own and your colleagues' best ideas? "Selling Design" will help you begin to become not just the talented creative person you already are, but also an accomplished design professional who can collaborate and work persuasively with colleagues at all levels, from creative directors to budget directors, and from clients to investors to C-level executives. Through interviews with and presentations by successful designers and entrepreneurs from many walks and phases of the creative life, we will learn what it takes to pitch, recognize, combine, push and build on good ideas—and avoid bad ones.

**IXG-5610-A****Design in Public Spaces**

Friday 2:00-4:50 (7 weeks, begins 1/6)

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 I: Preparation**

Friday 2:00-4:50 (7 weeks, begins 2/28)

Spring semester: 1.5 credits

Instructor: L. Danzico

This course launches students in developing a course of action for a thesis area of investigation through a series of readings, discussions and probes. Students evaluate what comprises an appropriate thesis topic and its requisite components over the thesis year.

**IXG-6030-A****Thesis II**

Monday 2:00-4:50

Fall semester: 6 credits

Instructor: TBA

Design problems invariably grow out of real human needs—the needs of a community. Thesis consultation focuses on advising and shaping the thesis project with critiques from the student peers, advisors, and where needed, the community. The students will work directly with a mentor to develop their project into one that is equally rigorous in concept and execution. With the support and guidance of a faculty advisor, and evaluations from a panel of industry experts, students will come away with a market-ready product or service.

**IXG-6070-A****Design and the Service Experience**

Monday 6:00-8:50

Fall semester: 3 credits

Instructors: M. Breslin, 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 back-stage 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

Instructor: I. Curry

The ways we move through our environment, socialize and select have become inextricably interwoven with digital information—interfaces are everywhere and our interaction with them, whether at work or play, is nearly constant from the moment we wake up. This course will explore the role of interaction design in shaping experiences that leap across platforms, tunnel through public and private spaces and surface in every corner of our daily lives. We'll investigate new challenges and possibilities in mobile, ubiquitous computing and interfaces designed to inhabit our environment. This studio class will be heavily focused on prototyping and charrettes, and on developing your skills in rapidly iterating design concepts. Students will use their thesis projects as a starting point and develop ideas as adjuncts to the projects, or as the main project itself.

**IXG-6130-A****Lecture Series II**

Wednesday 6:00-7:50

Fall semester: no credit

Instructor: L. Danzico

This is the second part of a two-semester course. Please see IXG-5430 for course description.

**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****Leadership, Ethics and Professional Practices**

Monday 6:00-7:50

Spring semester: 3 credits

Instructor: R. Jacoby

Creative business practices, ethical standards and effective networking are the cornerstones of this course. Through studio tours, students observe examples of successful practice. Case studies will illustrate the importance of creating viable and responsible business models. Through studio tours, guest lectures, case activities and small group activities, students will observe and 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****Narrative and Interactivity**

Tuesday 6:00-7:50 (7 weeks, begins 1/7)

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****Content Strategies**

Tuesday 6:00-7:50 (7 weeks, begins 2/25)

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, and will pay 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-6470-A****Entrepreneurial Design**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructors: C. Cacioppo, G. Chou

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-6900-A****Thesis III**

Monday 2:00-4:50

Spring semester: 6 credits

Instructors: T. Allen, C. Gottlieb

Selecting the appropriate format for a fully functional thesis project is critical to the project's success. It must include proof of concept that demonstrates the depth of research and application, and also demonstrate the research, strategy and artifacts that have been gained through second-year coursework. Each student must present a thesis project to be approved by the thesis committee and the program chair.

## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

# Intensive in Interaction Design Summer 2013

Designed for people who are considering graduate school or for those unable to enroll in a two-year program, the Summer Intensive in Interaction Design offers you the opportunity to explore an understanding of the field through a series of four-week summer courses. Bringing together designers and doers through hands-on work and theory-based lectures, the intensive allows the flexibility to focus on one course or all three. Individual courses are \$1,200 per course, or you can enroll in all three for a discounted tuition of \$1,000 per course.

**IXC-5021-A****Practice of Interaction Design**

July 8 – July 29

Monday 6:00-8:50

Summer semester: 1 CEU

Instructor: TBA

The relationship among people, products and information through the field of interaction design will be explored in this course. Through a series of hands-on, studio-based exercises, students will gain exposure to critical parts of the design process while learning 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.

**IXC-5026-A****Code Literacy: An Introduction to Interactive Programming**

July 10 – July 31

Wednesday 6:00-8:50

Summer semester: 1 CEU

Instructor: TBA

Serving as a gentle introduction to creative coding, this course is geared toward individuals from the fields of art and design, and takes a slow-paced approach in building code literacy. We'll use open source Javascript tools (such as the Processing library) to understand the building blocks of code, computational logic and object-oriented programming. From here, students will be able to approach a variety of programming languages in pursuit of data visualization and the creation of interactive systems. No prior experience with programming is necessary.

**IXC-5012-A****Research Methods in Interaction Design**

July 11 – August 1

Thursday 6:00-8:50

Summer semester: 1 CEU

Instructor: TBA

The course starts from the premise that research brings fresh thinking and accelerates iteration, and is a key to great product and service design. Over four weeks, students will be introduced to the fundamentals of user research techniques for interaction designers and will prepare to practice research with ease and confidence. Working in teams, students will gain experience in creating facilitator guides and screeners as part of a conducted final research project.



## FACILITIES ACCESS

### PDG-Access

#### Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

Course #	Semester
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PDG-Access-A	fall
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PDG-Access-B	spring
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### FIG-Access

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

Course #	Semester
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FIG-Access-A	fall
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FIG-Access-B	spring
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### FSG-Access

#### Sculpture Center Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

Course #	Semester
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FSG-Access-A	fall
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FSG-Access-B	spring
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### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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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## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition



Traveling this summer?  
Arts Abroad programs start on page 36.



Enroll in a Residency this summer.  
Details start on page 39.

# 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	Film Language, Analysis and Criticism I	fall
LAG-5235	Film Language, Analysis and Criticism 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 Distribution	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

#### Film Language, Analysis and Criticism 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

#### Film Language, Analysis and Criticism 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-A

#### Screenwriting

Wednesday 6:00-9:00

Fall semester: 3 credits

Instructor: M. Holman

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.

### LAG-5320-A

#### Preproduction and Development

Monday 6:00-9:00

Fall semester: 3 credits

Instructor: K. Ruopp

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: K. Ruopp

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

Instructor: 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 a number of specialized topics, including casting and location scouting, 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. Past lecturers have included: Doug LeClaire, director and founder of the New York Short Film Concert; directors Tim Van Patten, Keith Bearden, Bruce Van Dusen and Ti West; author Jason Moore; playwright and screenwriter Alex Dinelaris.

**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 Distribution**

Tuesday, May 7 – June 25

Hours: 4:00-9:00

Summer 2014 semester: 3 credits

Instructor: S. Sondervan

This course will focus on how students can use their thesis film as a "calling card" in the industry. Topics will include submitting to film festivals, traditional and alternative distribution options and realistic employment prospects following graduation. Guest speakers will include industry agents, lawyers and distributors.

**LAG-5940-A****Project Class: Thesis**

Tuesday, May 6 – June 24

Hours: 4:00-9:00

Summer 2014 semester: 3 credits

Instructor: R. Pepperman

In this course, students will complete postproduction on their thesis films, in preparation for their films to be exhibited at a college-sponsored film festival. Last minute edits, music selection, color correction and sound mixing will all be addressed. Students will also have the option to create a trailer for their film. Industry professionals will be brought in as guests to put the postproduction process into perspective.

## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

# Department of Photography, Video and Related Media

## Degree Requirements

Meet all academic and administrative requirements

Complete a minimum of 60 credits (72 credits for the three-year program), including all required courses.

Maintain a minimum grade point average of 3.3 (B+) and pass all end-of-year evaluations

Complete a thesis project and paper approved by the Thesis Committee

The recommended course load is 15 credits per semester. Entering students must have basic computer skills, a practical understanding of the Macintosh computer, a working knowledge of Adobe Photoshop and a basic understanding of Adobe InDesign and Illustrator. Summer workshops are available at SVA for students without this background. Prior to the beginning of classes, students must have read all required books on a reading list.

## MFA Photography, Video and Related Media Two-Year Program First-Year Requirements

Course #	Title	Semester(s)
PHG-5030	Master Critique I	fall
PHG-5050	Historical Perspectives	fall or spring
PHG-5070	Criticism and Theory	fall or spring
PHG-5130	Studio: 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-5070	Criticism and Theory	fall or spring
PHG-5090	Contemporary Issues*	fall or spring
PHG-5135	Studio: Imaging II*	spring

\*Note: Students working in video should register for PHG-5090-B, Contemporary Issues: Video Culture, and PHG-5135-C, Studio: Imaging II—Moving Image.

## Two-Year Program Second-Year Requirements

Course #	Title	Semester
PHG-6030	Master Critique III	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring

## MFA Photography, Video and Related Media Three-Year Program First-Year Requirements

Course #	Title	Semester
AHD-2020-E*	Modern Art Through Pop I	fall
AHD-3002-A*	The Social History of Photography	fall
or AHD-5302	History of Video Art: 1965 to 1985	fall
PHD-2040-K*	Studio Photography I	fall
PHG-5010	Critique I	fall
PHG-5130**	Studio: Imaging I	fall

AHD-2025-E*	Modern Art Through Pop II	spring
AHD-3003-B*	The Aesthetic History of Photography	spring
or AHD-5303	History of Video Art: 1985 to Present	spring
PHD-2045-K*	Studio Photography II	spring
PHG-5015	Critique II	spring
PHG-5135**	Studio: Imaging II	spring

\*Note: Course offered through the Undergraduate Division. Please refer to the art history course listing for course information. AHD-3002-A and AHD-3003-B are for students whose primary focus is photography; AHD-5302 and AHD-5303 are for students whose primary practice is video.

\*\*Note: Students working in video should register for PHG-5130-C and PHG-5135-C, Studio: Imaging I and II—Moving Image.

## Three-Year Program Second-Year Requirements

Course #	Title	Semester(s)
PHG-5030	Master Critique I	fall
PHG-5050	Historical Perspectives	fall or spring
PHG-5070	Criticism and Theory	fall or spring

Note: Video specialists must register for PHG-5610, Studio: Video Projects.

PHG-5035	Master Critique II	spring
PHG-5070	Criticism and Theory	fall or spring
PHG-5090	Contemporary Issues*	fall or spring

\*Note: Students working in video should register for PHG-5090-B, Contemporary Issues: Video Culture.

## Three-Year Program Third-Year Requirements

Course #	Title	Semester
PHG-6030	Master Critique III	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring
PHG-6422-A	Video Editing	spring

# 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

### Critique I

Tuesday 10:00-12:50

Fall semester: 3 credits

Instructor: R. West

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

### 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	F	10:00-12:50	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	10:00-12:50	S. Attie
PHG-5035-C	W	3:00-5:50	E. Bowes
PHG-5035-D	F	10:00-12:50	L. Deschenes

## PHG-5050-A

### Historical Perspectives: Museum Practice and Photo Narrative 1900-1960

Thursday 10:00-12:50

Spring semester: 3 credits

Instructor: B. Yochelson

This course has two separate parts. Weeks devoted to museum practice aim to familiarize students with New York's great photography collections and to help them think critically about curatorial practice. Students attend museum exhibitions and auction previews; visit a curator for a behind-the-scenes tour; and, as a final project for the course, visit a print room to inspect vintage work. Weeks devoted to photo history will examine the use of photography in narrative contexts—books, magazines and film—between 1900 and 1960. Photographers such as Paul Strand, Weegee, Helen Levitt, and Robert Frank will be considered to highlight the shifting between mediums by artists best known today for individual prints. This focus is intended to help students, who freely experiment with photography, video and installation, learn from 20th-century photographers who took a similarly fluid approach to the photographic opportunities of their day.

## 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, Chantel 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 3:00-5:50

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.



**AHG-5302-A****History of Video Art: 1965 to 1985**

Tuesday 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, Shigeo 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**

Monday 11:00-1:50

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, Shigeo 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****Criticism and Theory: Critical Reading**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Avigkos

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.

**PHG-5070-D****Criticism and Theory: Technology, Technics and Temporality**

Tuesday 10:00-12:50

Fall semester: 3 credits

Instructor: M. Stafford

Technology has been thought of as being without an ontology, it concerns appearances rather than being. In this course, we will show how the meaning of techne—a poetic bringing into being—has been obscured by the instrumental use of modern technology, in particular media or optical technology. 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 3:00-5:50

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**

Tuesday 6:00-8:50

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 2:00-4:50

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-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: Imaging I**

Fall semester: 3 credits

Instructor: S. Lambert

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
PHG-5130-A	M	10:00-12:50
PHG-5130-B	M	3:00-5:50

**PHG-5130-C****Studio: Imaging I—Moving Image**

Monday 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: Imaging II**

Spring semester: 3 credits

Instructor: A. Bell

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
PHG-5135-A	M	10:00-12:50
PHG-5135-B	M	3:00-5:50

**PHG-5135-C****Studio: 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/B****Studio: Introduction to Video**

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.

Course #	Day	Time
PHG-5411-A	F	10:00-12:50
PHG-5411-B	F	3:00-5:50

**PHG-5411-C****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-D****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

Fall 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-5491-A****How to Fail Better**

Tuesday 3:00-5:50

Instructor: R. West, M. Leftheris

Are you bored with your own work? Confused about where to go next? Do people nod off during your critiques? Are you comfortable with your process even before you've found one (do you have it all figured out)? Are you afraid to try new things? Have you read "The Work of Art in the Age of Mechanical Reproduction" at least 25 times? If so, you could be failing. And we all could be failing better. Participants will engage in a series of projects, discussions and critiques where risk and error are encouraged. This class examines what it means to court failure and challenges the students to question the possibility of success.

**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	M	6:00-8:50	G. Weinbren
PHG-6030-B	Th	10:00-12:50	S. Charlesworth
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. Heiferman

**PHG-6070****Thesis Forms II**

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 #	Day	Time	Instructor
PHG-6070-A	M	6:00-8:50	M. Heiferman
PHG-6070-B	Tu	6:00-8:50	E. Bowes
PHG-6070-C	Th	3:00-5:50	M. Heiferman

**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	M	6:00-8:50	G. Weinbren
PHG-6200-B	Th	10:00-12:50	S. Charlesworth
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.

<i>Course #</i>	<i>Semester</i>
PHG-6211-A	fall
PHG-6211-B	spring

**PHG-6421****Studio: Advance Imaging and Design**

Wednesday 6:00-8:50

One semester: 3 credits

Instructor: R. Bowen

Using an experimental approach and drawing on the psychology of perception, the history of photography, and film and media theory, this course will feature project-based investigations into current imaging strategies. Photography has long been considered a system for recording and archiving light at a distinct moment in time. Departing from the standard theoretical distinctions, stillness, depth and motion-based media will be approached experimentally as a single subject rather than as separate disciplines. The class will use Adobe Photoshop, AfterEffects and Final Cut, as well as various third-party plug-ins. Prerequisite: PHG-5135, Studio: Imaging II, or equivalent.

<i>Course #</i>	<i>Semester</i>
PHG-6421-A	fall
PHG-6421-B	spring

**PHG-6422-A****Studio: Video Editing**

Monday 10:00-12:50

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-5564	Max/MSP/Jitter I
HSG-6046	Web Programming II
HSG-6111	Programming for Artists II
HSG-6564	Max/MSP/Jitter II
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 Praxis: New Media Practice and Theory
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-5501	Networked Media 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

**ENGLISH AS A SECOND LANGUAGE (ESL)  
COURSES FOR GRADUATE STUDENTS**

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition



Traveling this summer?  
Arts Abroad programs start on page 36.

## SUMMER RESIDENCY

### **CVD-4993-A**

#### **Lens and Screen Arts—The Still and Moving Image**

June 3 – June 29

Summer semester: 4 undergraduate studio 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, 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 have included 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 and theory seminars, field trips and consultancies are all included.

Prerequisites: Students must have completed a minimum of two years of college and demonstrate fluency in the photographic medium.

*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 contact Keren Moscovitch, assistant director, special programs, Division of Continuing Education, via e-mail: [kmoscovitch@sva.edu](mailto:kmoscovitch@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

## FACILITIES ACCESS

### **PDG-Access**

#### **Visible Futures Lab**

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

<i>Course #</i>	<i>Semester</i>
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PDG-Access-A	fall
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PDG-Access-B	spring
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### **FIG-Access**

#### **Fine Arts Digital Lab Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
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FIG-Access-A	fall
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FIG-Access-B	spring
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### **FSG-Access**

#### **Sculpture Center Access**

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

<i>Course #</i>	<i>Semester</i>
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FSG-Access-A	fall
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FSG-Access-B	spring
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### **FGG-Access**

#### **Printmaking Workshop Access**

One semester: no credit

Access fee: \$300

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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# Department of Products of 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

## MFA Products of Design First-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
PDG-5040	Design Research and Integration	fall
PDG-5080	Making Studio	fall
PDG-5120	Design for Sustainability and Resilience	fall
PDG-5150	Systems, Scale and Consequence	fall
PDG-5190/5192	Studio Intensives I	fall
PDG-5230	Lecture Series and Studio Visits I	fall
PDG-5235	Lecture Series and Studio Visits II	spring
PDG-5420	Business Structures	spring
IXG-5510	Smart Objects	spring
PDG-5520	Framing User Experiences	spring
PDG-5670/5672	Studio Intensives II	spring
PDG-5730/5732	Design Narratives	spring
PDG-5850/5851	2D Presentation: Mark Marking	spring

## MFA Products of Design Second-Year Requirements

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
PDG-6070	Lifecycle and Flows	fall
PDG-6130	Lenses of Design Enterprise	fall
PDG-6170	Design Delight	fall
PDG-6240	Thesis I	fall
PDG-6510	Dynamics of Strategy and Design	spring
PDG-6590	Product, Brand and Experience	spring
PDG-6630	Service Entrepreneurship	spring
PDG-6970	Thesis II	spring

## MFA Products of Design General Course Listing

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

### PDG-5040-A Design Research and Integration

Monday 5:00-7:50  
Fall semester: 3 credits  
Instructor: I. Fetell

Design, its related tools and its research methods have become essential components for companies that seek disruptive change and true innovation, and have found that old models lead only to incremental solutions. This course will examine early phases of the innovation process with an emphasis on design research methods—from framing an initial challenge to inspiration, insight, synthesis, idea and concept. We will address the key transitions between articulating needs and designing solutions for those needs. Working in teams on a shared challenge, students will create designs that convert creative ideas into action and products grounded in human-centered research.

### PDG-5080-A Making Studio

Tuesday 1:00-3:50  
Fall semester: 3 credits  
Instructor: R. Stern

Making is at the heart of product design. Serving as an introduction to the re-emerging fields of making, hacking, modding and do-it-yourself (DIY), this course will delve into techniques, tools and resources for expanding what we can make ourselves. We will combine traditional and novel techniques and materials in electronics, computation, crafts, fabrication, entrepreneurship and more, moving beyond ideation and concepting to create fully functional products of design. Students will have opportunities for online exposure and access to a network of innovators, hackers, hobbyists and crafters producing DIY projects. Hands-on skill workshops in electronics and crafts are complemented with field trips, discussions and critiques.

### PDG-5120-A Design for Sustainability and Resilience

Wednesday 10:00-12:50  
Fall semester: 3 credits  
Instructor: C. Hartten

Many product designers feel trapped in siloed roles, supporting the production of wasteful, disposable and toxic materials. Through the theme of food, this course will examine relationships, systems and infrastructures connecting us to local and global sustainability: growing, harvesting, processing, transporting, distributing, selling, preserving, cooking, eating and disposing of the waste related to food—the elements that shape many aspects of our lives and relate directly to our planet's future. Working with sustainability experts and change makers (including scientists, engineers, farmers and other specialists), students create designs that address one of the most fundamental aspects of life. Sessions take place at various locations throughout New York City and its surrounding region, as living laboratories for design projects.

### PDG-5150-A Systems, Scale and Consequence

Thursday 5:00-7:50  
Fall semester: 3 credits  
Instructor: R. Tyson

This course will trace the life of designed products and services through the systems that make them possible, valuable and meaningful. It examines some fundamental questions: What obligations must be addressed when conceiving the scale systems of designed objects? What constraints does working at scale put on the designer? How does conceiving these consequences change how we design? This course encourages collaboration to conceive, explore and articulate the implications of designed products and services—the limits, possibilities and opportunities that shape a professional designer's practice and career.

**PDG-5190-A****Studio Intensives I: Affirming Artifacts**

Wednesday 5:00-7:50 (5 weeks, begins 9/4)

Fall semester: 1 credit

Instructor: A. Chochinov

Affirming Artifacts is a course that quickly immerses the designer into navigating the design criteria of purpose, appropriateness and fit. Too often, design solutions are conceived in isolation or abstraction, with little bearing on the context in which they will ultimately live and thrive. In this course, students will take a rigorous approach to conceiving and executing various products of design—material, experiential, discursive or activist—with an eye toward pushing beyond obvious wants and needs and moving toward preferred behaviors through context-specific persuasive objects.

**PDG-5191-A****Studio Intensives I: Deconstruction and Reconstruction**

Wednesday 5:00-7:50 (5 weeks, begins 10/9)

Fall semester: 1 credit

Instructor: A. Birsel

Processes of deconstruction and reconstruction are some of the most powerful tools for the designer. Objects and experiences come to us packaged in coherent wholes but, as creative thinkers, we have the opportunity to tenaciously question these wholes in order to evaluate, understand and reshape them. Deconstruction is a simple and intuitive way to take apart our present reality and to perceive it anew—as a set of abstractions—freeing us to be both critical and appreciative of the way things might otherwise go together. Reconstruction combines the deconstructed parts in new ways to derive innovative, novel solutions. Through this disruptive process, the designer can surface a number of new possibilities, navigating toward those that make the most sense and providing the most elegant solutions.

**PDG-5192-A****Studio Intensives I: Intervention Interaction**

Wednesday 5:00-7:50 (5 weeks, begins 11/13)

Fall semester: 1 credit

Instructors: S. Moeslinger, M. Udagawa

Interaction design is not limited to the domain of digital media; it is at the heart of every artifact. Similarly, all artifacts can be construed as “interventions,” soliciting reactions whenever they are encountered. One aspect of designing an artifact is to encourage an intended activity and mediate the relationships between its multiple audiences, making the interaction a key factor of the design. In this course, students will design an intervention into a public space, providing an object/environment/service—either entirely physical or enhanced with electronics; stand-alone, or connected—intended to encourage curiosity, investigation, thought, interaction, socialization and positive change.

**PDG-5230-A****Lecture Series and Studio Visits I**

Thursday 10:00-12:50

Fall semester: no credit

Instructors: M. Khemsurov, J. Singer

Throughout the program, students visit design sites and studios of innovative and ambitious design-makers in the New York City area. Curated by Jill Singer and Monica Khemsurov, visits will be followed by substantive discussion. Alternating weeks with the studio visits is an ongoing lecture series, hosting some of the most creative minds in the world of design. Lectures are followed by Q&A sessions and informal networking receptions.

**PDG-5235-A****Lecture Series and Studio Visits II**

Thursday 10:00-12:50

Spring semester: no credit

Instructors: M. Khemsurov, J. Singer

This is the second part of a two-semester course. See PDG-5230 for course description.

**PDG-5420-A****Business Structures**

Thursday 5:00-7:50

Spring semester: 3 credits

Instructor: A. Whitaker

This course examines the critical aspects of successful organizations, including the development of strategy and business models, business plans and pitches, intellectual property and entrepreneurship. Through an exploration of fundamental business issues at the beginning of the 21st century, students develop either a business plan for a new organization or a new business model and strategic plan for an existing organization. The result is a formal “pitch” presentation given to guest professionals and classmates.

**IXG-5510-A****Smart Objects**

Monday 6:00-8:50 (7 weeks, begins 1/6)

Spring semester: 1.5 credits

Instructor: C. Diana

The ubiquity of embedded computing has redefined the role of form in material culture, leading to the creation of artifacts that communicate well beyond their static physical presence to create ongoing dialogues with both people and each other. This course will explore the rich relationship among people, objects and information through a combination of physical and digital design methods. Beginning with an examination of case studies, students will gain a sense of the breadth of product design practice as it applies to smart objects. Through a combination of lectures and hands-on studio exercises, we will investigate all aspects of smart object design, including expressive behaviors (light, sound and movement), interaction systems, ergonomics, data networks and contexts of use. The course will culminate in a final project that considers all aspects of smart object design within the context of a larger theme.

**PDG-5520-A****Framing User Experiences**

Monday 5:00-7:50 (7 weeks, begins 3/10)

Spring semester: 1.5 credits

Instructor: J. Severs

Products are no longer simply products; they live within complex business and technological ecosystems. To fully understand the user experience, designers must be highly flexible communicators, facilitators, mediators and thinkers. Whether designing a dialysis machine, a mobile phone app, or a water filtration system for the developing world, design is as much about framing user experiences as it is about the creation of new artifacts. This course focuses on the relationships between objects and their contexts, how to identify human behaviors and needs, and how those behaviors and needs converge to create user experiences.

**PDG-5670-A****Studio Intensives II: Material Futures**

Wednesday 1:00-3:50 (5 weeks, begins 1/8)

Spring semester: 1 credit

Instructor: A. Dent

This series of interactive workshops will address current and future material worlds. Held at Material ConneXion with a library of more than 5,000 innovative materials, technologies and processes, the series will examine the fundamentals of material technologies used in design and the context surrounding material choices in terms of performance, aesthetics and sustainability. Future trends for shaping the material choices of tomorrow will also be explored. An understanding of today's range of material possibilities is essential, but what creates real change is deliberate design for material futures. Second-generation nanotechnology, biomimicry and biomaterials all offer the possibility to move beyond our current manufacturing processes to a future that is better aligned with our environment and resources.

**PDG-5671-A****Studio Intensives II: Design Experiments**

Wednesday 1:00-3:50 (5 weeks, begins 2/12)

Spring semester: 1 credit

Instructor: E. Baltz

Taking as tenet that the health of society comes from the mining and maintenance of its fringes, this course will use the design process to create a series of interventions that seek to mutate select, problematic "boundaries" (physical, cultural, social) into "borders" within New York City. The goal of this course is to design, and thereby facilitate, zones of exchange and engagement in otherwise cloistered parts of public space. Students will begin by identifying and defining these liminal spaces within the cityscape, and then focus on creating design experiments supported by props and choreographies that produce individual and social exchange. Guest lecturers in urban theory, conflict resolution and improvisation will supplement coursework.

**PDG-5672-A****Studio Intensives II: Design Performance**

Wednesday 1:00-3:50 (5 weeks, begins 3/26)

Spring semester: 1 credit

Instructor: S. Smith

Design Performance will take an improvisational approach to organizing student work and presenting it to the community in an end-of-year exhibition. Products and ideas perform specific roles in our lives, and we perform specific roles in relation to them. A designer manipulates the roles and relationships between products and users. In this light, the designer can be seen as director in the highly malleable and controllable theater of the designed world. Drawing from a long history of storytelling and performance techniques, this course will explore new possibilities for communicating innovative design work and will guide students through an evaluation of their product and design ideas and develop the ideal forum for presenting those ideas.

**PDG-5730-A****Design Narratives: Video Storytelling**

Tuesday 5:00-7:50 (5 weeks, begins 1/7)

Spring semester: 1 credit

Instructor: M. Chung

Visual storytelling has become a critical tool in helping designers sketch, prototype, visualize and communicate their ideas. Increasingly, this storytelling takes place within the medium of video, which provides a powerful, immersive and easily disseminated means of articulating the products of design. From context to scenarios, from use to benefits, as product designers expand their purview into the realm of experience design, video has become a lingua franca of both design practice and design commerce. This course will cover the basic principles of visual communication using techniques in contemporary filmmaking. Working in teams on a tangible project, students will get hands-on experience in different stages of the storytelling process, including observation, ideation, script writing, storyboarding, shooting and editing.

**PDG-5731-A****Design Narratives: Design Histories**

Tuesday 5:00-7:50 (5 weeks, begins 2/11)

Spring semester: 1 credit

Instructor: P. Antonelli

This course will examine the past 20 years of design history, focusing on some of the objects, personalities and forces that have come to define contemporary design practice and discourse. Over the past two decades, we have seen the emergence of design metaphor, design irony, discursive design and design interactions. We have grappled with authorship, the design personality, the role of the media, the interdisciplinary expansion of design exhibitions and the emergence of social media. Additionally, the growing popularity of design-for-luxury and design art has provided a provocative dichotomy for humanitarian design and design for social change. DIY design, hacking, modding, rapid prototyping and an explosion of craft have accompanied a revolution in designers empowered by the Internet, and science and technology have become design drivers alongside design thinking, influencing business culture and policy making alike. What do we make of these developments, and what do they portend for the future?

**PDG-5732-A****Design Narratives: Point of View**

Tuesday 5:00-7:50 (5 weeks, begins 3/25)

Spring semester: 1 credit

Instructor: R. Walker

Point of view is a core building block of any successful design, and any successful design career. It's about what you believe and why you believe it. While it's easy to rationalize almost any design project as "good" from various sets of design criteria, the strongest designers take a proactive role in defining and articulating a clear point of view and carrying it through their work. If designers are going to be more than takers of orders, executors of others' ideas or agents in the service of industry, they must enter the world with their own ideas, firmly grounded, passionate and with a personal stake.

**PDG-5850-A****2D Presentation: Mark Marking**

Monday 10:00-12:50 (7 weeks, begins 1/7)

Spring semester: 1.5 credits

Instructor: B. Critton

This course takes as its jumping-off point the applied art of graphic design. While focusing on identity, typography, hierarchy and the grid, as applied across mediums, the course will embrace and interrogate the traditional notion of published collateral. In positing that the products of design are increasingly experienced through their graphic presentation, there is a simultaneous acknowledgement that these products require support systems and authorship infrastructures that commonly arrive with an audience via graphic design.

**PDG-5851-A****2D Presentation: Graphic Narratives**

Monday 10:00-12:50 (7 weeks, begins 3/10)

Spring semester: 1.5 credits

Instructor: R. Giampietro

Building upon students' graphic design work developed earlier in the semester, this course will foster active dialogue through a mix of lectures, workshops and individual reviews led by the principals and senior staff of Project Projects design studio. Through a series of exercises and assignments that reinforce the course's contemporary critical approach, students will refine skills that build toward the development of an original publication. In addition, students will present their solutions, showing sketches and variations, as they engage directly in both the editorial process and the manifestation of their explorations into physical design objects. *Note: This course will be held at Project Projects.*

**PDG-6070-A****Lifecycle and Flows**

Tuesday 5:00-7:50

Fall semester: 3 credits

Instructor: J. van der Meer

The hidden forces behind how consumer objects are made will be the focus of this course. Systems thinking, lifecycle analysis and stakeholder management theory will be used as frameworks for understanding the industrial process. We will also examine the ecological, social and financial impact of a consumer product across the full product lifecycle. Critical analysis, business logic, design research and object-making consciousness will be addressed. Coursework follows the product manufacturing cycle from ideation to final end-of-life. Students will document the lifecycle of a product and develop an alternate design scenario that radically improves it.

**PDG-6130-A****Lenses of Design Enterprise**

Monday 5:00-7:50

Fall semester: 3 credits

Instructor: TBA

With a focus on reframing products of design through various filters—commercial, philanthropic, discursive, educational and otherwise—this studio course examines the reworking of designs in accordance with the context in which the products live. Students will refract their projects through some of the hardest and most necessary design constraints (energy, carbon, behavior change, learning), rethink one or more of the design conditions that bind them and propose ways to create novel enterprises. In addition to understanding new models for companies, leadership and organizational development, students will explore skills for using design and entrepreneurial thinking to convert ambition into action.

**PDG-6170-A****Design Delight**

Thursday 5:00-7:50

Fall semester: 3 credits

Instructor: E. Baltz

This course celebrates the joy of design. While design is traditionally seen as a problem-solving discipline, there are incredible opportunities to introduce products and experiences into the world that find their genesis in other rationales. Through design making, interviews and research, students will play with stimulation, celebration, amplification, choreography, symbolism and emotion as tools that inform a new design ethos. We will challenge traditional needs-based design processes, and delve into celebration, heightened articulation and drama as new expressions of design. Through the lens of the emotional and the experiential, students will explore both the place of design within the world of the senses, and the role of the senses within the world of design.

**PDG-6240-A****Thesis I**

Day/time: TBA

Fall semester: 6 credits

Instructor: TBA

Thesis I is an opportunity to explore design-thinking, design-making and design-doing that is ambitious in scope, innovative in approach and worthwhile in enterprise. Each student will choose an area of investigation and then begin rapid design-making exercises to create a body of design work, research, ideation and presentation materials. Research and exploration will help to surface the design opportunities that resonate most powerfully with a point of view, the urgencies of design needs, the scale of potential solutions and the richness of design endeavor. Since theses tend to be multilayered, students will execute design work on a continuum of enterprise—from design gestures and discursive design concepts through primary and secondary research to prototypes, as well as systems and business models.

**PDG-6510-A****Dynamics of Strategy and Design**

Monday 5:00-7:50

Spring semester: 3 credits

Instructor: J. Zapolski

Strategy, like design, is about making difficult choices: what's essential, what's different, and perhaps most importantly, what to leave out. The consequences of such choices include the potential to reshape markets, shift the locus of value for customers, precipitate the emergence of new industries, create new wealth, and distribute technological capability throughout society. But these choices also simultaneously result in the consumption of resources, demands on attention, the foreclosing of opportunities, limiting of perception, and destruction of value. What are the right choices to make, and how do you get better at making them? This course will help students enhance their ability to understand and anticipate such consequences, and to deliberately influence them through their strategic design choices.

**PDG-6590-A****Product, Brand and Experience**

Tuesday 5:00-7:50

Spring semester: 3 credits

Instructor: D. Malina

Products are increasingly seen as the embodiments of brands and consumer experiences, with product design playing a critical role in reflecting a brand's personality. In this course, students discover how product design, consumer experience and branding interrelate, and how addressing the needs of users and markets from different perspectives can provide a more holistic approach to the creation of designed objects. We work through a complete design process, defining an opportunity within a specified consumer space, performing research, developing insights and strategy, conceiving and refining. Throughout the process, students concentrate on creating a cohesive and viable brand campaign, including final design, identity and packaging.

**PDG-6630-A****Service Entrepreneurship**

Thursday 5:00-7:50

Spring semester: 3 credits

Instructor: J. Parkinson

The services we engage with in today's world increasingly blur the line between the physical and the virtual, and a careful choreography is taking place in the background. Sometimes the process is so seamless that we often don't consider how marketing, user experience, information architecture, physical objects, interpersonal communications and physical spaces all come together to result in a great experience. This course looks at designing services that make designers and their customers happy. We explore the essential components of a service—from people and communication to interaction, artifacts and infrastructure—and delve into the methods of designing and delivering elegant service experiences. Case studies of various services are introduced (both successful and catastrophic), and students create their own service concept, launch strategy and presentation deck.

**PDG-6970-A****Thesis II**

Wednesday 5:00-7:50

Spring semester: 6 credits

Instructors: J. Lasky, H. Walters

The work undertaken in this course represents the culmination of the program and will embody the knowledge and strategies students have learned during the past two years. Thesis II culminates with a written document and a formal verbal and visual presentation by each Master of Fine Arts degree candidate.

## ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

## FACILITIES ACCESS

### PDG-Access

#### Visible Futures Lab

One semester: no credit

The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extendable projects can apply for a residency to employ the facilities toward completion of their project. The residency is free of charge and provides access to mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, hours and a residency application, please visit [vfl.sva.edu](http://vfl.sva.edu).

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

### FIG-Access

#### Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and facilities in the BFA Fine Arts Digital Lab must register for Fine Arts Digital Lab Access. Students will use facilities independently. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

### FSG-Access

#### Sculpture Center Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. *Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.*

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

### FGG-Access

#### Printmaking Workshop Access

One semester: no credit

Access fee: \$300

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

## ARTS ABROAD PROGRAM IN DESIGN

### IPG-5373-A

#### Food Design in France

June 29 – July 7

Summer semester: 1 graduate studio credit; \$2,650

Instructor: E. Baltz

Limited enrollment

This immersive workshop is a delicious foray into the growing field of food design. Taking place in the French capital of Champagne province, the program will be hosted in the kitchens of L'École Supérieure d'Art et de Design de Reims (L'ESAD), home to one of the first culinary design program in the world. Emphasizing a maker-driven, cooking-centric approach, the program will reveal new perspectives onto the ways that we engage and identify with our food.

Under the direction of Marc Bretilot, founder of the food design program at L'ESAD, and Emilie Baltz, artist and food designer, the program is based on the understanding that food is our most fundamental form of consumption. In recent years, we have seen a growing awareness around the quality of the food we ingest and the industrial means surrounding our most basic foodstuffs. With the rapidly expanding reach of the design industry, designers are now uniquely situated to explore and affect these systems.

Using materials, gestures, forms and interactions, participants will investigate the role that ingredients, taste, shape and service play within food design. Throughout the workshop, critiques and performances will be held to emphasize the authentic development of personal "taste". Students will likewise be challenged to consider the sensory experience of their work and its ethical, aesthetic, historical and political implications. A professional chef will assist participants with technical needs. Scheduled visits and tastings to neighboring distilleries, vineyards, local farms and food producers will be an essential component of revealing the complex, and delightful, space in which food design exists.

Located 80 miles from Paris (45 minutes on the high-speed train), the City of Reims is one of the cultural centers of France. Participants will stay in centrally located apartment-style housing with full service amenities.

Prerequisite: Students must be at least seniors in a four-year undergraduate program.

Tuition includes accommodations, selected meals and program field trips.

For further information, please contact Samantha Hinds, program coordinator, via e-mail: [shinds@sva.edu](mailto:shinds@sva.edu); phone: 212.592.2149; fax: 212.592.2119.



Traveling this summer?  
Arts Abroad programs start on page 36.



# 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 I	fall
DFG-5250	Visionary Journalism II	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 III	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. 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. Chelkowski, M. Mandler, B. Richman, J. Risius, J. Speciale, J.T. Takagi

This is the second part of a two-semester course. See DFG-5010 for course description.

### DFG-5040 Directing I

Fall semester: 3 credits

Instructor: D. Dickson

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	1:00-3:50
DFG-5040-B	W	1:00-3:50

### 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	2:00-4:50

**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. 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	W	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	W	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**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructors: J. Bennett, S. Pollard, B. Ruiz, A. Schewel

This is the second part of a two-semester course. Please see DFG-5140 for course description. The spring semester will focus on the practical experience of creating a written body of work in preparation of the thesis film. Topics will include archival research, production management, budgeting and story producing.

**DFG-5240-A****Visionary Journalism I**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: M. Fink

From finding and researching a story to writing a treatment and a shooting script, understanding the ever-evolving ethics involved in documentary filmmaking and the established journalistic ethics are of primary importance. This course will engender a full understanding of the ethical standards inherent in print and broadcast journalism, and nonfiction writing as they relate to social documentary. Working within these structures, we will approach how to successfully tell a story—from origin of concept to finished product.

**DFG-5250-A****Visionary Journalism II**

Friday 1:00-3:50

Spring semester: 3 credits

Instructor: M. Epstein

Building upon the journalistic industry standards examined in DFG-5240, Visionary Journalism I, this course will delve deeper into ideas of documentary filmmaker vs. journalist and matters of ethics and journalistic integrity.

**DFG-5520-A****Process and Style I**

Thursday 6:00-8:50

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 6:00-8:50

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**

Monday 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 III**

Monday 2:00-4:50

Fall semester: 3 credits

Instructors: A. Baumann, M. De Leo, M. Kantor

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: M. Negroponte

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: E. 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: E. 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**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Chermayeff

During the final semester, students will present their thesis projects to 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

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. A listing of these courses follows. For course descriptions and information, please refer to page 243.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0223	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition

# Department of Visual Narrative

## Degree Requirements

Successful completion of all course requirements

Complete a minimum of 60 credits

Produce a thesis/special project approved by the Thesis Committee

## MFA Visual Narrative First-Year Requirements

Course #	Title	Semester
VNG-5040-A	Black, White and One Color	summer
VNG-5080-A	Web and Digital Media I	summer
VNG-5130-A	Narrative Writing	summer
VNG-5170-A	The History of Visual Storytelling: The Picture Book	summer
VNG-5540-OL	Story I	fall
VNG-5580-OL	Creative Script I	fall
VNG-5650-OL	Lecture Series I	fall
VNG-5545-OL	Story II	spring
VNG-5585-OL	Creative Script II	spring
VNG-5655-OL	Lecture Series II	spring

## MFA Visual Narrative Second-Year Requirements

Course #	Title	Semester
VNG-6120-A	Color, Process, Text and Image	summer
VNG-6150-A	Book and Print Media	summer
VNG-6210-A	Visual Writing	summer
VNG-6240-A	Form, Empathy and Character Play	summer
VNG-6310-OL	Thesis I	fall
VNG-6340-OL	Script I	fall
VNG-6370-OL	Thesis Review I	fall
VNG-6410-OL	Mentor Review I	fall
VNG-6315-OL	Thesis II	spring
VNG-6345-OL	Script II	spring
VNG-6375-OL	Thesis Review II	spring
VNG-6415-OL	Mentor Review II	spring

## MFA Visual Narrative Third-Year Requirements

Course #	Title	Semester
VNG-6820-A	Web and Digital Media II	summer
VNG-6850-A	Guest Critic and Editing Seminar	summer
VNG-6870-A	Professional Practice	summer
VNG-6900-A	Thesis Production	summer

## MFA Visual Narrative 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 by year and semester.*

### FIRST YEAR

#### VNG-5040-A

##### Black, White and One Color

Monday, Wednesday; June 3 – July 24

Hours: 1:00-3:50

Summer 2013 semester: 3 credits

Instructor: N. Fox

Lighting, temperature, character, mood, setting, continuity and rhythm: These are but a few of the basic, yet fundamental, building blocks of visual storytelling. Favoring content and narrative over finished product, this course aims to help students examine their assumptions of these visual fundamentals in their own work through a limited and focused palette. Using only black and white, mixed with spot colors, students will be given a series of exercises that are intended to disrupt and challenge current working methods. The goal is to gain a better understanding of storytelling as both artists and as authors.

#### VNG-5080-A

##### Web and Digital Media I

Tuesday, Thursday; June 4 – July 25

Hours: 6:00-8:50

Summer 2013 semester: 3 credits

Instructor: M. Rota

The proliferation and advancements in technology and mobile media have redefined, if not revolutionized, how narrative art is created and received. Artists and authors now have unprecedented access to advanced digital toolsets, and a global audience at the tap of a touchscreen or the click of a mouse. In this course, we will explore the production aspects of digital technology, from Adobe Creative Suite techniques for print to web design and interactive media development.

#### VNG-5130-A

##### Narrative Writing

Tuesday, Thursday; June 4 – July 25

Hours: 9:00-11:50

Summer 2013 semester: 3 credits

Instructor: E. Hemingway

An author is broadly defined as “one who originates or gives existence to anything; a creator.” More narrowly defined, it’s someone who practices writing as a profession. Skilled writers use language to successfully portray individual ideas and unique images, and skilled visual artists can take those ideas and images and push them far beyond the written word. Combine the two and great things can happen. Exploring the “artist as author” is the goal of this workshop. Personal artistic voice will be explored through on-location and in-class writing exercises, often done in tandem with, and inspired by, images created in VNG-5040, Black, White and One Color. Universal themes present in literary genres and popular culture will be analyzed and debated. Students will be required to keep a written journal to help them promote, practice and refine a relationship between visual and narrative storytelling. An extensive reading list will be scrutinized and discussed, and lectures by guest authors will be scheduled.

#### VNG-5170-A

##### History of Visual Storytelling: The Picture Book

Monday, Wednesday; June 3 – July 24

Hours: 9:00-11:50

Summer 2013 semester: 3 credits

Instructors: L. Marcus, D. Nadel

This seminar provides an overview of visual storytelling and graphic media in North America, Europe and Asia. We will focus on children’s books and comics from the 18th century to the present, as the focus for all different approaches to

telling a story with words and pictures. Students can expect a thorough history of both mediums and their various points of intersections, from children's adventure books to comic strips to modernist approaches to storytelling and the underground revolution. We will also look at contemporary approaches, including those in digital media. The works of major figures such as Sendak, Herriman, Crumb and Wyeth will be covered. Guest artists and lecturers will address the class and field trips to local archives and collections will also be organized.

#### **VNG-5540-OL**

##### **Story I**

Fall semester: 3 credits

Instructors: J. Abel, M. Madden

In this course, students will explore concepts and techniques for telling stories with images and words, learning by reading and viewing examples from comics, film, literature, and other media. Short assignments during the first semester will help students master various aspects of visual storytelling: design, pacing, style, text/image balance. Students will prepare online presentations that examine the aspects of visual narrative of their choice.

#### **VNG-5545-OL**

##### **Story II**

Spring semester: 3 credits

Instructors: J. Abel, M. Madden

In Story II, students will develop a short visual story incorporating their written material from VNG-5580, Creative Script I. Presentation of a finished narrative for critique and exposition, in both digital and print formats, will be required.

#### **VNG-5580-OL**

##### **Creative Script I**

Fall semester: 3 credits

Instructor: M. Sable

Concept, character, structure and craft—the fundamentals of creative storytelling and the architecture of a well-defined outline—will be the focus of this course. Students will develop writing skills in the core components of storytelling through exercises, such as an active but flawed protagonist with a concrete goal, a story with a sound structure based on character story arc and a unique concept with a specific target audience. The similarities and differences between theater, film, television, comics and interactive media will be explored through readings and discussions. The end product will be a rough draft of a short script for a visual medium of each student's choice.

#### **VNG-5585-OL**

##### **Creative Script II**

Spring semester: 3 credits

Instructor: M. Sable

The secret to writing is rewriting. Working in tandem with VNG-5545, Story II, in this course students will write, re-examine and rigorously improve a first draft of their narrative project. We will focus on editing and story continuity. One-on-one instructor feedback and peer critique are included.

#### **VNG-5650-OL**

##### **Lecture Series I**

Fall Semester: no credit

Instructor: J. Rosen

This guest lecture series offers students the opportunity to hear from a wide variety of professional perspectives. Given by artists and authors from around the world, these presentations will address several aspects of storytelling.

#### **VNG-5655-OL**

##### **Lecture Series II**

Fall Semester: no credit

Instructor: J. Rosen

This is the second part of a two-semester course. Please see VNG-5650 for course description.

## **SECOND YEAR**

#### **VNG-6120-A**

##### **Color, Process, Text and Image**

Tuesday, Thursday; June 3 – July 24

Hours: 1:00-3:50

Summer 2014 semester: 3 credits

Instructor: J. Rogers

The history and use of typography, image, and color as a form of visual expression in storytelling is the focus of this course. Amplification of the narrative power of words through a combination of type and image as well as the use of letterforms will be discussed and explored. We will also address the strategic and aesthetic use of color to further enhance the author's creative voice. Through short projects and lectures, students will gain a greater understanding of how they view and utilize type, color and image in their own work.

#### **VNG-6150-A**

##### **Book and Print Media**

Monday, Wednesday; June 2 – July 23

Hours: 1:00-3:50

Summer 2014 semester: 3 credits

Instructors: R. MacDonald, D. Nadel

This course will examine the various ways an artist can go from concept to print to store with a book. It will begin with a short history of mass-market printing techniques to explain how we got to where we are and give background on the various options in front of us. The course will include presentations on book proposals, manuscripts and the processes toward the final draft. And to facilitate that draft, we will look at a variety of printing and binding techniques, from silkscreen to letterpress to sewing and stapling, and on down to both lower- and higher-tech models. There will be studio visits to printers and artists, as well as in-class critiques from editors and agents. Through the course, students will gain a conceptual and practical understanding of how to make a book.

#### **VNG-6210-A**

##### **Visual Writing**

Tuesday, Thursday; June 3 – July 24

Hours: 9:00-11:50

Summer 2014 semester: 3 credits

Instructors: J. Daniel, A. DeSantis

Dedicated to writing and drawing as a process of thinking, this course explores the ways in which visual imagery can function as a form of narrative. We will experiment with different forms of non-traditional storytelling, including diagrams, maps, collage, illustration and typography. Throughout the course, students will interrogate their surroundings by combining techniques from both objective and non-objective writing. In the end, our goal will be to approach the creative process with journalistic rigor.

#### **VNG-6240-A**

##### **Form, Empathy and Character Play**

Monday, Wednesday; June 2 – July 23

Hours: 6:00-8:50

Summer 2014 semester: 3 credits

Instructor: N. Fox

Sometimes the only way to find a character's "voice" as a storyteller is to get into character. This course is designed to further develop skills in character development by physically designing, constructing, acting and animating a single character of their own creation—bringing that character to life in a believable way. One of the most important elements in storytelling is creating a believable character by giving it a strong personality and an individual voice. Through guest lectures, improvisational exercises, short projects and character play, students will explore aspects of acting, directing, sculpture and design in the practice of character development. Set design, basic animation, video and audio techniques will also be addressed.



**VNG-6310-OL****Thesis I**

Fall semester: 3 credits

Students will work one-on-one to define, research, write and create an original visual narrative thesis with supervision from their course instructor and additional support from an approved mentor. The direction and visual medium for the thesis is open to each student's interpretation and the completed project should demonstrate strength and vision as a storyteller and visual narrative artist. The thesis project will culminate in a group exhibition at the end of the third summer session. An interactive, digital version of each narrative thesis is also required.

**VNG-6315-OL****Thesis II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see VNG-6310 for course description.

**VNG-6340-OL****Script I**

Fall semester: 3 credits

This writing course is meant to instruct and inform the written development of thesis projects through research, evaluation and critical analysis. Students will maintain and update a written journal that documents the progression of their narrative thesis from inception to completion, including detailed accounts of their discourses and critiques with their advisors. In addition, one-on-one and online group discussions and lectures by guest authors will be scheduled.

**VNG-6345-OL****Script II**

Spring semester: 3 credits

This is the second part of a two-semester course. Please see VNG-6340 for course description.

**VNG-6370-OL****Thesis Review I**

Fall semester: no credit

To support the work in the thesis courses, the department chair will schedule individual meetings with students for review and critique of thesis projects.

**VNG-6375-OL****Thesis Review II**

Spring semester: no credit

This is the second part of a two-semester course. Please see VNG-6370 for course description.

**VNG-6410-OL****Mentor Review I**

Fall semester: no credit

To enhance students' experience and exposure to working professionals in the field, each student will be paired with a mentor of their choosing. Critiques, online presentations and an individual review of each student's progress will be scheduled.

**VNG-6415-OL****Mentor Review II**

Spring semester: no credit

This is the second part of a two-semester course. Please see VNG-6410 for course description.

**THIRD YEAR****VNG-6820-A****Web and Digital Media II**

Summer 2015 semester: 3 credits

This course follows the evolution of storytelling from a one-shot, analog experience to dynamic, digitized new media. Students will examine and scrutinize the social and cultural impact of narrative content in a connected world, and the relevance of the "artist as author" in an ever-changing marketplace. Mobile devices and interactive technology will be studied through readings and discussions. By the end of the course, students will have a solid understanding of where the craft and marketing of visual narrative is headed.

**VNG-6850-A****Guest Critic and Editing Seminar**

Summer 2015 semester: 3 credits

Through lectures and studio visits with guest art directors, editors, critics and curators, this seminar is designed to offer each student a deeper understanding and insight into how narrative art is viewed, edited, chosen and critiqued in the industry. Portfolio reviews from noted professionals is included.

**VNG-6870-A****Professional Practice**

Summer 2015 semester: no credit

It is increasingly necessary for artists to have a strong professional outlook and understanding of the laws and core business practices central to independent art practice. Through a series of instructional seminars, we will focus on four main goals: an understanding of the publishing, gallery, and narrative art marketplace; how to review, prepare and pitch a cohesive body of work; the development and application of the student's brand and identity tools as both an artist and author for communicating, showcasing and promoting that work; the legal limitations and responsibilities of self-authorship, intellectual property, copyright and art law.

**VNG-6900-A****Thesis Production**

Summer 2015 semester: 6 credits

As storytellers, we create original works of art and literature for the public to consume, for history to judge and for critics to validate. As creators of original content, what responsibilities, if any, do we have to our audience(s), and what expectations or gratifications do we require in return? In the grand scheme of things, are we contributing something of worth and note? Is there even a need to do so, outside of personal expression or artistic commentary? Part philosophy seminar and part thesis studio, this course aims to evaluate these issues in the creative process of storytelling through insightful review, discussion and criticism. Through work on projects that address different contemporary and historical views on narrative art and input from guest speakers with varying points of view, the students will begin to think about how these issues are addressed in their artistic work and thesis production.





# FORMS



# Summer 2013 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
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# Summer 2013 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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8:00						

# SVA Course Selection Form

Name

Social Security # or ID #

## SUMMER 2013

Course #	Title	Credits	Instructor

## SUMMER 2013

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 2013 semester.

Instructor signature

Date

Advisor signature

Effective date



# Fall 2013 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
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8:00						

# Spring 2014 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
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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 2013

Course #	Title	Credits	Instructor

## SPRING 2014

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.

*Note: After the close of the course adjustment period, students will be charged a \$100 late course adjustment fee to add a course to their schedule.*

Student name

Course #

Please permit him/her to enroll in my course for the fall 2013 semester / spring 2014 semester.

Instructor signature

Date

Advisor signature

Effective date

# Spring 2014 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
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# Summer 2014 Schedule Worksheet

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
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12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
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8:00						

# SVA Course Selection Form

Name

Social Security # or ID #

## SPRING 2014

Course #	Title	Credits	Instructor

## SUMMER 2014

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.  
*Note: After the close of the course adjustment period, students will be charged a \$100 late course adjustment fee to add a course to their schedule.*

Student name

Course #

Please permit him/her to enroll in my course for the spring 2014 semester / summer 2014 semester.

Instructor signature

Date

Advisor signature

Effective date

