

2015 — 2016
UNDERGRADUATE
& GRADUATE

REGISTRATION BOOK

The School of Visual Arts has been authorized by the New York State Board of Regents (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 programs in Critical Theory and the Arts; Curatorial Practice; Design Research, Writing and Criticism; 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 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; Directing; Fashion Photography. 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/ge.

The School of Visual Arts is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools (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).

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), 146 Monroe Center NW, Suite 1318, Grand Rapids, MI 49503-2822.

The Master of Arts in Teaching in Art Education program is accredited by the Council for the Accreditation of Educator Preparation (CAEP).

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 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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MARCH 2015

- Sunday, March 1 Optimal financial aid date for returning students to submit 2015-2016 FAFSA application
- Monday through Sunday, March 2 – 8 Spring break, no classes
- Friday, March 6 Staff holiday, College closed
- Monday through Friday, March 16 – 27 Registration for all currently enrolled undergraduate and graduate students for 2015-2016 academic year (by appointment only)

APRIL 2015

- Friday, April 3 OPT application and program extension request deadline for international students in their final semester of study
- Friday and Saturday, April 3 – 4 Passover, no continuing education classes
- Monday, April 13 Financial aid deadline for submitting all loan applications for fall/spring or spring only students

MAY 2015

- Friday, May 1 Due date for summer 2015 foundation program tuition
- Monday, May 4 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2014 semester
- Monday, May 4 Due date for all spring 2015 semester grades
- Tuesday, May 5 Check-out SVA residence halls for nongraduating students
- Tuesday, May 5 Summer 2015 semester begins
- Thursday, May 14 Commencement, class of 2015
- Friday, May 15 Check-out SVA residence halls for graduating students
- Monday, May 25 Memorial Day, College closed

JUNE 2015

- Monday, June 1 Summer 2015 continuing education program begins
- Monday, June 29 Financial aid deadline for submitting 2014-2015 TAP and FAFSA application

JULY 2015

- Friday through Sunday, July 3 – 5 Independence Day holiday, College closed
- Monday, July 27 Summer 2015 semester foundation program ends

AUGUST 2015

- Saturday, August 1 Due date for fall 2015 semester tuition
- Thursday and Friday, August 6 – 7 Course adjustment period fall 2015 and spring 2016 semesters (departmental advisors' offices)
- Saturday, August 15 Check-out SVA residence halls for summer 2015 semester students
- Saturday, August 22 Summer session ends
- Saturday and Sunday, August 29 – 30 Check-in SVA residence halls for new students
- Sunday through Saturday, August 30 – September 5 Orientation for new students

SEPTEMBER 2015

- Saturday, September 5 Check-in SVA residence halls for returning students
- Monday, September 7 Labor Day, College closed
- Tuesday, September 8 Undergraduate and graduate classes begin
- Thursday through Tuesday, September 10 – 22 Course adjustment period fall 2015 and spring 2016 semesters (departmental advisors' offices)
- Monday, September 21 Fall 2015 semester continuing education program begins
- Tuesday, September 22 Last day to register for fall 2015 semester independent study courses
- Tuesday and Wednesday, September 22 – 23 Yom Kippur, no continuing education classes

OCTOBER 2015

- Thursday, October 8 SVA-sponsored student health insurance waiver deadline for fall 2015 semester
- Thursday, October 8 SEVIS registration deadline for international students
- Thursday, October 8 Students without financial clearance for the fall 2015 semester will be withdrawn from the spring 2016 semester
- Monday, October 12 Columbus Day, no continuing education classes

NOVEMBER 2015

- Tuesday, November 3 Last day to officially withdraw from fall 2015 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)
- Monday through Wednesday, November 23 – 25 Course adjustment period (departmental advisors' offices)
- Wednesday through Sunday, November 25 – 29 No continuing education classes
- Thursday through Sunday, November 26 – 29 Thanksgiving recess, College closed

DECEMBER 2015

- Tuesday, December 1 Due date for spring 2016 semester tuition for students not on a payment plan
- Tuesday, December 1 Registration for spring 2016 and summer 2016 semesters (by appointment with departmental advisors)
- Friday, December 4 Financial aid deadline for submitting all loan applications for students registered for fall 2015 semester only
- Friday, December 4 OPT application and program extension request deadline for international students in their final semester of study
- Tuesday, December 15 Tuesday undergraduate and graduate classes end
- Wednesday, December 16 Wednesday undergraduate and graduate classes end
- Monday, December 21 Monday undergraduate and graduate classes end
- Tuesday, December 22 Last session of Thursday undergraduate and graduate classes
- Wednesday, December 23 Classes end; last session of undergraduate and graduate Friday/Saturday classes. Last day Registrar's Office will accept grade changes for spring 2015 and summer 2015 semesters
- Wednesday, December 23 Check-out SVA residence halls for nonreturning students
- Wednesday, December 23 Due date for all fall 2015 semester grades
- Thursday through Sunday, December 24 – January 3 Staff holiday, College closed

JANUARY 2016

- Friday, January 1 Due date for spring 2016 semester tuition for students on a payment plan
- Wednesday, January 6 Check-in SVA residence halls for new students
- Thursday, January 7 Late registration for spring 2016 and summer 2016 semester foundation program (by appointment with departmental advisors)
- Thursday and Friday, January 7 – 8 Orientation for new students
- Monday, January 11 Undergraduate and graduate classes begin
- Wednesday through Tuesday, January 13 – 26 Course adjustment period (departmental advisors' offices)
- Friday, January 15 Optimal financial aid deadline for submitting FAFSA forms for early decision for fall 2016 semester
- Monday, January 18 Martin Luther King, Jr. Day, College closed
- Monday, January 25 Winter/spring 2016 semester continuing education program begins
- Tuesday, January 26 Last day to register for spring 2016 semester independent study courses

FEBRUARY 2016

- Monday, February 1 Optimal filing deadline for new students to submit FAFSA forms to central processor for 2016-2017 financial aid
- Wednesday, February 10 SEVIS registration deadline for international students
- Thursday, February 11 SVA-sponsored student health insurance waiver deadline for spring 2016 semester
- Monday, February 15 Students without financial clearance for the spring 2016 semester will not be allowed to register for the 2016-2017 academic year
- Tuesday through Wednesday, February 16 – 24 Residence hall room selection for returning students
- Monday, February 22 Last day to officially withdraw from spring 2016 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)

MARCH 2016

- Tuesday, March 1 Optimal financial aid date for returning students to submit 2015-2016 FAFSA application
- Monday through Sunday, March 7 – 13 Spring break, no classes
- Friday, March 11 Staff holiday, College closed
- Monday through Friday, March 14 – 25 Registration for all currently enrolled undergraduate and graduate students for 2016-2017 academic year (by appointment only)

APRIL 2016

- Friday, April 1 OPT application and program extension request deadline for international students in their final semester of study
- Monday, April 11 Financial aid deadline for submitting all loan applications for fall/spring or spring only students
- Friday and Saturday, April 22 – 23 Passover, no continuing education classes

MAY 2016

- Sunday, May 1 Due date for summer 2016 semester foundation program tuition
- Monday, May 2 Undergraduate and graduate classes end; last day Registrar's Office grade changes for fall 2015 semester
- Monday, May 2 Due date for all spring 2016 semester grades
- Tuesday, May 3 Check-out SVA residence halls for nongraduating students
- Tuesday, May 3 Summer 2016 semester begins
- Thursday, May 12 Tentative date for commencement, class of 2016
- Friday, May 13 Check-out SVA residence halls for graduating students
- Monday, May 30 Memorial Day, College closed

JUNE 2016

- Monday, June 6 Summer 2016 continuing education program begins
- Thursday, June 30 Financial aid deadline for submitting 2015-2016 TAP and FAFSA applications

JULY 2016

- Saturday through Monday, July 2 – 4 Independence Day holiday, College closed
- Thursday, July 28 Summer 2016 foundation program ends

AUGUST 2016

- Monday, August 1 Due date for fall 2016 semester tuition
- Sunday, August 14 Check-out SVA residence halls for summer 2016 semester students
- Monday, August 22 Summer session ends

ANNUAL NOTIFICATION OF THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT

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

Here are your FERPA rights:

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

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

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

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

DIRECTORY INFORMATION

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

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, email 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 email.

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.



Student Name _____ ID# _____
(PLEASE PRINT) LAST NAME FIRST NAME

This form serves as your instructions to SVA regarding the handling of your information. Please complete items 1 and 2, sign, and date this form, indicating that you have read the following statements.

The Family Educational Rights and Privacy Act (FERPA) is a federal law that protects the privacy of student education records. These records include, but are not limited to, grades, financial records, and other personal information. For more information, please visit sva.edu/ferpa.

1. DIRECTORY INFORMATION

Directory Information is not considered harmful or an invasion of privacy and can be disclosed to third-party organizations without your consent unless you request otherwise. Directory Information is defined by SVA as:

- name, address, telephone number, email address
major field of study
dates of attendance
enrollment status (undergraduate/graduate, full/part-time)
degree(s) conferred (including dates)

Please check one: [] RELEASE [] DO NOT RELEASE

Please note: If you choose to elect the Do Not Release option, Directory Information will be withheld from a variety of sources, including relatives, insurance agencies, employers, background screening firms, etc. Once elected, SVA cannot acknowledge the existence of, or release information about, the record of any student who has elected confidentiality, regardless of the effect this may have. SVA assumes no liability for honoring your instructions that information be withheld. If you wish to revoke your choice, you may complete a new FERPA Disclosure Form.

2. EDUCATION RECORDS

You may choose whether or not to release non-Directory Information (such as grades, attendance, and financial information) from your education records at SVA. You may also designate the individual(s) to whom you would like your information disclosed.

Please check one: [] RELEASE [] DO NOT RELEASE

Release to: _____ Relationship to student: _____
Release to: _____ Relationship to student: _____
Release to: _____ Relationship to student: _____
Release to: _____ Relationship to student: _____

Please provide a password to authorize release of information: _____

You must provide the password to the individual(s) listed above. SVA will not release information to an individual if he or she does not provide the password. A new FERPA Disclosure Form must be completed to change your password.

This is to attest that I am the student signing this form. I understand that the information may be released verbally or in the form of copies or written records, as preferred by the requestor. This authorization will remain in effect from the date it is executed until revoked by me, in writing, and delivered to the Office of the Registrar.

Student Signature _____ Date _____

REGISTRATION INFORMATION UNDERGRADUATE DIVISION

FRESHMEN AND TRANSFER STUDENTS

Registration for undergraduate freshmen and transfer students entering the Undergraduate Division in the 2015 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 email registrar@sva.edu.

CURRENTLY ENROLLED UNDERGRADUATE STUDENTS

Registration for all currently enrolled undergraduate students will take place Monday, March 16 through Friday, March 27, according to the procedures outlined below.

March 2 – March 20, 2015

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

March 16 – March 27, 2015

Registration by appointment only. Students on leave of absence will be assigned a registration time on a first-come, first-served basis. They are advised to call the Registrar's Office at 212.592.2200 and make their appointment during the following time period: Monday, March 16 through Friday, March 27.

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 2015 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 be permitted to register for fourth-year courses.

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

ACADEMIC ADVISEMENT

General email: acadadvis@sva.edu

DEPARTMENTAL ADVISORS

Advertising (1st year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2545
Email: ypowelldavis@sva.edu

Advertising (2nd year)

Kristine Wilson, Tel: 212.592.2542 Fax: 212.592.2413
Email: kmwilson@sva.edu

Advertising (3rd year)

Wayde McIntosh, Tel: 212.592.2122 Fax: 212.592.2413
Email: wmcintosh@sva.edu

Advertising (4th year)

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

Animation

Timothy D. Webster, Tel: 212.592.2694 Fax: 212.592.2688
Email: twebster@sva.edu

Cartooning (1st year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2545
Email: ypowelldavis@sva.edu

Cartooning (2nd year)

Kristine Wilson, Tel: 212.592.2542 Fax: 212.592.2413
Email: kmwilson@sva.edu

Cartooning (3rd year)

Wayde McIntosh, Tel: 212.592.2122 Fax: 212.592.2413
Email: wmcintosh@sva.edu

Cartooning (4th year)

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

Computer Art, Computer Animation and Visual Effects

Mahtab Aslani, Tel: 212.592.2522 Fax: 212.592.2574
Email: maslani@sva.edu

Design (1st year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2545
Email: ypowelldavis@sva.edu

Design (2nd year)

Kristine Wilson, Tel: 212.592.2542 Fax: 212.592.2413
Email: kmwilson@sva.edu

Design (3rd year)

Wayde McIntosh, Tel: 212.592.2122 Fax: 212.592.2413
Email: wmcintosh@sva.edu

Design (4th year)

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

ACADEMIC ADVISEMENT

General email: acadadvis@sva.edu

DEPARTMENTAL ADVISORS

English as a Second Language (ESL) All Departments

Phyllistine Travis, Tel: 212.592.2527 Fax: 212.592.2545

Email: ptravis@sva.edu

Film and Video (1st and 2nd years)

Elvera L. Vilson, Tel: 212.592.2191 Fax: 212.592.2290

Email: evilson@sva.edu

Film and Video (3rd and 4th years)

Mark H. Ramos, Tel: 212.592.2276 Fax: 212.592.2054

Email: mhramos@sva.edu

Fine Arts

Dora Riomayor, Tel: 212.592.2543 Fax: 212.592.2545

Email: driomayor@sva.edu

Illustration (1st year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2545

Email: ypowelldavis@sva.edu

Illustration (2nd year)

Kristine Wilson, Tel: 212.592.2542 Fax: 212.592.2413

Email: kmwilson@sva.edu

Illustration (3rd year)

Wayde McIntosh, Tel: 212.592.2122 Fax: 212.592.2413

Email: wmcintosh@sva.edu

Illustration (4th year)

Alida Beck-LaRocca, Tel: 212.592.2121 Fax: 212.592.2413

Email: abecklarocca@sva.edu

Interior Design

Kathleen Hayes, Tel: 212.592.2585 Fax: 212.592.2573

Email: khayes1@sva.edu

Photography (2nd and 3rd years)

Angela Kaniecki, Tel: 212.592.2331 Fax: 212.592.2318

Email: akaniecki@sva.edu

Photography (1st and 4th years)

Eliza H. Moore, Tel: 212.592.2307 Fax: 212.592.2393

Email: ehmoore@sva.edu

Visual and Critical Studies

Paul D'Innocenzo, Tel: 212.592.2221 Fax: 212.592.2256

Email: pdinnocenzo@sva.edu

GENERAL INFORMATION UNDERGRADUATE DIVISION

PREPARING YOUR COURSE SCHEDULE

Use the worksheets in the back of the book to list the courses into which you would like to register. Please make sure to use the appropriate semester worksheet(s). It is advised that you select alternative courses in the event that your first choices are not available. After you have selected your courses and checked that there are no time conflicts, list the courses on the course selection form. Be sure to list the course number and section letter.

All students will receive a registration appointment via email, which will include instructions on how to register online. An instructional video on MySVA will also be available.

Note: Upper-class students will be given priority in selecting electives. Students enrolled for the spring 2015 semester may not register for foundation-year courses until the first course adjustment period, August 6 – 7, 2015.

Undergraduate students who wish to take more than 15 credits per semester must receive approval from their department advisor. *Note: Credits in excess of 15 will be billed at the current per-credit rate. Credit allowances in excess of 15 credits per semester at the base tuition rate are listed with departmental information.*

Course Adjustment Periods

Course adjustment (drop/add) periods for the fall 2015 and spring 2016 semesters will be held Thursday and Friday, August 6 and 7, 2015, and Thursday, September 10 through Tuesday, September 22, 2015, 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 2016 semester will be held Monday, November 23 through Wednesday, November 25, 2015 and Wednesday, January 13 through Tuesday, January 26, 2016, 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 course adjustments and to check them thoroughly for accuracy.

SCHEDULE AND PROCEDURES

March 2 – March 20, 2015

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

March 16 through the start of classes

Registration for the summer 2015 courses (as listed in the summer 2015 section of this book).

March 16 – March 27, 2015

Registration by appointment only. Students on leave of absence will be assigned a registration time on a first-come, first-served basis. They are advised to call the Registrar's Office at 212.592.2200 and make their appointment during the following time period: Monday, March 16 through Friday, March 27.

May 1, 2015

Tuition and fees due date for the summer 2015 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. 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 13, 2015

Registered students will receive a complete statement of tuition and fees for the fall semester.

August 1, 2015

Due date for fall 2015 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 \$250. 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 6 – August 7, 2015

Course adjustment period, fall 2015 and spring 2016 semesters (department advisors' offices)

September 10 – September 22, 2015

Course adjustment period, fall 2015 and spring 2016 semesters (department advisors' offices)

November 23 – November 25, 2015

Course adjustment period for spring 2016 semester (department advisors' offices)

December 1, 2015

Due date for spring 2016 semester tuition and fees for students who are not on a payment plan. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. In addition, late payment may result in student's registration being canceled.

December 2, 2015

Registration for first-time freshmen, spring 2016 and summer 2016, by appointment with the department advisor.

January 1, 2016

Due date for spring 2016 semester tuition and fees for students who are on a payment plan. A late fee of \$50 will be charged to all students on payment plans each month that payment is late. In addition, late payment may result in student's registration being canceled.

January 13 – January 26, 2016

Course adjustment period for spring 2016 semester (department advisors' offices)

May 1, 2016

Tuition and fees due date for the summer 2016 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. 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

\$17,500 per semester (12 to 15 credits)*

* Note: Credit allowances in excess of 15 credits per semester at the base tuition rate are listed with departmental information.

Departmental Fees

Advertising: Foundation	\$640	per semester
Advertising: Sophomore, Junior, Senior	\$950	per semester
Animation	\$990	per semester
Cartooning: Foundation	\$800	per semester
Cartooning: Sophomore, Junior, Senior	\$640	per semester
Computer Art, Computer Animation and Visual Effects	\$1,340	per semester
Design: Foundation	\$800	per semester
Design: Sophomore, Junior, Senior	\$950	per semester
ESL/Studio Program (fall and spring semesters)	\$640	per semester
Film	\$1,340	per semester
Fine Arts: Foundation	\$800	per semester
Fine Arts: Sophomore, Junior, Senior	\$900	per semester
Illustration: Foundation	\$800	per semester
Illustration: Sophomore, Junior, Senior	\$640	per semester
Interior Design	\$1,140	per semester
Photography	\$1,340	per semester
Screenwriting: Sophomore, Junior, Senior	\$840	per semester
Video	\$1,340	per semester
Visual and Critical Studies	\$640	per semester

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 will be billed at the rate of \$1,170 per credit for Undergraduate Division courses. Tuition for more than 15 credits is fully refundable during the course adjustment (drop/add) period. After the course adjustment periods, refunds for extra credit tuition charges will be prorated based on the institutional refund policy. Note: Credit allowances in excess of 15 credits per semester at the base tuition rate are listed with departmental information.

FEES EFFECTIVE FOR THE SUMMER 2015 SEMESTER

Tuition for summer 2015 courses (as listed in the summer 2015 section of this book) will be charged \$850 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 2015 summer foundation program will be charged tuition and fees as outlined in the 2014-2015 Undergraduate and Graduate Registration Book. Students who register for an independent study or internship will be charged the per-credit tuition rate as outlined in the 2014-2015 Undergraduate and Graduate Registration Book.

Summer 2015 Undergraduate Access Fees

BFA Computer Art Lab (SDD-Access)	June 2 – August 1	\$500
BFA Printmaking Workshop (FID-Access-P)	June 8 – August 14	\$275
BFA Digital Imaging Center (DSD-Access)	June 2 – August 1	\$300

Housing Charges: Fall 2015/Spring 2016

George Washington Small Single	\$6,000	per semester
George Washington Renovated Small Single	\$6,725	per semester
George Washington Single	\$6,825	per semester
George Washington Renovated Single	\$7,550	per semester
George Washington Double	\$5,700	per semester
George Washington Renovated Double	\$6,450	per semester
Gramercy Studio (shared)	\$7,950	per semester
Gramercy Double	\$7,325	per semester
Ludlow Single	\$8,125	per semester
Ludlow Double	\$7,600	per semester
The New Residence Small Double	\$6,250	per semester
The New Residence Double	\$7,900	per semester

Housing Charges: Summer 2015*

George Washington Small Single	\$3,025	per semester
George Washington Renovated Small Single	\$3,625	per semester
George Washington Single	\$3,400	per semester
George Washington Renovated Single	\$4,025	per semester
Ludlow Single	\$4,600	per semester
Ludlow Double	\$4,100	per semester

* Note: Housing rates for students registered in special summer programs, including the ESL/Studio Summer Program, the Residency Program and Graduate Division summer programs, can be obtained by contacting the summer housing office at 212.592.2984, email: summerhousing@sva.edu. For information on summer housing contract dates and rates please visit: sva.edu/summerhousing.

Housing Deposit

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

Late Registration Fee

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

Late Course Adjustment Fee

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. 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 course adjustment periods. Individual course and equipment fees are nonrefundable after the course adjustment periods.

Re-Matriculation Fee

Students withdrawn from SVA for nonpayment of tuition and fees and who have been approved to return to the College will be charged a \$500 re-matriculation fee.

Health Insurance Fee

\$1,035 per semester* (waivable at sva.edu/health)

* Note: The health insurance fee reflects the 2014-2015 academic year.

The 2015-2016 rate will be available in April 2015. Please visit sva.edu/tuition.

Students enrolled in the ESL/Studio Summer Program will be charged a summer health insurance fee (this fee is in addition to the health insurance fee for the fall and spring semesters). The fee for the summer 2014 semester was \$360. The summer 2015 rate will be available in April 2015. Please visit sva.edu/tuition.

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.

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 2014-2015 academic year will automatically be renewed. Students who have not used the payment plan may opt to do so prior to registration. Please contact the Office of Students Accounts.
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 course adjustments and to check them thoroughly for accuracy. Students can review their registration or print a class schedule using "My Class Schedule" in the WebAdvisor Academic Profile at MySVA.
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.

UNDERGRADUATE DIVISION REFUND POLICY

The enrollment fee is nonrefundable. The health insurance fee is refundable only if withdrawal occurs prior to the applicable semester waiver deadline. The waiver deadline is located on the Student Health and Counseling Services webpage.

Students who wish to withdraw from SVA must notify their academic advisor in writing. Written approval from a parent or guardian must be included if the student is under 18 years of age. The effective date of the withdrawal is the date written notification is received by the academic advisor. Lack of attendance alone does not entitle a student to a refund.

Refunds, less the nonrefundable enrollment fee and health insurance fee (if applicable), are made after the prorated percentages of liability are applied, unless superseded by an existing state or accrediting agency refund policy. Upon withdrawal from the semester, SVA does not charge any department or course fees. However, payment plan fees, late fees and any other administrative fees are not prorated. Only tuition and housing costs are prorated. Prorated housing costs are based on the check out date, not the official date of withdrawal.

The prorated percentages of liability (tuition and fees owed) are based on the official date of withdrawal, as follows:

- 0 percent if withdrawal occurs prior to the start of classes
- 10 percent if withdrawal occurs during the first and second week of the semester
- 50 percent if withdrawal occurs during the third and fourth week of the semester
- 75 percent if withdrawal occurs during the fifth through eighth week of the semester
- 100 percent if withdrawal occurs after the eighth week of the semester

No refund will be made for withdrawal occurring after the eighth week of the semester.

Title IV recipients should note that the amount of the student refund will be calculated only after the aid proceeds are appropriately returned to each program. Please contact the Office of Student Accounts or the Office of Financial Aid for more information on Title IV refunds.

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, 2011 through December 31, 2013.

	Jan-Dec '11	Jan-Dec '12	Jan-Dec '13
Arson	0	0	0
Burglary	7	11	9
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, 2011 through December 31, 2013.

	Jan-Dec '11	Jan-Dec '12	Jan-Dec '13
Drug law violations	74	74	40
Liquor law violations	100	101	64
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).

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

AND-1020-A

Introduction to Animation

Tuesday, Thursday; May 26 – June 23

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 model sheets, animal anatomy and live models will be drawn in each session.

AND-1143-A

Storytelling for Animators

Monday, Wednesday; June 1 – July 6

Hours: 10:00-1:50

Summer semester: 3 studio credits

Instructor: J. Grimaldi

Narrative storytelling is at the core of animated works. This course will explore the principles of what makes a good story as students work on developing their story-line, characters, dialogue and visual environments in order to pitch their ideas for an animation. Lectures and demonstrations will complement studio work.

AND-2163-A (previously AND-2020)

Introduction to Stop Motion

Monday, Wednesday; June 1 – June 24

Hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: D. Bell

Stop-motion animation is an art form as well as a viable career. Students will discover how to make easy-to-build foam rubber animation models and sets, and animate them using digital animation equipment. Students will be encouraged to make films of their own designs with a focus on creating a piece for a demo reel—a valuable tool in finding a job as a stop-motion animator. The day-to-day, inner workings of the stop-motion industry will be discussed.

AND-2171-A

Acting for Animators

Monday, Wednesday; June 1 – July 6

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.

AND-2247-A

Flash for Animators

Tuesday, Thursday; May 26 – June 23

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-2259-A

Introduction to TVPaint Animation

Tuesday, Thursday; May 26 – June 23

Hours: 10:00-3:50

Summer semester: 3 studio credits

Instructor: M. Blanchard

This introduction to TVPaint animation software will take students through the entire animation pipeline, from storyboards, X-sheets and sound to custom tools and camera moves. Skill-specific exercises will build familiarity with TVPaint's unique interface. By course's end, students will have completed a short animation.

AND-3120-A

Layout and Design for Animators

Monday, Wednesday; June 1 – July 6

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 26 – June 30

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.

ART HISTORY

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

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

AHD-1010 Survey of World Art I

Summer 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.

Course #	Day	Time	Instructor	Dates
AHD-1010-A	M, W	3:00-5:50	A. Wooster	May 27 – July 15 (begins Wednesday 5/27)
AHD-1010-B	M-F	10:00-12:50	S. Flach	June 29 – July 20

AHD-1015-A Survey of World Art II

Tuesday, Thursday; May 26 – July 14

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 26 – July 14

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 nascent 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 26 – July 14

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 27 – July 15 (begins Wednesday, May 27)

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 26 – June 18

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 27 – July 15 (begins Wednesday, May 27)

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.

VCD-2107-A Art Photography as Written History

Monday, Wednesday; May 27 – July 15 (begins Wednesday, May 27)

Hours: 3:00-5:50

Summer semester: 3 art history credits

Instructor: A. Walleston

From the daguerreotype to Instagram, the history of the photographic image mirrors Western society's insistent urge to innovate. Reflecting on its birth and progression over the past two centuries, this course will trace the evolution of the art photograph through related essays, articles, criticism and artists' manifestos. Our study will include an analysis of the role of photography in larger movements, such as surrealism and conceptual art, as well as its relationship to modernism, the Industrial Revolution and contemporary social media. While investigating the changing landscape of the photograph, we will examine the equally dynamic development of image-based art writing. Using the texts of Roland Barthes, Susan Sontag, James Bridle, James Agee, and many others, students will engage in critical discussions and create analytical texts that explore images and the writing that aspires to understand them.

AHD-2136-A**What's Your Type?**

Wednesday May 20 – August 5

Hours: 6:00-9:50

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-2596-A**Museum Studies**

Monday June 1 – August 3

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 26 – June 30

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

Tuesday, Thursday; May 26 – July 14

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 a large portion 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-3003-A**The Aesthetic History of Photography**

Tuesday, Thursday; May 26 – July 14

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 26 – July 14

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 23 – July 28

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 27 – July 15 (begins Wednesday, May 27)

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).

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

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

Tuesday May 26 – July 28

Hours: 12:00-5:50

Summer semester: 3 studio credits

Instructors: K. Mayerson, C. Potts, L. Weinstein

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).

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

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

Monday, Wednesday; June 1 – July 20

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 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; June 2 – July 21

Hours: 12:00-2:50

Summer semester: 3 studio credits

Instructor: J. Calhoun

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Translating a story to the screen will be explored through film language and shot construction. Student will tell and write their own stories, polish them in class and create illustrated storyboards.

SMD-1200-A**Introduction to Imaging Tools and Techniques**

Monday, Wednesday; June 1 – July 20

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: M. McKenna

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; June 2 – July 21

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.



Enroll in a Residency this summer.

Details start on page 39.

SMD-2154-A**Motion Graphics with After Effects**

Tuesday, Thursday; June 2 – July 21

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; June 2 – July 21

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; June 4 – 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; June 2 – July 21

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.*

SDD-4080-A**Thesis**

Tuesday, Thursday; June 2 – July 21

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.*

GAME ARTS**SMD-2411-A****Best Practices of the Game Industry**

Wednesday, Friday; June 3 – July 24

Hours: 3:00-5:50

Summer semester: 3 studio credits

Instructor: TBA

This course will offer an exploration of the research methodologies, business and artistic practices for the game industry. Topics include cultural aspects of games, a survey of creative jobs in the industry, an examination of current interactive research and development, and a look at the business operations for studios and publishers.

SMD-2412-A**Narrative and Production Art for Games**

Tuesday, Thursday; June 2 – July 21

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: TBA

Games encompass defined stories with which a player can engage. The action of the story may change based on the level of the gameplay, but each game starts with established rules and expectations. In this course, students will design the worlds, characters and guidelines of games, while learning to consider the needs of its players. By creating challenges and puzzles, as well as player strategies and rewards, this course will explore how story and design create repeat players.

SMD-3414-A**Low-Poly Modeling for Games**

Monday, Saturday; June 1 – July 25

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: TBA

This course will stress the techniques used by gaming industry professionals to create 3D models optimized for gameplay. Students will develop models working within a limited polygon and texture budget, which are used in real-time rendering and gaming engines. Topics will include efficient creation of low-poly models, converting a high-resolution model to a low-poly model, UV mapping and unwrapping, texture baking, rigging, lighting and exporting models into a gaming engine. Prerequisite: Students must have a working knowledge of modeling and animation with Maya.

SMD-3417-A**Creating Environments for Virtual Worlds**

Tuesday, Thursday; June 2 – July 21

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: TBA

Students will translate concept art into an immersive 3D environment using modeling, retopology, texturing, UV unwrapping, heightmap and terrain creation, and lighting. Focus will be placed on moving smoothly through environments as they are rendered in real time. Modular building, geometry reuse, gameplay experience and asset optimization of the environments will also be explored. Prerequisite: Students must have a working knowledge of modeling and animation with Maya.

SMD-3419-A**Level Design with Unity**

Wednesday, Friday; June 3 – July 24

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: TBA

The levels and worlds of games are as important as the characters that live, work and fight in those spaces. In this course we will study the aesthetics and obstacles that make up the playability and experience of a level. Assets will be used within a game engine to create a playable universe that students will test for its viability as a usable and entertaining product. Prerequisite: Students must have a working knowledge of modeling and animation with Maya.

SMD-3423-A**Gameplay Animation**

Wednesday, Friday; June 3 – July 24

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: TBA

Creating animations that react to the decisions of the game player requires a different approach than animating for film and television. Students will learn to create actions and reactions that provide performance feedback to the players' input. Topics will include body mechanics, animation timing, blocking movements and creating many types of animation cycles that can be reused. Prerequisite: Students must have a working knowledge of modeling and animation with Maya.

SMD-3426-A**Motion Capture for Game Creation**

Tuesday, Thursday; June 2 – July 21

Hours: 3:00-5:50

Summer semester: 3 studio credits

Instructor: TBA

This course will cover the tools and techniques for capturing performances and motion for video-game creation. Using the latest motion capture technology, students will record the motion capture data and use this data to rig, compile and animate a 3D character for use in a gaming engine. Focus is placed on capturing human actors to create clips, loops and blends for use in an interactive 3D environment. Prerequisite: Students must have a working knowledge of modeling and animation with Maya.

SMD-3428-A**Introduction to Programming for the Gaming Artist**

Monday, Saturday; June 1 – July 25

Hours: Monday 6:30-9:20, Saturday 12:00-2:50

Summer semester: 3 studio credits

Instructor: TBA

An artist must have an understanding of scripting and programming in order to harness the complete power of a gaming engine. This course will explore the efficiencies of using code to manipulate gaming assets. Through integrated scripting runtimes, students will learn how to control gaming objects, create and call variables, control event functions, leverage routines and debug their code. Prerequisite: Students must have a working knowledge of modeling and animation with Maya.

DESIGN

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

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

DSD-2220-A**Design Procedures**

Monday through Friday, May 26 – June 12 (begins Tuesday, May 26)

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.

DSD-2230-A**Basic Typography Workshop**

Monday through Friday, June 15 – July 6

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.

DSD-2240-A**Basic Graphic Design Workshop**

Monday through Friday, July 8 – July 28 (begins Wednesday, July 8)

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.

DSD-3012-A**Advanced Graphic Design**

Tuesday, Wednesday; May 26 – July 14

Instructional hours: 9:00-11:50

Optional studio hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: E. Baker

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.

DSD-3331-A

Three-Dimensional Design

Monday through Friday, June 1 – June 19

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.

DSD-3626-A

Advanced Type I: The Perfect Paragraph

Monday through Friday, June 1 – June 19

Instructional hours: 12:00-2:50

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

Summer 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.

FID-3847-A

Printmaking: Letterpress

Thursday May 28 – July 16

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

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 print-making 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 SUMMER PROGRAM

June 22 – August 14

\$5,925*

** Note: Students enrolled in the ESL/Studio Summer Program will be charged a summer health insurance fee (this fee is in addition to the health insurance fee for the fall and spring semesters). The fee for the summer 2014 semester was \$360. The summer 2015 rate will be available in April 2015. Please visit sva.edu/tuition.*

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 6 undergraduate studio credits upon successful completion of these courses. The program includes six English as a Second Language classes per week. *Note: Participants are required to attend an orientation and English placement session on June 18th and June 19th. 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.

Course #	Day	Time	Instructor
ESD-0010-A	Tu	10:00-2:50	TBA
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	P. Ricci
ESD-0010-E	Tu	2:00-4:50	P. Ricci
ESD-0010-F	Th	2:00-4:50	TBA

ESD-0011

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 and TOEFL software will be included.

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

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-0020-F	W	9:00-12:50	TBA

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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
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-0025-F	W	2:00-4:50	TBA

ESD-0035**Developing the Essay**

Summer semester: no credit

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

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ESD-0035-A	M	10:00-12:50 and 2:00-4:50	TBA
ESD-0035-B	Tu	10:00-12:50 and 2:00-4:50	S. Pulo
ESD-0035-C	F	10:00-12:50 and 2:00-4:50	D. Puglisi
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
ESD-0035-F	Tu	10:00-12:50 and 2:00-4:50	TBA

ESD-0040**Themes in American Media**

Summer semester: no credit

This course will explore select grammar topics and vocabulary elicited through readings and videos. Current events will be the basis of group discussions, student presentations and short writing assignments.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
ESD-0040-A	Tu	2:00-4:50	E. Blacksberg
ESD-0040-B	Th	2:00-4:50	E. Blacksberg
ESD-0040-C	W	10:00-12:50	H. Rubinstein
ESD-0040-D	M	10:00-12:50	H. Rubinstein
ESD-0040-E	Tu	10:00-12:50	H. Rubinstein
ESD-0040-F	Th	10:00-12:50	TBA

ESL STUDIO ART COURSES**FII-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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
FII-1005-A	W	2:00-5:50	A. Chang
FII-1005-B	W	9:00-12:50	P. Fortunato
FII-1005-C	W	2:00-5:50	TBA
FII-1005-D	F	2:00-5:50	A. Gerndt
FII-1005-E	M	9:00-12:50	TBA
FII-1005-F	F	9:00-12:50	TBA

PHI-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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHI-1005-A	F	9:00-2:50	G. Altera
PHI-1005-B	M	9:00-2:50	M. Roussel
PHI-1005-C	Th	9:00-2:50	E. McKenna
PHI-1005-D	Tu	9:00-2:50	J. Seador
PHI-1005-E	F	9:00-2:50	E. McKenna
PHI-1005-F	M	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).

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

CFD-1020-A

Introduction to Production

Tuesday, Thursday; May 26 – June 23

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. Using 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.

CFD-1070-A

Acting for Filmmakers

Monday, Wednesday; June 1 – July 20

Hours: 6:00-8:50

Summer semester: 3 studio credits

Instructor: M. Mihut

This introduction to the craft of acting course is designed for filmmakers. 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-A

Final Cut Pro

Monday, Wednesday; June 1 – July 20

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-1140-A

Fundamentals of Narrative

Tuesday, Thursday; June 2 – July 21

Hours: 10:00-12:50

Summer semester: 3 studio credits

Instructor: J. Grimaldi

The forms and aesthetics underlying on-screen storytelling, including 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 screenwriting software application for home assignments.*

CFD-2040-A

Introduction to Directing

Monday, Wednesday; June 1 – July 20

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 26 – June 23

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 2 – July 16

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 post-production projects that range from documentary to commercial spots, industrials and music videos.

CFD-2070-A

Cinematography

Monday, Wednesday; June 1 – June 29

Hours: 10:00-3:50

Summer semester: 3 studio credits

Instructor: V. Caniglia

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 26 – July 14

Hours: 10:00-12:50

Summer semester: 3 studio credits

Instructor: S. Auerbach

Understand the role of production design in the filmmaking process will be explored in this course. It 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 William Cameron Menzies and how his contributions led to the advent of the production designer. The craft, process and working methods of the production designer will be explored in detail. How directors collaborate with designers to capture their vision on film will also be examined.

CFD-3130-A

Pro Tools I

Tuesday, Thursday; June 2 – July 7

Hours: 1:00-4:50

Summer semester: 3 studio credits

Instructor: A. Gus

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 a project.

FINE ARTS

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

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

FID-2020-A

Sophomore Seminar

Monday, Wednesday, Friday; May 18 – June 19

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-2173-A

Urban Botanicals

Monday, Wednesday, Friday; May 29 – July 1 (begins Friday, May 29)

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.

FID-2178-A

This is so contemporary: Museums, Studios, Galleries, Collections and Gardens

Monday, Wednesday, Thursday; June 22 – July 27

Hours: 2:00-5:50

Summer semester: 3 studio credits

Instructor: S. Flach

"This is so contemporary" is the title of a work first presented at the 2005 Venice Biennale. The performance was a reflection on contemporary art. But what is contemporary art? This question will guide students to define the parameters of contemporary art and to find their place as emerging artists. This course begins with a series of field trips in New York City to museums, galleries and exhibition spaces to view and discuss contemporary artworks. We will visit artists' studios and talk with artists about the making of their artworks, the process of finding subject matter, and what it means to be a contemporary artist. Private collections of contemporary art will be included, and their owners will discuss their ambitions as collectors. Finally, we will visit gardens that represent a contemporary expression of nature in art. Each student will keep an artist's journal with visuals inspired by course material.

FID-2404-A

Ceramic and Mixed-Media Installation

Wednesday, Thursday; June 10 – July 22

Hours: 9:00-2:50

Summer semester: 3 studio credits

Equipment fee: \$200

Instructor: N. Touron

This course is an intensive production-based course focusing on the creation of mixed media installations using ceramic as the starting medium. The course will be divided into two sections. The first will cover 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.

FID-2453-A

Sculpture: TRASH

Tuesday through Thursday, May 12 – June 11

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-2527-A

Digital Fabrication with Metal, Wood and Form Materials

Tuesday, Thursday; June 2–July 21

Hours: 12:00-5:50

Summer semester: 3 studio credits

Equipment fee: \$200

Instructor: J. Choi

Digital fabrication practices have revolutionized design and manufacturing, and are reshaping the world around us. Increasingly these tools are being employed by artist to create works previously impossible or impractical to make. This course will be an exploration of CNC (Computer Numerical Control) based fabrication and its integration into contemporary art- and object-making. It will emphasize technology such as the CNC laser cutter, CNC router and CNC plasma, and discuss various fabrication methods and refine skillsets. We will also examine how this technology affects our understanding of space and material, modes of production, and other considerations.

FID-2643-A

Wearable Art

Tuesday, Friday; June 2–July 24

Hours: 12:00-5:50

Summer semester: 3 studio credits

Equipment fee: \$200

Instructor: A. Morgana

This course will explore fashion as conceptual art on the canvas of the body. We will explore how to design and create clothing and costumes; how to adapt and design patterns; sew and construct garments and accessories; decorate with paint and dye, printed photos, appliqué, embroidery, beadwork, neon wire, quilting and stuffing; and explore experimental and soft sculpture techniques. Students may also work with props and backdrops, special effects makeup, and other elements to create a complete look. Art fashion can be exhibited as art, or used to create characters for performance, photographs and videos, or to develop your own iconic look and become a living work of art.

FID-2806 / FID-2807

Printmaking: Silkscreen

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

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. 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
FID-2806-A	M	G. Prande	June 1 – July 20
FID-2807-A	Tu	C. Yoder	May 26 – July 14

FID-2829-A

Printmaking: Monoprint, Woodcut, Linoleum

Friday May 29 – July 24

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

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.*

FID-3020-A

Junior Seminar: Mastering the Art of Critique

Monday, Wednesday, Friday; May 29 – July 1 (begins Friday, May 29)

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-3209-A

Advanced Painting

Tuesday, Thursday; May 28 – July 16 (begins Thursday, May 28)

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.

FID-3661-A

Embroidery and the Digital Sewing Machine

Thursday May 28 – July 23

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.

FID-3812-A

Copper-Plate Etching

Thursday May 28 – July 16

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

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.

FID-3847-A

Printmaking: Letterpress

Thursday May 28 – July 16

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

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 print-making 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.*

FID-3862-A

Printmaking: Silkscreen and the Artists' Book

Wednesday May 27 – July 15

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

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. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

HUMANITIES AND SCIENCES

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

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

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, W	6:00-9:50	TBA	May 27 – July 1
HCD-1020-B	Tu, Th	9:00-12:50	G. MacKenzie	May 19 – June 23

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, W	6:00-9:50	J. Robinson-Appels	May 27 – July 1
HCD-1025-B	Tu, Th	9:00-12:50	F. Litvack	May 19 – June 23

HWD-2534-A The Creative Self: Autobiography

Tuesday, Thursday; May 19 – June 23
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 27 – July 1 (begins Wednesday, May 27)
Hours: 9:00-12:50

Summer semester: 3 humanities and sciences credits
Instructor: W. Rednour

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 18 – July 8

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 18 – July 8

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 26 – June 29 (begins Tuesday, May 26)

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 19 – July 7

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-3224-R Literature and Sexual Diversity

Monday, Wednesday; May 27 – July 1 (begins Wednesday, May 27)

Hours: 1:00-4:50

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 literature. The works of visual and performing artists will also be discussed, and we will discuss why same-gendered representation has been somewhat veiled in the visual arts as compared with the literary world. Seminal 19th- and 20th-century American and European literary works will be analyzed in terms of the formation of a modernist gay literary style. While the course is primarily concerned with gay

and lesbian literature, additional readings include literary portrayals of bisexuality, transsexuality, transvestism, and other "gender-bending" androgynous identities. Examination of the homosexual literature of Ancient Greece, including Plato's *Symposium*, Aristophanes's *Knights*, Sappho's poetry and *The Greek Anthology* will provide an historical context for discussion of modern literary works such as Wilde's *The Portrait of Dorian Gray*, Whitman's *Leaves of Grass* and Ginsberg's *Howl*. We will also look at selected poems of Shakespeare, Cavafy, Rimbaud and Verlaine, as well as plays such as Tennessee Williams's *Cat On a Hot Tin Roof* and Kushner's *Angels in America*.

HLD-3514-R

Radical and Revolutionary American Literature

Monday, Wednesday; June 1 – July 20

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 26 – July 14

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 26 – July 14

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 26 – August 11

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 1 – August 3

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 26 – June 22 (begins Tuesday, May 26)

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 1 – July 20

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 20 – July 15

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 21 – July 16

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 1 – August 3

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).

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

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

Wednesday May 27 – July 29

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 26 – July 28

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 28 – June 26

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).*

FID-3862-A**Printmaking: Silkscreen and the Artists' Book**

Wednesday May 28 – July 16

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

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. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

INTERIOR DESIGN

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

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

IDD-2003-A

Interior Design Fundamentals for Transfer Students

Tuesday, Thursday, July 7 – August 13

Hours: 9:00-2:50

Instructor: TBA

Summer semester: 3 studio credits

This course is designed for transfer students entering the Interior Design Department who require additional practice in the fundamentals of interior design. We will look at designing interiors, drafting, AutoCAD and perspective drawing, among other components. The course will be a point of departure to advanced studio work required in the sophomore year. *Note: Open to interior design majors only.*

PHOTOGRAPHY

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

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

PHD-2040-A

Studio Photography I

Tuesday, Thursday, May 26 – June 30

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, 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 2 – August 6 (begins Thursday, July 2)

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: L. DeLessio

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 27 – July 6 (begins Wednesday, May 27)

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-2080-A

Intermediate Digital Photography

Monday, Wednesday, June 1 – July 20

Hours: 3:00-5:50

Summer semester: 3 studio credits

Instructor: TBA

Adobe Photoshop and software extensions will be used in this course to explore image construction, manipulation, retouching and collage techniques. 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 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-2090-A

Video

Monday, Wednesday, May 27 – July 15 (begins Wednesday, May 27)

Hours: 3:00-5:50

Summer semester: 3 studio credits

Instructor: TBA

The goal of this course is to familiarize photography students with video in its technical form, as well as its conceptual possibilities. Various genres of the medium will be explored, and students will articulate their interests in narrative form.

PHD-3051-A

Digital Studio: Your Camera, Your Computer and Your Work

Monday, Wednesday, May 27 – July 6 (begins Wednesday, May 27)

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 26 – June 30

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: Please bring an external hard drive and a portfolio to the first session.*

PHD-3163-A**Photo Bookworks**

Monday, Wednesday; May 18 – June 24

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: Please bring your favorite photography book to the first session.*

PHD-3207-A**Location Photography**

Thursday, May 28 – July 16

Hours: 12:00-6:00

Summer semester: 3 studio credits

Instructor: S. Hemmerle

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 27 – July 1 (begins Wednesday, May 27)

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 (tungsten and strobe lighting), and location (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.

PHD-3260-A**Portfolio Colloquium**

Monday, Wednesday; May 11 – June 22

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 course, you will have forged a cohesive body of work and a vocabulary with which to discuss it. *Note: Please bring representative examples to the first session, as well as any concepts you may have for an extended project.*

PHD-3265-A**Advanced Portfolio Colloquium**

Monday, Wednesday; June 24 – August 3 (begins Wednesday, June 24)

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: S. Greenwald

A continuation of PHD-3260, Portfolio Colloquium, this course will focus on developing a photographic vocabulary and refining conceptual practice. Students will complete a portfolio of thematic work. *Note: Please bring representative examples to the first session, as well as any concepts you may have for an extended project.*

VISUAL AND CRITICAL STUDIES

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

Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

VCD-2107-A**Art Photography as Written History**

Monday, Wednesday; May 27 – July 15 (begins Wednesday, May 27)

Hours: 3:00-5:50

Summer semester: 3 art history credits

Instructor: A. Walleston

From the daguerreotype to Instagram, the history of the photographic image mirrors Western society's insistent urge to innovate. Reflecting on its birth and progression over the past two centuries, this course will trace the evolution of the art photograph through related essays, articles, criticism and artists' manifestos. Our study will include an analysis of the role of photography in larger movements, such as surrealism and conceptual art, as well as its relationship to modernism, the Industrial Revolution and contemporary social media. While investigating the changing landscape of the photograph, we will examine the equally dynamic development of image-based art writing. Using the texts of Roland Barthes, Susan Sontag, James Bridle, James Agee, and many others, students will engage in critical discussions and create analytical texts that explore images and the writing that aspires to understand them.

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

Wednesday May 6 – June 24

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

INTERNATIONAL DESTINATIONS

IPD-3703-A

Art History in Southern France

June 8 – June 21

Summer semester: 3 undergraduate 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 accommodations, daily Continental breakfast, guided tours and museum admission.

For further information, contact Deborah Hussey, program coordinator, via email: dhussey@sva.edu; phone: 212.592.2333.

IPD-3114-A

Independent Projects/Studio Intensive in Oaxaca, Mexico

May 21 – June 4

Summer semester: 3 undergraduate studio credits; \$2,800

Instructors: S. DeFrank, M.J. Vath

Limited enrollment

Jump-start your studio practice this summer! Combine a visit to the enchanting city of Oaxaca with intensive studio time to produce a project of your own design. Past, present and future mingle in fascinating ways in the valley of Oaxaca.

Inhabited since prehistoric times, Oaxaca is tranquil yet lively city that rejoices in its Spanish colonial art and architecture, vibrant cultural traditions and an emerging contemporary art scene.

Tours to the archeological sites of Monte Albán and the smaller, exquisitely detailed Mitla (both designated World Heritage sites) will introduce the history of this beautiful valley and its indigenous people. A walking tour of the historic center of Oaxaca will bring us into the colonial period of the 16th century; visits to traditional markets and artisan villages allow a closer look at the living traditions of the people. We will explore the numerous museums and exhibition spaces, artists' studios, sustainable/community arts projects and designer/artist/artisan collaborations that look to the future in unexpected ways.

Individual meetings with the instructors will be scheduled prior to the program to outline and develop each project. Proposals can be specific to Oaxaca although this is not a requirement. Participants will be advised on what supplies to bring and those readily available in Oaxaca.

On location, a shared studio will be our base of operations as well as our workspace. The studios will be formally in session for 30 hours, with an additional 40 hours of open studio time. There will be informal group reviews and critiques to enjoy peer feedback, as well as a formal group critique to end the session.

Note: A portfolio of 8 to 10 images (JPEG) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.

Tuition includes accommodations in Oaxaca's historic center, breakfast daily, tours and museum admissions.

For further information contact Steve DeFrank, program coordinator, via email: sdefrank@sva.edu.

IPG-5212-A

Masters Workshop: Design History, Theory and Practice in Rome

May 24 – June 7

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

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

The Masters Workshop in Rome is an exciting 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, 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 you to research and analyze the roots of typography. You will print on a vintage letterpress, and draw type and letters from the classic models while practicing contemporary design, along with a faculty of Italian and American designers and historians. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to ancient sites, museums and design 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.

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 historic center (Centro Storico) behind the Pantheon, and within walking distance to the major sites of Rome.

Visit our website at: design.sva.edu/italy to view projects and the daily journals from the 2014 workshop.

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

An interview (in-person or Skype) and samples of your work are required for acceptance to this program. Participants must supply their own laptop and a digital camera.

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 email: eroschofield@sva.edu; phone: 212.592.2600.

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

June 24 – July 11

Summer semester: 3 undergraduate 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 email: studyabroad@sva.edu; phone: 212.592.2543.

IPG-5243-A**Photographic Portraits: Abruzzo, Italy**

June 20 – June 28

Summer semester; \$3,000

Instructor: E. Dal Verme

Limited enrollment

Designed for those who love photo reportage and portrait photography, this program offers a journey to the visually spectacular region of Abruzzo. Known for its hilltop villages and its artisans and farmers who continue to work in their ancestors' industries.

Through daily excursions and onsite shooting assignments, participants will photograph the vistas and communities that inspired artists such as M.C. Escher, who created many artworks in Abruzzo, including lithographs of Castrovalva.

We will visit Rocca Calascio, the highest fortress in the country, and revel in the medieval town of Castel del Monte, considered one of the most beautiful villages in Italy as we photograph landscapes under a variety of lighting conditions. Additionally, there will be several sessions devoted to portraiture. We will travel to Santo Stefano, L'Aquila and San Bartolomeo, and take in a pasta-making workshop. We will visit shepherds and learn about their traditions, and see the traditional methods for embroidery, ceramics, and even making cheese.

Throughout the program participants will be given group and individual instruction in various techniques for landscape and portraiture photography.

Tuition includes accommodations, transportation to and from site visits, daily Continental breakfast, welcome and farewell dinners.

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.

For further information contact Michelle Mercurio, assistant director of Arts Abroad, via email: mmercurio@sva.edu; phone: 212.592.2073.

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

July 3 – July 15

Summer semester: 2 undergraduate studio credits; \$3,550

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 email: studyabroad@sva.edu; phone: 212.592.2543.

IPD-3426-A**Screenwriting in Italy**

July 5 – July 18

Summer semester: 3 undergraduate studio credits; \$4,250

Instructors: B. Buster, A. Fumagalli, M. Perbellini

Limited enrollment

This program offers students a two-week journey of exploration and discovery into the world of screenwriting. Participants will spend the first week of the program in Milan and concentrate on exploring European cinema and television with an in-depth look at Italian filmmakers. The second week will take place in Belgrate, nestled near the southern tip of the Alps, and will focus on screenwriting.

Participants will undertake a comprehensive study of three approaches to scriptwriting: the arch plot (a goal-oriented form of narrative through which the story is formed around a protagonist struggling against external forces), the mini-plot (similar to the arch plot, but open-ended and emphasizing internal conflict) and the antiplot (nonlinear and contradicts the arch plot form). An emphasis will be placed on creating characters and transforming them into powerful visual images that convey convincing performances on screen.

The second week will be held in the picturesque town of Belgrate. Here, under the guidance of Bobette Buster (a scriptwriting teacher and development consultant), participants will explore what makes a script sell, including how to articulate character emotions and the duality between protagonist and antagonist. Ms. Buster will then dissect a script and work on the developmental process.

Tuition includes accommodations, welcome and farewell dinners, daily Continental breakfast, travel from Milan to Belgrate, guided tours, site visits (including the World Expo in Milan).

For further information contact Sal Petrosino, program coordinator, via email: spetrosino@sva.edu; phone: 212.592.2194.

IPD-3107-A**SVA @ the Venice Biennale**

July 8 – July 16

Summer semester: 1 undergraduate art history credit; \$3,550

Program coordinators: Anna Ogier-Bloomer, Meg Kissel

Limited enrollment

This program invites participants to gain a unique perspective on the international art world through one of the foremost global contemporary art exhibitions—the Venice Biennale. Curator-led tours, private exhibition events and guided walking tours highlight our exploration of the city of Venice. Daily activities and group discussions will be supplemented by critical readings and assignments that draw on the history of the Biennale and Venetian art, curatorial practices, contemporary art and art collecting.

Ideal for current students, professionals in the art world and those who seek travel through an intellectual arts-based excursion, this program will offer guided exhibition tours of the Arsenale and Giardini, as well as the Peggy Guggenheim Collection, the Gallerie dell'Accademia, and other Venetian sites.

Tuition includes accommodation at a Venetian hotel within walking distance to the Biennale Arsenale and the Giardini; breakfast daily; welcome and farewell dinners; an unlimited, permanent pass to all Biennale exhibitions; all fees associated with museum, gallery and exhibition admission; an optional day trip to the nearby islands of Murano and Burano; an unlimited 7-day pass for the *vaporetto* (Venetian water-taxi); and a limited edition copy of the La Biennale 2015 catalog.

For further information contact Meg Kissel, program coordinator, via email: mkissel@sva.edu; phone: 212.592.2372.

ARTS ABROAD

DOMESTIC DESTINATIONS

IPD-3287-A**Surf History and Industry in SoCal**

June 6 – June 13

Summer semester: \$2,650

Instructor: A. Brewer

Limited enrollment

This unique program offers an opportunity to learn about the history of surfing and its evolution into a mainstream, billion-dollar business. Located in the epicenter of surf culture and industry in San Clemente, California, the program will be led by renowned surf photographer Art Brewer and co-hosted by Surfline.

Participants will meet and interact with some of surfing's legendary individuals, and visit prominent surf manufacturers, publications and media outlets, as well as studios of surf designers and photography editors. There will also be several presentations that range from the importance of the classic Bruce Brown film *The Endless Summer* to the origins of Rainbow Sandals. If you want to experience the surf lifestyle of Southern California and want to pursue a career in the surf industry, this program will provide an insider's perspective into the highly coveted world of surfing.

Tuition includes double-occupancy hotel accommodations, daily breakfast, transportation to and from the airport and all studio visits, welcome and farewell dinners.

For further information, contact Malcolm Lightner, program coordinator, via email: m1ightner@sva.edu; phone: 212.592.2335.

IPD-2217-A**Tintype Photography: Journey Through Time in America's National Parks**

June 9 – June 18

Summer semester: 1 undergraduate studio credit; \$2,400

Instructor: L. Elmaleh

Limited enrollment

Travel back in time through the eyes of William Henry Jackson and Timothy O'Sullivan and experience the beauty and grandeur of America through the exploration of our northwestern national parks. This program will be a version of the Great American Road Trip with a flare: nineteenth-century tintype photography in big-sky country and a road trip (minus the horse-drawn wagons). Participants will photograph the landscape that was documented by the early photographers of the American West.

We will cover techniques for preparing a plate and pouring collodion, as well as how to properly expose, develop and fix a tintype plate under various weather conditions. Creating your own portable darkroom, chemical safety procedures and chemical troubleshooting will be included.

Participants will complete the program with several tintype plates from sites such as the Grand Tetons, Wyoming and the Badlands National Park, South Dakota—an adventure of a lifetime.

Note: No previous darkroom experience required.

Tuition includes double-occupancy hotel rooms and rustic cabins in the Badlands and Grand Tetons national parks, cameras, chemicals and photographic materials; welcome and farewell dinners; transportation to sites during the program.

For further information contact Michelle Mercurio, assistant director of Arts Abroad, via email: mmercurio@sva.edu; phone: 212.592.2073.

SUMMER RESIDENCIES

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

FID-4991 / FID-4992

Painting and Mixed Media

Summer semester: 4 undergraduate studio credits per session
\$3,000 per session

Now in its fourth decade, this internationally renowned program offers artists an opportunity to work intensively in a private studio and receive individual critiques from faculty selected for their diversity, professional achievement and critical engagement. Artists are supported in their painting, drawing, printmaking, installation and mixed-media work, and are encouraged to push their practice to the next level, aesthetically and conceptually. Attention is given to contextualizing resident artists' work within contemporary interdisciplinary discourse.

Each artist has exclusive use of a studio throughout the program. Located in Chelsea, the studios offer privacy, while supporting a community that encourages experimentation and the development of new ideas and directions. Faculty will conduct studio visits and discuss each participant's work on an individual basis. Exposure to the New York City 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 dialogues are designed to offer further insight into the realities of the working artist. Gallery tours are also included.

Artists have access to the studios and woodshop daily from 8:00 am to 11:00 pm. Overnight stays are allowed with entry to the building prior to 11:00 pm. The printmaking lab is available for an additional fee, providing access to silkscreen, etching, lithography, letterpress and digital facilities. The program culminates in an open studio exhibition.

Faculty and lecturers have included Andrea Champlin, Gregory Coates, Steve DeFrank, Peter Hristoff, Tobi Kahn, Amy Myers, Bruce Pearson, 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 MFA Fine Arts Department are required to provide proof of insurance with rental endorsement, listing SVA as a co-insured. 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
FID-4991-A	June 1 – July 2
FID-4992-A	July 6 – August 7

FID-4993-A

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

May 19 – June 19

Summer semester: 4 undergraduate studio credits; \$3,000

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 an 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 and guest lecturers have included Suzanne Anker and Brandon Ballengée, 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 provide proof of insurance with rental endorsement, listing SVA as a co-insured. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.

FID-4988 / FID-4989

Sculpture, Installation and New Media Art

Summer semester: 4 undergraduate studio credits per session
\$3,000 per session

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, Ofri Cnaani, Steve DeFrank, Frank Gillette, Kate Gilmore, Michael Joaquin Grey, Alois Kronschlager, Saul Ostrow, 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 provide proof of insurance with rental endorsement, listing SVA as a co-insured. 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
FID-4988-A	May 19 – June 19
FID-4989-A	June 23 – July 24

For further information contact Keren Moscovitch, assistant director, special programs, Division of Continuing Education, via email: kmoscovitch@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

FID-4984-A

City as Site: Public Art as Social Intervention

June 15 – June 26

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

City as Site is a nomadic summer residency that explores the diverse communities that define New York City with the aim of creating site-specific public works.

Through emergent forms of social engagement, artists have redefined the term “public art.” Like a public laboratory, this program brings together artists, scholars and community members to think about the role of art in constructing space for civic dialogue. Participants will develop experimental models that combine methods from the arts, activism and other fields in order to cultivate innovative approaches to the construction of social spaces as works of art.

The residency will use New York City’s five boroughs as its classroom. Artists and faculty will rove throughout the city and engage with its communities, histories and stories, which will become materials for final projects. Interventions may take the form of tours, temporal installations, video or sound projections, performances, community-involved projects, peer-to-peer platforms, print or online publications, or a street event.

This is a unique opportunity to study with a faculty composed of leading artists and social entrepreneurs. Through experiential workshops and one-on-one sessions, faculty will help artists to originate projects that reflect current social issues and guide collaborations with local businesses and neighborhoods as well as cultural and governmental partners.

City as Site is open to artists interested in moving from the traditional studio, gallery and theater space into the urban arena. Visual artists, writers, architects, designers, performance artists, urban planners and social activists are invited to apply.

Faculty have included: Ofri Cnaani (visual artist), Kendal Henry (public art, urban design consultant; visual artist; curator), Ed Woodham (artist, founder and director, Art in Odd Places). Guest lecturers have included: Rachel Falcone and Michael Premo (Housing is a Human Right), Tom Finkelpearl (New York City Department of Cultural Affairs), Lisa Kim (Two Trees), Micaela Martegani (More Art), Jenny Polak (artist and activist), Todd Shalom (Elastic City), Radhika Subramaniam (Parsons The New School for Design), Charlie Todd (Improv Everywhere), Risé Wilson (The Laundromat Project and Robert Rauschenberg Foundation), Caroline Woolard (OurGoods and Trade School).

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

DSD-4993-A

Impact! Design for Social Change

July 6 – August 17

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

Design innovation is a powerful process for non-profits to discover, incubate and implement meaningful projects to serve communities. Social consciousness is an effective and competitive position for all types of businesses—from start-ups to Fortune 500s. How does a creative professional emerge as a social impact designer and move project ideas forward?

Impact! Design for Social Change is an intensive studio experience exploring the many roles creative professionals can play when executing socially minded work. It is hands-on, with self-generated social entrepreneurship and collaborative community partnerships in New York City. The program runs on two parallel yet related modules.

Module One will focus on social entrepreneurship and educate participants on how to conceive, develop, fund and execute their own socially minded project, program or social enterprise. By the end of the residency, participants will have a developed concept with clear steps for implementation if they choose to do so.

In Module Two, we’ll form small teams and focus on economic and community development for a New York City non-profit. Working collaboratively, team members will learn to understand and address community needs while navigating complex social, political and cultural factors. This module is in collaboration with the New York City Department of Small Business Services.

Along with the support of an experienced faculty, participants connect with a wide range of tools to develop meaningful social impact. Weekly lectures and field trips introduce students to a dynamic range of industry innovators. The program is oriented toward the creative professions; educators, professionals and college seniors are invited to apply.

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

Prerequisites: Participants must have completed at minimum their junior year of a college or university design program, or be established creative professionals,

and must be fluent in design with a demonstrated talent in a design discipline (e.g., graphic, industrial, fashion or interactive).

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

DSD-4994-A

Implementing Impact! Strategies for Creative Intervention

June 21 – June 26

Summer semester: 1 undergraduate studio credit, \$1,000

While the road to social change is paved with good ideas and good intentions this does not mean these concepts ever reach their full potential. For an idea to be sustainable it needs to be more than a good idea, it needs to be built on a solid strategic foundation. Many design, communication and architecture professionals have turned their efforts to projects geared toward positive community impact. Some take an entrepreneurial approach and others weave a social agenda into their overall practice.

This one-week workshop will focus on three critical areas: ecosystem mapping, creative sessions and prototyping. Students will develop the strategic foundation for a socially minded, design-driven project and leave with an understanding of the steps needed to make it a reality. Ecosystem mapping will explore all the elements of a system to gain an understanding of where and how to intervene for positive change. Creative sessions will help to develop best practices in forming well-articulated key questions for guiding inquiry, along with designing effective ideation sessions. Participants will then render quick, rough prototypes. This critical process allows designers to fail early and often so that precious resources can be used more productively in future project iterations.

To get the most out of the week, participants should arrive with a project concept to build upon—real or conceptual. An assignment, with guidance, will be distributed a month before the start of the program to prepare students for the workshop.

Faculty: John Bruce and Mark Randall. Guest lecturers have included John Carlin, Allan Chochinov, Shana Dressler, Robert Fabricant, Lara Galinsky, Christine Gaspar, David Gibson, Milton Glaser, Scott Harrison, Cynthia Lawson Jaramill, Panthea Lee, Giuseppe Lignano, Jason Rzepka, Ed Schlossberg, Ada Tolla, Cameron Tonkinwise and Katrin Verclas.

Prerequisites: Participants must have completed at minimum their junior year of a college or university design program, or be established creative professionals, and must be fluent in design with a demonstrated talent in a design discipline (e.g., graphic, industrial, fashion or interactive).

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

DSD-4981-A

Typography as Language: Theory and Practice

July 6 – July 31

Summer semester: 4 undergraduate studio credits; \$4,000

As a critical component of the creative process, typography both mirrors and shapes our visual culture, forming a place where design, technology, culture, emotion and commerce intersect. Designers, across all media, rely upon the powerful language of typography in pursuit of eloquence in their work. This four-week summer intensive in type design provides theoretical background and practical experience for designers at all career levels seeking to create compelling narratives through typography, with a wide-ranging focus on type’s contribution to contemporary storytelling.

Typography as Language will hone the typographic skills of designers working in both print and digital environments, with special consideration given to typography’s role as a narrative tool within graphic design and other disciplines, including fine art, film and photography. Lettering and typeface design will be explored within their larger social and cultural context as well as in terms of typographic theory and usage, aesthetics and technology. A focus on creating expressive and individualized type will draw from history, the vernacular and each student’s individual lens on the subject.

Over the course of the program, students will design a typeface (either from scratch or by adapting a historical face) and use it in a project of their choosing in any media—on screen or on paper—including film titles, environmental signage, posters, websites, tablet or smartphone apps, books, periodicals, logos and product design. Students will have full access to the extensive Visual Arts Library resources and Design Archives, plus a range of studio equipment from digital printers to letterpress facilities.

The program is built around interrelated one-week modules of four classes per week, covering technical, theoretical, historical and practical studies. Guest lectures, studio workshops and field trips will complement class projects and

allow students to directly interact with some of the best type designers in New York City, and get acquainted with world famous design studios.

Faculty have included Tobias Frere-Jones, Jessica Hische and Daniel Rhatigan. Guest lecturers have included: Gail Anderson, Matthew Carter, Daniel Pelavin, Jeff Rogers, Christian Schwartz and Ben Schott.

Prerequisites: Participants must have completed at minimum their junior year of a college or university design program, or be established creative professionals, with demonstrated fluency in typography. Students must supply their own laptops (Macintosh) and FontLab software.

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

DSD-4978-A

Design Writing and Research Summer Intensive

June 1 – June 11

Summer semester: 2 undergraduate studio credits; \$2,250

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.

The Design Research, Writing and Criticism Department at the School of Visual Arts is pleased to offer 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 have included Steven Heller, Karrie Jacobs, Jennifer Kabat, Julie Lasky, Adam Harrison Levy, Paul Lukas, Alice Twemlow and Mimi Zeiger. 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

\$3,000 per session

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.

Course #	Dates
ILD-4993-A	June 1 – July 2
ILD-4994-A	July 6 – August 7

PHD-4993 / PHD-4994

Photography

Summer semester: 4 undergraduate studio credits per session

\$3,000 per session

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. Residents who wish to borrow equipment from the BFA Photography Department are required to provide proof of insurance with rental endorsement, listing SVA as a co-insured. 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	June 2 – July 2
PHD-4994-A	July 7 – August 7

For further information contact Keren Moscovitch, assistant director, special programs, Division of Continuing Education, via email: kmoscovitch@sva.edu; phone: 212.592.2188; fax: 212.592.2060.



Undergraduate



BFA Advertising

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.
- 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.
- 6 elective credits from among the undergraduate course offerings.

2. Students must meet all requirements of the BFA Advertising Department and complete a portfolio review at the end of each year.

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.

All 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 director of academic advisement.

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

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 230 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.

FIRST-YEAR COURSE LISTING

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. 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

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

Foundations of Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. 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 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 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

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

Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-1AD Survey of World Art II 9:00-11:50 L. Gamwell	
10					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	ADD-1015-1AD Principles of Visual Language II 12:00-5:50 P. Ahlberg		SMD-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	
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2					
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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					AHD-1015-2AD Survey of World Art II 9:00-11:50 S. Ginsburg
11					
12	HCD-1020-2AD Writing and Literature I 12:00-2:50 E. Rivera	ADD-1030-2AD Foundations of Drawing I 12:00-5:50 S. Maku	ADD-1010-2AD Principles of Visual Language I 12:00-5:50 R. Mehl		
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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 S. Maku	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	
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Advertising Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					ADD-1010-3AD Principles of Visual Language I 9:00-2:50 R. Mehl
11					
12	HCD-1020-3AD Writing and Literature I 12:00-2:50 Instructor: TBA		ADD-1020-3AD Foundations in 3D Design 12:00-5:50 S. Killman	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					
10					ADD-1015-3AD Principles of Visual Language II 9:00-2:50 R. Mehl
11					
12	HCD-1025-3AD Writing and Literature II 12:00-2:50 Instructor: TBA		SMD-1020-3AD Foundations of Visual Comp. 12:00-5:50 T. Fong	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				
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Note: Advertising Foundation 3 will not be made available until all other Advertising Foundation programs have reached capacity.

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

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.

REQUIREMENT A

Second-year students must take one semester of:

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

REQUIREMENT B

Second-year students must complete one of the following courses:

AHD-2121	History of Advertising
AHD-2127	History of Graphic Design
AHD-2129	History of Typography

SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2016 semester must register for DSD-2020-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

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

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.

REQUIREMENT A

One semester of:

ADD-3202/3208	Advanced Advertising I
ADD-3212/3218	Advanced Advertising II

REQUIREMENT B

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

Note: Students may take more than one course from this area.

Interaction Design

DSD-3742-3769	Interaction Design: Digital Design
DSD-3772-3799	Interaction Design: Designing and the Digital Ecosystem

Motion Graphics

DSD-3221	After Effects and Final Cut Pro
DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II

REQUIREMENT C

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

Note: Students may take more than one course from any area.

Creative Advertising

ADD-3151	Unconventional Advertising I
ADD-3152	Unconventional Advertising II
ADD-3162	Design in Advertising I
ADD-3163	Design in Advertising II

Graphic Design

DSD-3010	Communication Graphic Design I
DSD-3015	Communication Graphic Design II

Interaction Design

ADD-3181	Advertising 3.0
DSD-3646	Interaction Content Creation and Design I
DSD-3647	Interaction Content Creation and Design II

Three-Dimensional Design

DSD-3336	Three-Dimensional Design I
DSD-3337	Three-Dimensional Design II

Honors Courses

DSD-3648	Design for the Good
DSD-3651	The Project Class: Webisodes I
DSD-3652	The Project Class: Webisodes II
DSD-3667	Visual Identity and Multimedia
DSD-4754	Yearbook I

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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

DSD-3012	Advanced Graphic Design
DSD-3331	Three-Dimensional 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. 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.

REQUIREMENT A

ADD-4101/4119 Advertising Portfolio I and II

REQUIREMENT B

Students must choose one course per semester from the following:

ADD-3162	Design in Advertising I
ADD-3163	Design in Advertising II
DSD-3221	After Effects and Final Cut Pro
DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II
DSD-3336	Three-Dimensional Design I
DSD-3337	Three-Dimensional Design II
DSD-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-4702	Website 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.

DSD-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
DSD-2020-A	M	12:00-2:50	fall	T. Haug
DSD-2020-B	M	12:00-2:50	fall	P. Ahlberg
DSD-2020-C	M	6:00-8:50	fall	S. Hasto
DSD-2020-D	Tu	3:00-5:50	fall	E. Hedy Schultz
DSD-2020-E	Tu	6:00-8:50	fall	TBA
DSD-2020-F	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-G	W	9:00-11:50	fall	TBA
DSD-2020-H	W	12:00-2:50	fall	S. Buschkuhl
DSD-2020-J	W	3:00-5:50	fall	E. Hedy Schultz
DSD-2020-K	W	6:00-8:50	fall	TBA
DSD-2020-L	Th	12:00-2:50	fall	S. Sorvino
DSD-2020-M	Th	12:00-2:50	fall	D. Jalbert-Gagnier
DSD-2020-N	Th	6:00-8:50	fall	TBA
DSD-2020-Z	Tu	12:00-2:50	spring*	TBA

** Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.*

DSD-2025

Basic Graphic Design II

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2020 for course description.

Course #	Day	Time	Instructor
DSD-2025-A	M	12:00-2:50	T. Haug
DSD-2025-B	M	12:00-2:50	P. Ahlberg
DSD-2025-C	M	6:00-8:50	S. Hasto
DSD-2025-D	Tu	3:00-5:50	E. Hedy Schultz
DSD-2025-E	Tu	12:00-2:50	TBA
DSD-2025-F	W	9:00-11:50	S. Buschkuhl
DSD-2025-G	W	9:00-11:50	TBA
DSD-2025-H	W	12:00-2:50	S. Buschkuhl
DSD-2025-J	W	3:00-5:50	E. Hedy Schultz
DSD-2025-K	W	6:00-8:50	TBA
DSD-2025-L	Th	12:00-2:50	S. Sorvino
DSD-2025-M	Th	12:00-2:50	D. Jalbert-Gagnier
DSD-2025-N	Th	6:00-8:50	TBA

Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 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(s)
ADD-2030-A	M	6:00-8:50	N. Raphan
ADD-2030-B	Tu	12:00-2:50	B. Mackall, J. Mariucci
ADD-2030-C	Tu	6:00-8:50	V. Tulley
ADD-2030-D	Tu	6:00-8:50	N. Raphan
ADD-2030-E	W	12:00-2:50	V. Tulley
ADD-2030-F	W	6:00-8:50	C. Theuma
ADD-2030-G	Th	9:00-11:50	B. Mackall, J. Mariucci
ADD-2030-H	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. See ADD-2030 for course description.

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

DSD-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)
DSD-2050-A	Tu	12:00-2:50	fall	J. Heuer
DSD-2050-B	Tu	3:00-5:50	fall	M. Sainato
DSD-2050-C	W	9:00-11:50	fall	D. Fried, J. Marianek
DSD-2050-D	W	9:00-11:50	fall	J. Newman
DSD-2050-E	W	12:00-2:50	fall	M. Wiesenthal
DSD-2050-F	W	12:00-2:50	fall	N. Taylor
DSD-2050-G	W	3:00-5:50	fall	J. Newton
DSD-2050-H	Th	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-J	Th	12:00-2:50	fall	G. Anderson
DSD-2050-K	Th	3:00-5:50	fall	D. Riccardi
DSD-2050-L	Th	3:00-5:50	fall	R. Mehl
DSD-2050-M	F	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-N	F	9:00-11:50	fall	G. Anderson
DSD-2050-P	F	12:00-2:50	fall	O. Mezhibovskaya
DSD-2050-Z	Th	3:00-5:50	spring*	TBA

* *Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.*

DSD-2055**Basic Typographic Design II**

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2050 for course description.

Course #	Day	Time	Instructor(s)
DSD-2055-A	Tu	12:00-2:50	J. Heuer
DSD-2055-B	Tu	3:00-5:50	M. Sainato
DSD-2055-C	W	9:00-11:50	D. Fried, J. Marianek
DSD-2055-D	W	9:00-11:50	J. Newman
DSD-2055-E	W	12:00-2:50	M. Wiesenthal
DSD-2055-F	W	12:00-2:50	N. Taylor
DSD-2055-G	W	3:00-5:50	J. Newton
DSD-2055-H	Th	9:00-11:50	O. Mezhibovskaya
DSD-2055-J	Th	12:00-2:50	G. Anderson
DSD-2055-K	Th	3:00-5:50	D. Riccardi
DSD-2055-L	Th	3:00-5:50	R. Mehl
DSD-2055-M	F	9:00-11:50	O. Mezhibovskaya
DSD-2055-N	F	9:00-11:50	G. Anderson
DSD-2055-P	F	12:00-2:50	O. Mezhibovskaya

Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

DSD-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
DSD-2060-A	M	9:00-11:50	J. Ruggeri
DSD-2060-B	M	9:00-11:50	P. Hristoff
DSD-2060-C	M	12:00-2:50	S. Gaffney
DSD-2060-D	Tu	12:00-2:50	J. Ruggeri
DSD-2060-E	Tu	3:00-5:50	J. Ruggeri
DSD-2060-F	W	12:00-2:50	C. Gerard
DSD-2060-G	W	3:00-5:50	C. Lumiere
DSD-2060-H	W	3:00-5:50	S. Mako
DSD-2060-J	Th	12:00-2:50	A. Leban
DSD-2060-K	Th	12:00-2:50	C. Titolo
DSD-2060-L	Th	3:00-5:50	J. Parks
DSD-2060-M	F	9:00-11:50	J. Ruggeri

DSD-2065**Intermediate Drawing II**

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2060 for course description.

Course #	Day	Time	Instructor
DSD-2065-A	M	9:00-11:50	J. Ruggeri
DSD-2065-B	M	9:00-11:50	P. Hristoff
DSD-2065-C	M	12:00-2:50	S. Gaffney
DSD-2065-D	Tu	12:00-2:50	J. Ruggeri
DSD-2065-E	Tu	3:00-5:50	J. Ruggeri
DSD-2065-F	W	12:00-2:50	C. Gerard
DSD-2065-G	W	3:00-5:50	C. Lumiere
DSD-2065-H	W	3:00-5:50	S. Mako
DSD-2065-J	Th	12:00-2:50	A. Leban
DSD-2065-K	Th	12:00-2:50	C. Titolo
DSD-2065-L	Th	3:00-5:50	J. Parks
DSD-2065-M	F	9:00-11:50	J. Ruggeri

DSD-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
DSD-2070-A	fall
DSD-2070-B	spring

DSD-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
DSD-2090-A	M	9:00-11:50	fall	A. Wahler
DSD-2090-B	M	9:00-11:50	fall	L. Leckie
DSD-2090-C	M	12:00-2:50	fall	T. Mintz
DSD-2090-D	M	6:00-8:50	fall	D. Allegrucci
DSD-2090-E	Tu	12:00-2:50	fall	M. Rimbaud
DSD-2090-F	Tu	12:00-2:50	fall	TBA
DSD-2090-G	Tu	3:00-5:50	fall	M. Schuwerk
DSD-2090-H	W	9:00-11:50	fall	L. Leckie
DSD-2090-J	W	12:00-2:50	fall	L. Leckie
DSD-2090-K	Th	6:00-8:50	fall	D. Labelle
DSD-2090-L	F	9:00-11:50	fall	D. Labelle
DSD-2090-M	F	12:00-2:50	fall	T. Fong
DSD-2090-N	F	3:00-5:50	fall	T. Fong
DSD-2090-Z	Sa	10:00-12:50	spring*	D. Labelle

* *Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.*

DSD-2095

Computers in the Studio II

Spring semester: no credit

This is the second part of a two-semester course. Please see DSD-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
DSD-2095-A	M	9:00-11:50	A. Wahler
DSD-2095-B	M	9:00-11:50	L. Leckie
DSD-2095-C	M	12:00-2:50	T. Mintz
DSD-2095-D	M	6:00-8:50	D. Allegrucci
DSD-2095-E	Tu	12:00-2:50	M. Rimbaud
DSD-2095-F	Tu	12:00-2:50	TBA
DSD-2095-G	Tu	3:00-5:50	M. Schuwerk
DSD-2095-H	W	9:00-11:50	L. Leckie
DSD-2095-J	W	12:00-2:50	L. Leckie
DSD-2095-K	Th	6:00-8:50	D. Labelle
DSD-2095-L	F	9:00-11:50	D. Labelle
DSD-2095-M	F	12:00-2:50	T. Fong
DSD-2095-N	F	3:00-5:50	T. Fong

Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

AHD-2121

History of Advertising: From the 19th Century to the Present

Tuesday 3:00-5:50

One semester: 3 art history credits

Instructor: L. Singer

This course traces the history of advertising in the United States and how it increased from a \$200 million industry in the 1800s to a \$3 billion industry in the 1900s. Through field trips, guests lectures and documentaries, this course will survey the art directors, writers, photographers, agencies and campaigns that helped to shape American culture from the war raddled 1930s and '40s to the prosperous '50s to the *Mad Men* era that continued into the early 1970s and its impact on the '80s. In addition to exploring product and service campaigns, we will discuss several topics as they relate to advertising, such as political ideology, energy conservation, deforestation, public service and military recruitment.

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

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	3:00-5:50	fall	C. Goldberg
AHD-2127-B	M	6:00-8:50	fall	L. Singer
AHD-2127-C	Tu	9:00-11:50	fall	P. Shaw
AHD-2127-D	Tu	6:00-8:50	fall	K. Mezhibovskaya
AHD-2127-E	W	9:00-11:50	fall	E. Baker
AHD-2127-F	W	12:00-2:50	fall	V. Smith
AHD-2127-G	F	9:00-11:50	fall	V. Smith
AHD-2127-H	M	3:00-5:50	spring	C. Goldberg
AHD-2127-J	M	6:00-8:50	spring	L. Singer
AHD-2127-K	Tu	9:00-11:50	spring	P. Shaw
AHD-2127-L	Tu	6:00-8:50	spring	K. Mezhibovskaya
AHD-2127-M	W	12:00-2:50	spring	V. Smith
AHD-2127-N	W	6:00-8:50	spring	E. Baker
AHD-2127-P	F	9:00-11:50	spring	V. Smith

AHD-2129

History of Typography: Western Letterforms

Tuesday 12:00-2:50

One semester: 3 art history credits

Instructor: P. Shaw

This course will trace 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. How typography functions as visual language will be emphasized.

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

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

DSD-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 and traditional techniques in assemblage, papier-mâché, wood, casting, and mold-making in several media, among others. Demonstrations of techniques and procedures will be given.

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

DSD-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 are included.

Course #	Semester
DSD-2168-A	fall
DSD-2168-B	spring

DSD-2174

Visual Storytelling: Autobiography Through Visual Language

One semester: 3 studio credits

Providing an overview of autobiographic storytelling through visual language, in this course we will examine the evolution and history of documentary storytelling, from the early cave paintings to *The New York Times* Op-Docs. Through interviews, documented research, travel (virtual or physical) and an examination of physical archives, students will complete a 15-week project that explores how they connect to the world with a unique voice and perspective. Any medium can be used for the project, including collage, drawing, rudimentary digital video (iPhone), graffiti and performance art, even a blog.

Course #	Day	Time	Semester	Instructor
DSD-2174-A	M	3:00-5:50	fall	D. Greif
DSD-2174-B	Th	12:00-2:50	fall	M. Negroponte
DSD-2174-C	M	3:00-5:50	spring	D. Greif
DSD-2174-D	Th	12:00-2:50	spring	M. Negroponte

DSD-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
DSD-2179-A	fall
DSD-2179-B	spring

DSD-2186

Originality

One semester: 3 studio credits

Instructor: A. Leban

Oscar Wilde said, "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation." How can we make our work stand out as distinctly ours in the midst of the many thousands of visual and verbal messages that we absorb each day? Are we able to be visible in the ocean of images produced by thousands of designers around the globe? For more than 40 years this course has been successfully helping students to remove the obstacles that block their unique identity in their work and life itself. New ideas do

not come from thinking in the same old way. By bringing to attention the preconceptions, unconscious assumptions and the multitude of influences shaping us throughout our life, we will create a space for your individual, unique art path.

Course #	Day	Time	Semester
DSD-2186-A	W	9:00-11:50	fall
DSD-2186-B	W	12:00-2:50	fall
DSD-2186-C	Th	9:00-11:50	fall
DSD-2186-D	W	9:00-11:50	spring
DSD-2186-E	W	12:00-2:50	spring
DSD-2186-F	Th	9:00-11:50	spring

DSD-3010

Communication Graphic Design I

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor(s)
DSD-3010-A	M	12:00-2:50	P. Medina
DSD-3010-B	M	12:00-2:50	A. Freeman
DSD-3010-C	M	3:00-5:50	R. Poulin
DSD-3010-D	Tu	9:00-11:50	P. Ahlberg
DSD-3010-E	Tu	3:00-5:50	S. Sorvino
DSD-3010-F	Tu	6:00-8:50	TBA
DSD-3010-G	W	3:00-5:50	B. Kilroe, N. Taylor
DSD-3010-H	W	6:00-8:50	J. Fulbrook, L. Hayman
DSD-3010-J	W	6:00-8:50	T. Goodman, J. Walsh
DSD-3010-K	Th	9:00-11:50	A. Truch
DSD-3010-L	Th	3:00-5:50	G. Anderson
DSD-3010-M	Th	6:00-8:50	D. Blackman

DSD-3010-A

Communication Graphic Design I

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: P. Medina

Effective visual communication requires the designer to first research ideas and aesthetics. Then they must develop a concept and a visual means to present it. Through a variety of visual assignments and exercises, this course will explore mediums, materials, concepts, practices, history and processes pertaining to graphic design.

DSD-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 and the emotional connections that resonate.

DSD-3010-C

Communication Graphic Design I

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructor: R. Poulin

An in-depth and thorough exploration of visual "storytelling" will be undertaken in this course. We will examine the language of graphic design, including understanding fundamental design principles—their definitions, functions and usage, as well as why they are important and how to use them effectively in visual communications. Conceptual development, design process and technical skills for the preparation of final comps and presentations will also be addressed. *Note: Open to junior design majors only.*

DSD-3010-D

Communication Graphic Design I

Tuesday 9:00-11:50

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 portfolio review by the instructor.*

DSD-3010-E

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.

DSD-3010-F

Communication Graphic Design I

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

In this course students will examine how design systems can be applied in the real world in order to address today's (and tomorrow's) design problems with unexpected and transformative solutions. A wide variety of projects will be approached with an investigation into objects designed to facilitate public discourse, mass publication, graphic commodities, information graphics, ephemera, branding systems and campaigns. These projects are modeled on practical, often real, design briefs. The goal is to make relevant graphic design. And more importantly, for each student's work to investigate and seek to define what a design system can be. *Note: Final entry into this course is subject to portfolio review.*

DSD-3010-G

Communication Graphic Design I

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructors: B. Kilroe, N. Taylor

Graphic design is a highly competitive field, and the development of a sensibility for communication is of the utmost importance in establishing your place in the industry. As Massimo Vignelli said, "If you can design one thing, you can design anything." This rigorous course presents a variety of conceptual design projects that range from poster design and business identities to products and packaging. The focus is on how you respond to design problems by developing meaningful ideas that truly connect with an audience. *Activating restrictions* will be built into each project to keep your mind agile and your approach fresh and unexpected. Three or four projects will be given each semester. *Note: Final entry into this course is subject to portfolio review by the instructor.*

DSD-3010-H

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.

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

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructors: T. Goodman, J. Walsh

Through various design assignments, students in this course 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. Real-life assignments that involve typography will be given and students can complete several portfolio pieces.

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

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Truch

Explore the fundamentals of solid design with fun and challenging projects that pertain to working in design. This course will employ a timeless yet modern approach to design that allows individuality to shine through. Typography, aesthetics, branding, concept, attention to detail, communication and presentation will be emphasized. The overall focus is to complete projects that yield a strong portfolio.

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

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: G. Anderson

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.

DSD-3010-M**Communication Graphic Design I**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: D. Blackman

This course addresses the principles of typography and design. Through various design assignments, you will practice implementing skills such as presenting, formulating concepts, communicating with your fellow classmates, typography, color and composition, and several essential design tools for the real world. A number of practical, real-life assignments will be completed, which can be added to your portfolio.

DSD-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 DSD-3010 for course description.

Course #	Day	Time	Instructor(s)
DSD-3015-A	M	12:00-2:50	P. Medina
DSD-3015-B	M	12:00-2:50	A. Freeman
DSD-3015-C	M	3:00-5:50	R. Poulin
DSD-3015-D	Tu	9:00-11:50	P. Ahlberg
DSD-3015-E	Tu	3:00-5:50	S. Sorvino
DSD-3015-F	Tu	6:00-8:50	TBA
DSD-3015-G	W	3:00-5:50	B. Kilroe, N. Taylor
DSD-3015-H	W	6:00-8:50	J. Fulbrook, L. Hayman
DSD-3015-J	W	6:00-8:50	T. Goodman, J. Walsh
DSD-3015-K	Th	9:00-11:50	A. Truch
DSD-3015-L	Th	3:00-5:50	G. Anderson
DSD-3015-M	Th	6:00-8:50	D. Blackman

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 an advertising course that has produced work that has won more prestigious global awards than perhaps any class in history at The One Show, CLIOs and Art Directors Club, among others. Students will develop unconventional approaches to attacking everything from the concept to execution phases of various advertising mediums. The focus of the course is to create award-winning work that will separate your portfolio from the others on job interviews. This is an intense, concept-to-execution, highly detailed course. Students will also 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. *Note: Open to advertising majors only. Final entry into this course is subject to portfolio review by the instructor. No midyear entry.*

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. 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 and senior advertising and design majors only.*

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

Wednesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: J. Mariucci

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

ADD-3181**Advertising 3.0**

Thursday 6:00-8:50

One semester: 3 studio credits

Instructors: J. Militello, TBA

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 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-3193**Production in Motion: The Advertising Process**

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: H. Saheed

This course will introduce students to the advertising production process. We will chronicle the creation of television and online commercial content from concept to screen. Topics include scripts, storyboards, bidding, prep, preproduction, shoots, editorial and animation. Sessions will meet at several production facilities and will feature guest speakers from agency creatives to production and editorial personnel. This course is suited to creatives, account management, business managers, producers, and anyone looking to learn about the production process in advertising. *Note: This course will be held at Nick Viacom 1515 Broadway. Open to junior and senior advertising and design majors only.*

Course # Semester

ADD-3193-A fall

ADD-3193-B spring

ADD-3202 through ADD-3207**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-3202-A	M	6:00-8:50	J. Kuczynski, T. Shim
ADD-3203-A	Tu	9:00-11:50	B. Mackall, J. Mariucci
ADD-3206-A	Tu	6:00-8:50	E. Weisberg, A. Chiu, A. Echiverri
ADD-3207-A	W	6:00-8:50	M. DiMassimo

ADD-3202-A**Advanced Advertising I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: J. Kuczynski, T. Shim

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-3203-A**Advanced Advertising I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: B. Mackall, J. Mariucci

See ADD-3202-A for course description.

ADD-3206-A**Advanced Advertising I: Thinking Beyond the Print...Way, Way Beyond**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructors: E. Weisberg, A. Chiu, A. Echiverri

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, it 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). You will be given two assignments on the first day of class and will 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 take your book to the next level. *Note: This course will be held at JWT, 466 Lexington Avenue.*

ADD-3207-A**Advanced Advertising I: The Real World**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. DiMassimo

People often say, "Just wait until you get out in the real world." Why wait? Gain experience in the creative department of a thriving advertising and design agency. Meet and work with creative directors, copywriters, designers, art directors, account managers, media people, producers, and even clients. Solve real-world problems for real-life clients. Work under tight deadlines and on more than one problem simultaneously. Compete for business. Pitch to a real client. Lead question-and-answer sessions with the pros. Discover what it's really like inside the pressure-cooker of a working agency. And create winning work despite all of the challenges.

ADD-3212 through ADD-3217**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-3202 to ADD-3207 for course description. *Note: Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Instructor(s)
ADD-3212-A	M	6:00-8:50	J. Kuczynski, T. Shim
ADD-3213-A	Tu	9:00-11:50	B. Mackall, J. Mariucci
ADD-3216-A	Tu	6:00-8:50	E. Weisberg, A. Chiu, A. Echiverri
ADD-3217-A	W	6:00-8:50	M. DiMassimo

DSD-3221**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

DSD-3221-A fall

DSD-3221-B spring

DSD-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 visions and teach the programs needed to achieve them. *Note: Open to junior and senior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3222-A	M	9:00-11:50	O. Kleiner
DSD-3222-B	M	12:00-2:50	O. Kleiner
DSD-3222-C	M	3:00-5:50	B. Kim
DSD-3222-D	W	9:00-11:50	C. West
DSD-3222-E	W	12:00-2:50	O. Kleiner
DSD-3222-F	W	3:00-5:50	O. Kleiner
DSD-3222-G	Th	9:00-11:50	O. Kleiner
DSD-3222-H	Th	12:00-2:50	O. Kleiner

DSD-3223**Motion Graphics Workshop II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-3222 for course description.

Course #	Day	Time	Instructor
DSD-3223-A	M	9:00-11:50	O. Kleiner
DSD-3223-B	M	12:00-2:50	O. Kleiner
DSD-3223-C	M	3:00-5:50	B. Kim
DSD-3223-D	W	9:00-11:50	C. West
DSD-3223-E	W	12:00-2:50	O. Kleiner
DSD-3223-F	W	3:00-5:50	O. Kleiner
DSD-3223-G	Th	9:00-11:50	O. Kleiner
DSD-3223-H	Th	12:00-2:50	O. Kleiner

DSD-3336-A**Three-Dimensional Design 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.

DSD-3337-A**Three-Dimensional Design 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. See DSD-3336 for course description.

DSD-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).

DSD-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. See DSD-3351 for course description. *Note: Midyear entry is allowed with instructor's permission.*

DSD-3646-A**Interaction Content Creation and Design I**

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructors: E. Corriel, M. Walsh

The aim of this course is to reinforce, with practical experience, the tools that designers need to create content for the web in some of its forms: websites, user interface design, video, motion graphics, slideshows, animation. Designers who are "content thinkers" have a greater chance at getting attention and jobs in a competitive environment. Gaining practical experience and understanding what journalists, writers, editors, producers and designers do to complete a project is valuable and critical. This course is about learning how to tell stories using the design and communication skills in which students are deeply engaged, and to take advantage of the technologies the web affords.

DSD-3647-A**Interaction Content Creation and Design II**

Monday 3:00-5:50

Spring semester: 3 studio credits

Instructors: E. Corriel, M. Walsh

This is the second part of a two-semester course. See DSD-3646 for course description. Prerequisite: DSD-3646, Interaction Content Creation and Design I, or equivalent interaction design course, or instructor's permission.

DSD-3648**Design for Good**

Monday 6:00-8:50

One semester: 3 studio credits

Instructors: C. Heller, L. Dubon

Join what Paul Hawken calls "The largest movement in the world." At every level of society, business and government people are taking on the challenges that face humanity. This course is intended to help students explore interaction and communication design to engage people and inspire positive change. Working with real-world clients to understand the context of the work they do, students will also create their own program for something they care about, and complete short assignments to develop their skills. Writing briefs and creative strategies will be addressed. The course will cover how to make work more personal and more powerful, how to move and motivate people in several mediums, the gap between what's intended and what's received, how to present work and positively critique the work of others, how to change people's minds and move them to action, and how to collaborate. This course is a discussion and studio format.

Course #	Semester
DSD-3648-A	fall
DSD-3648-B	spring

DSD-3651-A**The Project Class: Webisodes I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: B. Giraldi, A. Dinelaris

Students are offered a firsthand opportunity to experience and execute the creation of a series of short films that fit into a common theme for webisodic distribution—in the ever-changing world of media production. Students will discuss and analyze international Academy Award-winning short films and webisodes of various techniques and subjects. Each student will examine the challenges of producing a small movie—conceptual screenwriting, casting, location scouting, directing, photography, editing and finishing will be addressed and experienced. The final product will examine all of the short films as a theme-based webisode and exhibited as such. *Note: Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3652-A**The Project Class: Webisodes II**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructors: B. Giraldi, P. Greaney

This is the second part of a two-semester course. See DSD-3651 for course description.

DSD-3656-A**Start-Up 101**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Cafone

If you've ever been called a "troublemaker," this course is for you. It will provide you with the skills needed to succeed as an independent maker and leader. Traditional design careers focus on honing the craft of design, while being an entrepreneur requires an individual to wear many hats. The ability to seamlessly transition between roles—and learn how to connect and utilize their intersections—is a craft unto itself. By the end of the course you'll have the ability to be not just a designer, but also a leader, speaker, writer, researcher and coordinator. The ultimate goal of this course is to help you to become a more powerful designer: a design entrepreneur. *Note: Open to advertising and design majors only.*

DSD-3657-A**Start-Up 102**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: J. Cafone

This is the second part of a two-semester course. See DSD-3656-A for course description.

DSD-3667**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
DSD-3667-A	fall
DSD-3667-B	spring

DSD-3742 through DSD-3769**Interaction Design: Digital Design**

Fall semester: 3 studio credits

Limited to 14 students per section

The foundations of designing for digital experiences will be the focus of this course. Students will explore 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 (designing 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 touchscreens and motion. *Note: The continuation to this course, Interaction Design: Designing the Digital Ecosystem, is offered in the spring semester. Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3742-A	M	6:00-8:50	R. Popoff-Walker
DSD-3743-A	Tu	6:00-8:50	A. Katz
DSD-3747-A	Tu	6:00-8:50	G. Agrawal
DSD-3748-A	Tu	6:00-8:50	G. Mathure
DSD-3752-A	W	6:00-8:50	R. Fara
DSD-3753-A	W	6:00-8:50	TBA
DSD-3754-A	W	6:00-8:50	J. Y. Park
DSD-3757-A	W	6:00-8:50	R. Tandy
DSD-3759-A	Th	6:00-8:50	M. Schrieber
DSD-3763-A	F	6:00-8:50	M. Helland
DSD-3766-A	F	6:00-8:50	S. Winchell
DSD-3767-A	F	6:00-8:50	M. Kelley
DSD-3769-A	F	6:00-8:50	C. Mohr

DSD-3772 through DSD-3799**Interaction Design: Designing the Digital Ecosystem**

Spring semester: 3 studio credits

Limited to 14 students per section

Serving as a continuation of Interaction Design: 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 brand and 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 applications), touchscreen (iPad or kiosk applications), retail (in-store digital experiences), OOH (interactive billboards and signage) and social media experiences. Prerequisite: At least one interaction design course or instructor's permission. *Note: Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3772-A	M	6:00-8:50	R. Popoff-Walker
DSD-3773-A	Tu	6:00-8:50	A. Katz
DSD-3777-A	Tu	6:00-8:50	G. Agrawal
DSD-3778-A	Tu	6:00-8:50	G. Mathure
DSD-3782-A	W	6:00-8:50	R. Fara
DSD-3783-A	W	6:00-8:50	TBA
DSD-3784-A	W	6:00-8:50	J. Y. Park
DSD-3787-A	W	6:00-8:50	R. Tandy
DSD-3789-A	Th	6:00-8:50	M. Schrieber
DSD-3793-A	F	6:00-8:50	M. Helland
DSD-3796-A	F	6:00-8:50	S. Winchell
DSD-3797-A	F	6:00-8:50	M. Kelley
DSD-3799-A	F	6:00-8:50	C. Mohr

FID-3842 / FID-3843**Poster Power through Screen Printing**

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: N. Papparone

Exploring the power of the poster as art and advertising is the premise of this course. 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. In the spirit of artists like Shepard Fairey, Barbara Kruger and Andy Warhol, we will examine how to experiment with concept, symbolism, form and function. Projects will be collectively researched and ideas will be presented for discussion. Projects will be printed using a range of screen-printing techniques,

and students will experiment with printing on substrates, applying various inks and ink alternatives. We will also examine the aesthetic and the expressive power of posters created by masters in this field. *Note: Open to advertising and design majors only.*

Course #	Semester
FID-3842-A	fall
FID-3843-A	spring

FID-3844

Create a Subculture Using Screen Printing: Zines, Graffiti, Dirty Graphics, Self-Publishing, DIY, Stickers, Flyers, Ephemera

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: N. Paparone

This is an experimental screen-printing course in which students will be encouraged to design alternative printed matter that conveys both a personal vision and an understanding of art as a glue that can hold the group dimension of subculture together. Projects such as mailers, zines and entrepreneurial or "business art," stickers, and the production of a fictional subculture will be our focus. The challenge will be to incorporate multiple formats in your work. The course will include critiques, guest lectures, studio visits and field trips. *Note: Open to advertising and design majors only.*

Course #	Semester
FID-3844-A	fall
FID-3844-B	spring

ADD-4101 through ADD-4109 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-4101-A	M	4:00-9:50	F. Anselmo
ADD-4101-B	Tu	4:00-9:50	F. Anselmo
ADD-4104-A	W	6:30-9:20	D. Arnold
ADD-4107-A	Th	12:00-2:50	B. Mackall, J. Mariucci
ADD-4109-A	Th	6:00-8:50	V. Tulley

ADD-4101

Advertising Portfolio I

Fall semester: 3 studio credits

Instructor: F. Anselmo

What happens when students apply an unconventional approach to the creative process? They become part of an advertising course that has produced work that has won more prestigious global awards than perhaps any class in history at The One Show, CLIOs and Art Directors Club, among others. Students will develop unconventional approaches to attacking everything from the concept to execution phases of various advertising mediums. The focus of the course is to create award-winning work that will separate your portfolio from the others on job interviews. This is an intense, concept-to-execution, highly detailed course. Students will also 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. *Note: Open to advertising majors only. Final entry into this course is subject to portfolio review by the instructor. No midyear entry.*

Course #	Day	Time
ADD-4101-A	M	4:00-9:50
ADD-4101-B	Tu	4:00-9:50

ADD-4104-A

Advertising Portfolio I

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: D. Arnold

The focus of this portfolio course is to create work that will separate you from the rest of the art directors and copywriters competing to get jobs. We will focus on portfolios filled with monstrously creative and unique ideas executed in all mediums. We won't be making "ad school" work; we will be building campaigns that would hold up at any agency in the world. This course is fast-paced, yet intimate. You'll be challenged to think of the most effective and memorable ways to solve problems across the full spectrum of industries. *Note: This course will be held at the instructor's studio.*

ADD-4107-A

Advertising Portfolio I

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructors: B. Mackall, J. Mariucci

See ADD-4101 for course description.

ADD-4109-A

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-4111 through ADD-4119

Advertising Portfolio II

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see corresponding section of ADD-4101 through ADD-4109 for course descriptions.

Course #	Day	Time	Instructor(s)
ADD-4111-A	M	4:00-9:50	F. Anselmo
ADD-4111-B	Tu	4:00-9:50	F. Anselmo
ADD-4114-A	W	6:30-9:20	D. Arnold
ADD-4117-A	Th	12:00-2:50	B. Mackall, J. Mariucci
ADD-4119-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.

DSD-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
DSD-4706-A	Tu	12:00-2:50
DSD-4706-B	Tu	3:00-5:50

DSD-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. See DSD-4706 for course description.

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

ONE-SEMESTER SENIOR PROJECT COURSES

DSD-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
DSD-4701-A	fall
DSD-4701-B	spring

DSD-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
DSD-4702-A	M	9:00-11:50	fall	G. Greenwood
DSD-4702-B	Tu	6:00-8:50	spring	I. Rodriguez

DSD-4704-A

Portfolio Production

Thursday 6:00-8:50

Spring semester: no credit

Instructor: L. Dubon

This course is strictly for learning production and is designed to help students with the nuts and bolts of production techniques required to build print and digital portfolios. Basic printing terminology, file set-up for print portfolio, paper stock overview, communicating with vendors in NYC, and portfolio binding techniques (perfect binding, sewn, experimental) will all be addressed. For the digital portfolio, students will be introduced to the process of choosing a website provider (Squarespace, Tumblr, etc.), as well as how to prepare work for the web and coding a custom website. Students will present their portfolios to design professionals to gain critical feedback. By the conclusion of the course, students will have a full printed and digital portfolio of their design work. *Note: This course will be held at Etsy, 25 Washington Street. Open to senior advertising and design majors only.*

DSD-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
DSD-4714-A	fall
DSD-4714-B	spring

DSD-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
DSD-4722-A	fall
DSD-4722-B	spring

DSD-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 want 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
DSD-4732-A	fall
DSD-4732-B	spring

DSD-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. This course will be held at the SVA Innovation Design Lab, 132 West 21st Street, 11th floor.*

Course #	Day	Time	Semester
DSD-4746-A	M	6:00-8:50	fall
DSD-4746-B	Tu	6:00-8:50	spring

DSD-4754-A**Yearbook I**

Friday 4:00-6:50

Fall 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.***DSD-4755-A****Yearbook II**

Friday 4:00-6:50

Spring semester: 3 studio credits

Instructor: G. Anderson

This is the second part of a two-semester course. See DSD-4754 for course description.

ADD-4801**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. *Note: Open to senior advertising and design majors only.*

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

DSD-4801-A**Designing a Phenomenon**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: B. Collins

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 senior advertising and design majors only.*

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 access descriptions that follow.

Digital Imaging Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

For undergraduate students who are not advertising, cartooning, design or illustration majors and who want access to the Digital Imaging Center.

Prerequisites: A working knowledge of the Macintosh operating system and the Adobe Creative Suite. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

Digital Imaging Center Access: Graduate Students

One semester: no credit

Access fee: \$500

For graduate students who want access to the Digital Imaging Center.

Prerequisites: A working knowledge of the Macintosh operating system and the Adobe Creative Suite. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

BFA Animation

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, DSD, FID, IDD, ILA, PHD, SDD, SMD or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.
 - 15 credits in art history courses that carry a prefix of AHD or VCD.
Note: Animation majors who began their matriculation at the College prior to the fall 2014 semester are required to take 12 credits in art history.
 - 3 elective credits from among the undergraduate course offerings.
Note: Animation majors who began their matriculation at the College prior to the fall 2014 semester are required to take 6 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Animation Department.
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.

All 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 director of academic advisement.

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

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 six 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 230 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.

FIRST-YEAR COURSE LISTING

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 last 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. See AND-1020 for course description.

AND-1060

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. Projects will explore the formal elements of art, such as line, space, scale and texture, as well as general topics, including anatomy, color theory, perspective and observation. Pencil, charcoal, pen-and-ink and watercolor will be among the materials explored. Projects will range from the figure, nature and still life, and field trips will include drawing on location. Emphasis will be placed upon developing each student's personal style.

AND-1065

Drawing II

Spring semester: 3 studio credits

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

AND-1230

Digital Compositing

Spring semester: 3 studio credits

This course will cover digital animation production and give students the tools, techniques and concepts that are essential to create digital movies, effects and animation for broadcast, motion graphics and the web. Demonstrations and assignments are geared to introduce students to a range of software applications as well as production experience. The primary software for the course will be Adobe After Effects.

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 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/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					
11					AND-1060-1AN Drawing I 9:00-2:50 M. Archambault	
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					
11					AND-1065-1AN Drawing II 9:00-2:50 M. Archambault	
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					
4						
5						
6						

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			
11					AND-1020-2AN Introduction to Animation I 10:00-2:50 F. Gresham
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 K. Miyabe			
4					
5					
6					

Animation Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1065-2AN Drawing II 9:00-2:50 M. Menjivar			
11					AND-1025-2AN Introduction to Animation II 10:00-2:50 F. Gresham
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 K. Miyabe			
4				AND-1230-2AN Digital Compositing 3:00-5:50 A. Pardo	
5					
6					

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. Compton	AND-1060-3AN Drawing I 3:00-8:50 R. Marshall			
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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. Compton	AND-1065-3AN Drawing II 3:00-8:50 R. Marshall			
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9					

Animation Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1020-4AN Introduction to Animation I 9:00-1:50 D. Duga			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. Josimovich
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 D. Duga			AND-1065-4AN Drawing II 9:00-2:50 D. Duga
11					
12	AND-1230-4AN Digital Compositing 12:00-2:50 K. Llewellyn				
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. Josimovich
4					
5					
6					

Animation Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			AND-1020-5AN Introduction to Animation I 9:00-1:50 D. Crane	AND-1140-5AN Storytelling/ Storyboards I 9:00-11:50 R. Camp	
11					
12					
1					
2					
3		HCD-1020-5AN Writing and Literature I 3:00-5:50 P. Patrick		AND-1230-5AN Digital Compositing 12:00-2:50 A. Pardo	
4	AND-1060-5AN Drawing I 3:00-8:50 S. Gaffney				
5					
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7					
8					
9					

Animation Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			AND-1025-5AN Introduction to Animation II 9:00-1:50 D. Crane	AND-1145-5AN Storytelling/ Storyboards II 9:00-11:50 R. Camp	
11					
12					AHD-1170-5AN Animation: McCay to Burton 12:00-2:50 H. Beckerman
1					
2					
3		AND-1065-5AN Drawing II 3:00-8:50 S. Gaffney	HCD-1025-5AN Writing and Literature II 3:00-5:50 P. Patrick		
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Note: Animation Foundation 5 will not be made available until Animation Foundation programs 1 through 4 have reached capacity.

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Animation Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9				AND-1230-6AN Digital Compositing 12:00-2:50 Instructor: TBA	
10		AND-1060-6AN Drawing I 9:00-2:50 T. Elwell			
11					
12					
1					
2					
3				AND-1140-6AN Storytelling/ Storyboards I 3:00-5:50 R. Camp	HCD-1020-6AN Writing and Literature I 3:00-5:50 Instructor: TBA
4			AND-1020-6AN Introduction to Animation I 3:00-7:50 M. Abrahams		
5					
6					
7					
8					
9					

Animation Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1065-6AN Drawing II 9:00-2:50 T. Elwell			
11					
12					AHD-1170-6AN Animation: McCay to Burton 12:00-2:50 H. Beckerman
1					
2					
3				AND-1145-6AN Storytelling/ Storyboards II 3:00-5:50 R. Camp	HCD-1025-6AN Writing and Literature II 3:00-5:50 Instructor: TBA
4			AND-1025-6AN Introduction to Animation II 3:00-7:50 M. Abrahams		
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Note: Animation Foundation 6 will not be made available until all other Animation Foundation programs have reached capacity.

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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.

REQUIREMENT A

Course #	Title	Semester
AND-2010	Animation Workshop I	fall
AND-2015	Animation Workshop II	spring
AND-2090	Perspective Drawing	fall or spring
FID-2120	Anatomy I	fall
FID-2125	Anatomy II	spring

REQUIREMENT B

One 3-credit studio elective in the fall or spring semester. Please refer to individual departmental listings for elective courses open to all students.

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.

REQUIREMENT A

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-3120	Layout and Design	fall or spring
AND-3130	Sound Design for Animation	fall or spring

REQUIREMENT B

One 3-credit studio elective in the fall or spring semester. Please refer to individual departmental listings for elective courses open to all students.

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.

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

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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: 3 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	M. Blanchard
AND-2010-C	Tu	3:00-7:50	C. Bullwinkel
AND-2010-D	W	9:00-1:50	TBA
AND-2010-E	Th	1:00-5:50	F. Gresham
AND-2010-F	F	9:00-1:50	TBA

AND-2015

Animation Workshop II

Spring semester: 3 studio credits

Limited to 18 students per section

This is the second part of a two-semester course. 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	M. Blanchard
AND-2015-C	Tu	3:00-7:50	C. Bullwinkel
AND-2015-D	W	9:00-1:50	TBA
AND-2015-E	Th	1:00-5:50	F. Gresham
AND-2015-F	F	9:00-1:50	TBA

AND-2070

Storyboarding for Animation

Friday 12:00-2:50

One semester: 3 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 #	Semester
AND-2070-A	fall
AND-2070-B	spring

AND-2090**Perspective Drawing**

One semester: 3 studio credits

Limited to 18 students per section

Perspective drawing skills are essential 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 their creative applications. Topics will include: methods of measurement, inclines, ellipses, plastic forms, shadows and reflections. Students will show works-in-progress for continuing critique throughout the semester.

Course #	Day	Time	Semester	Instructor
AND-2090-A	Tu	9:00-11:50	fall	M. Rosner
AND-2090-B	W	12:00-2:50	fall	D. Poynter
AND-2090-C	F	3:00-5:50	fall	S. Auerbach
AND-2090-D	M	3:00-5:50	spring	S. Auerbach
AND-2090-E	W	12:00-2:50	spring	D. Poynter
AND-2090-F	Th	12:00-2:50	spring	D. Poynter

FID-2120-A through FID-2120-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
FID-2120-A	M	9:00-11:50
FID-2120-B	M	12:00-2:50
FID-2120-C	Tu	9:00-11:50

FID-2120-D through FID-2120-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
FID-2120-D	W	9:00-11:50
FID-2120-E	W	12:00-2:50
FID-2120-F	W	3:00-5:50

FID-2125**Anatomy II**

Spring semester: 3 studio credits

Please see the corresponding section of FID-2120 for course description.

Course #	Day	Time	Instructor
FID-2125-A	M	9:00-11:50	G. Boorujy
FID-2125-B	M	12:00-2:50	G. Boorujy
FID-2125-C	Tu	9:00-11:50	G. Boorujy
FID-2125-D	W	9:00-11:50	A. Gerndt
FID-2125-E	W	12:00-2:50	A. Gerndt
FID-2125-F	W	3:00-5:50	A. Gerndt

AND-2140-A**Character Construction**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: C. Paolino

ParaNorman, *Frankenweenie*, *Coraline* and *The Pirates! Band of Misfits* 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: 3 studio credits

Instructor: C. Paolino

Feature films like *The Hobbit*, *Flushed Away*, *Fantastic Mr. Fox* and *Titanic* 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-2163-A (previously AND-2020)**Introduction to Stop Motion I**

Wednesday 12:00-3:50

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 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 included.

AND-2164-A (previously AND-2025)**Introduction to Stop Motion II**

Wednesday 12:00-3:50

Spring semester: 3 studio credits

Instructor: Voltaire

This is the second part of a two-semester course. See AND-2163 for course description.

AND-2171**Acting for Animators: Expressions and Body Language**

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: TBA

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: 3 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-2231-A**Animation: From the Filmmaker's Perspective**

Thursday 9:00–11:50

Fall semester: 3 studio credits

Instructor: W. Garcia

This course presents an introduction to the language, process and application of visual storytelling for animators. It will focus on the aesthetics of the medium and the technical tools available to visually convey a story. Through screenings, lectures and discussions, students will become familiar with basic aspects of filmmaking, including composition, storyboarding, lensing and lighting. Areas of exploration include editorial and narrative structure, rhythm and pace. Scene study and editing choices that maximize a character's performances 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	A. Pardo
AND-2247-C	Tu	9:00–11:50	spring	C. Bullwinkel

AND-2259**Introduction to TVPaint Animation**

One semester: 3 studio credits

Instructor: M. Blanchard

This introduction to TVPaint Animation software will take students through the entire animation pipeline, from storyboards, X-sheets and sound to custom tools and camera moves. A series of skill-specific exercises will build familiarity with TVPaint's unique interface. By course's end, students will have completed a short animation.

Course #	Day	Time	Semester
AND-2259-A	W	9:00–11:50	fall
AND-2259-B	W	12:00–2:50	fall
AND-2259-C	W	9:00–11:50	spring

AND-2317**Advanced After Effects**

Spring semester: 3 studio credits

Instructor: TBA

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
AND-2317-A	M	9:00–11:50
AND-2317-B	M	6:00–8:50

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.

Course #	Day	Time	Instructor
AND-3010-A	M	9:00–2:50	M. Menjivar
AND-3010-B	Tu	3:00–8:50	M. Abrahams
AND-3010-C	W	9:00–2:50	H. Beckerman
AND-3010-D	Th	12:00–5:50	C. Bullwinkel

AND-3015**Advanced Animation Workshop II**

Spring semester: 3 studio credits

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

Course #	Day	Time	Instructor
AND-3015-A	M	9:00–2:50	M. Menjivar
AND-3015-B	Tu	3:00–8:50	M. Abrahams
AND-3015-C	W	9:00–2:50	H. Beckerman
AND-3015-D	Th	12:00–5:50	C. Bullwinkel

AND-3020-A**Advanced Stop-Action Animation I**

Thursday 9:00–12:50

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 9:00–12:50

Spring semester: 3 studio credits

Instructor: D. Bell

Limited to 16 students

This is the second part of a two-semester course. See AND-3020 for course description.

AND-3040**Life Drawing: Figure, Form and Function**

One 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.

Course #	Day	Time	Semester
AND-3040-A	Tu	9:00-2:50	fall
AND-3040-B	F	12:00-5:50	fall
AND-3040-C	Tu	9:00-2:50	spring
AND-3040-D	F	12:00-5:50	spring

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-3120**Layout and Design**

One semester: 3 studio credits

Instructor: D. Poynter

Layout and design skills are essential for creating compelling images that will engage the audience. Through lectures, demonstrations and individual projects, this course will expand each student's visual vocabulary. Topics will include: utilizing the principles of composition to direct the viewers' attention; 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, and will include developing exterior and interior locations with character placement. Individual instruction will be given. Students will show works-in-progress for continuing critique throughout the semester.

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	M	12:00-2:50	fall	A. Gus
AND-3130-B	W	9:00-11:50	fall	N. Simopoulos
AND-3130-C	W	3:00-5:50	fall	P. Goodrich
AND-3130-D	Th	3:00-5:50	fall	A. Gus
AND-3130-E	Tu	12:00-2:50	spring	P. Goodrich
AND-3130-F	W	3:00-5:50	spring	P. Goodrich
AND-3130-G	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: TBA

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: TBA

A continuation of SMD-3228, Basic Modeling and Animation with Maya I, this course will explore Maya's more advanced tools and capabilities through in-class exercises and assigned projects. Topics include character design, animation, skeletal rigging, dynamics, particles and shading. Prerequisite: SMD-3228, Basic Modeling and Animation with Maya I, or equivalent. *Note: This course is cross-listed with SMD-3229-B.*

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

Friday 9:00-11:50

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 Bézier curves and to achieve complex layered compositions. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3257-B.*

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.*

Course #	Semester
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: D. Stavracos

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.*

Course #	Semester
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. 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.

Course #	Semester
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.

Course #	Semester
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).

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-2163-A (previously AND-2020)

Introduction to Stop Motion I

Wednesday 12:00-3:50

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 of the field.

AND-2173

Experimental Animation

Thursday 9:00–11:50

One semester: 3 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-2259

Introduction to TVPaint Animation

One semester: 3 studio credits

Instructor: M. Blanchard

This introduction to TVPaint Animation software will take students through the entire animation pipeline, from storyboards, X-sheets and sound to custom tools and camera moves. A series of skill-specific exercises will build familiarity with TVPaint's unique interface. By course's end, students will have completed a short animation.

Course #	Day	Time	Semester
AND-2259-A	W	9:00-11:50	fall
AND-2259-B	W	12:00-2:50	fall
AND-2259-C	W	9:00-11:50	spring

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.

FINE ARTS FACILITIES ACCESS

Some of the facilities in the BFA Fine Arts Department are available to students who are interested in using 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.

Sculpture Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

Students who are not BFA Fine Arts majors and 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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

Art History

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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	T. O'Connor
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	S. Flach
AHD-1010-20G	Tu	9:00-11:50	spring	H. Werschkul
AHD-1010-21G	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	H. Werschkul
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	T. O'Connor
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-1015-20G*	M-F	3:00-5:50	summer	J. Edwards
AHD-1015-21G*	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-1015-20G and AHD-1015-21G are subject to change. Please refer to General Foundation programs 20 and 21 in the Design 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-1090**History of Photography**

One semester: 3 art history credits

Serving as introduction to the history of photography, this course will examine the beginnings of the medium and continue through to the work of the present day. Particular attention will be given to major photographic movements and technological advances of the 19th century through the first half of the 20th century. Prominent photographers from this period will also be studied. *Note: Open to photography majors only. Foundation-year students must register for the section of AHD-1090 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, and AHD-3003-A, The Aesthetic History of Photography.*

Course #	Day	Time	Semester	Instructor
AHD-1090-01P	W	9:00-11:50	spring	M.J. Marks
AHD-1090-02P	Tu	12:00-2:50	fall	P. Kloehn
AHD-1090-03P	W	9:00-11:50	spring	P. Kloehn
AHD-1090-04P	Tu	9:00-11:50	fall	P. Kloehn
AHD-1090-05P	Tu	3:00-5:50	spring	M.J. Marks
AHD-1090-06P	M	12:00-2:50	fall	M.J. Marks
AHD-1090-07P	Tu	9:00-11:50	spring	S. Suchma
AHD-1090-08P	Tu	9:00-11:50	fall	A. Nisenbaum
AHD-1090-09P	Tu	12:00-2:50	fall	R. Stevens
AHD-1090-10P	M	3:00-5:50	fall	L. Laser
AHD-1090-11P	M	3:00-5:50	spring	J. Jacobson

AHD-1170**Animation: From McCay to Burton**

Thursday 12:00-2:50

One 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.

Course #	Semester
AHD-1170-1AN	fall
AHD-1170-2AN	fall
AHD-1170-3AN	fall
AHD-1170-4AN	fall
AHD-1170-5AN	spring
AHD-1170-6AN	spring

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 explore 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 and AHI-1210* are open to computer art, computer animation and visual effects students only. 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	S. Flach
AHD-1210-4C	M	12:00-2:50	D. Goldberg
AHD-1210-5C	Th	12:00-2:50	J. Harris
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; 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. 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	S. Flach
AHD-1215-4C	M	12:00-2:50	D. Goldberg
AHD-1215-5C	Th	12:00-2:50	J. Harris
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 3:00-5:50

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 animé? What impact did the work of European animators have on cartoon design as well as Walt Disney's *Fantasia*? Were there animated feature films before *Snow White and the Seven Dwarfs*? In this course, a worldwide selection of cartoon shorts and animated features are screened and discussed. Students will research and write on American and global animation to develop an appreciation for the original and distinct contributions of international animators.

AHD-2010**Art of the Premodernist World**

Fall semester: 3 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	Instructor
AHD-2010-HP1	Tu	6:00-8:50	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	S. Ostrow

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**

Spring 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

Serving 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	12:00-2:50	spring	R. Morgan
AHD-2090-G	W	6:00-8:50	spring	D. Leers
AHD-2090-H	Th	12:00-2:50	spring	R. Leslie

AHD-2112-A**Post-War British Cinema**

Wednesday 3:00-5:50

Spring 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-2121**History of Advertising: From the 19th Century to the Present**

Tuesday 3:00-5:50

One semester: 3 art history credits

Instructor: L. Singer

This course traces the history of advertising in the United States and how it increased from a \$200 million industry in the 1800s to a \$3 billion industry in the 1900s. Through field trips, guest lectures and documentaries, this course will survey the art directors, writers, photographers, agencies and campaigns that helped to shape American culture from the war-raddled 1930s and '40s to the prosperous '50s to the *Mad Men* era that continued into the early 1970s and its impact on the '80s. In addition to exploring product and service campaigns, we will discuss several topics as they relate to advertising, such as political ideology, energy conservation, deforestation, public service and military recruitment.

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

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	3:00-5:50	fall	C. Goldberg
AHD-2127-B	M	6:00-8:50	fall	L. Singer
AHD-2127-C	Tu	9:00-11:50	fall	P. Shaw
AHD-2127-D	Tu	6:00-8:50	fall	K. Mezhibovskaya
AHD-2127-E	W	9:00-11:50	fall	E. Baker
AHD-2127-F	W	12:00-2:50	fall	V. Smith
AHD-2127-G	F	9:00-11:50	fall	V. Smith
AHD-2127-H	M	3:00-5:50	spring	C. Goldberg
AHD-2127-J	M	6:00-8:50	spring	L. Singer
AHD-2127-K	Tu	9:00-11:50	spring	P. Shaw
AHD-2127-L	Tu	6:00-8:50	spring	K. Mezhibovskaya
AHD-2127-M	W	12:00-2:50	spring	V. Smith
AHD-2127-N	W	6:00-8:50	spring	E. Baker
AHD-2127-P	F	9:00-11:50	spring	V. Smith

AHD-2129**History of Typography: Western Letterforms**

Tuesday 12:00-2:50

One semester: 3 art history credits

Instructor: P. Shaw

This course will trace 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. How typography functions as visual language will be emphasized.

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. Capiro

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 Dornier. 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-2180-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-2180 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

AHD-2185-A**History of Film II**

Wednesday 12:00-2:50

Spring semester: 3 art history credits

Instructor: P. Cronin

A continuation of AHD-2180, 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-2185 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

AHD-2190-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-2190 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

AHD-2195-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-2190 for course description. *Note: AHD-2195 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

AHD-2210-A**World Architecture: Art and Interior Design**

Thursday 3:00-5:50

Fall semester: 3 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. *Note: Open to interior design majors only.*

AHD-2220-A**Western Architecture: Art and Interior Design**

Thursday 3:00-5:50

Spring semester: 3 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. *Note: Open to interior design majors only.*

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-2231-A**Avant-Gardening: Art, Food and Agriculture**

Thursday 12:00-2:50

Spring semester: 3 art history credits

Instructors: K. Gookin, N. Caruth

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

Friday 12:00-2:50

Spring semester: 3 art history credits

Instructor: TBA

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-2302-A**History of Video Art: 1965 to 1985**

Monday 11:00-1:50

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, 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, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Howard Fried, Terry Fox, 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 and 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, 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, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs. Prerequisite: AHD-2302, History of Video Art: 1965 to 1985.

AHD-2309-A**Sound Art: Theory and Practice**

Thursday 3:00-5:50

Fall semester: 3 art history credits

Instructor: J. Rowland

The boundaries of sound art stretch from experimental music practices to the fine arts, and its many possibilities and potential remain to be discovered. This course will provide a foundation in contemporary creative sound practices while offering students the opportunity to explore their own sound-based art projects. We will investigate the history of experimental music and arts practices that led to the development of sound art as an independent field, and we will also inquire into the technological, physical and psychological nature of sound. A survey of the current state of the field as practiced today will be included with the goal of developing our own creative relationship to sound.

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-2342-A**Theory and Practice, Mind and Gesture**

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: L. Gibellini

Conceived as a transdisciplinary conversation, this course addresses the relationship between theory-based research and art production. We will consider the imperfect overlap between students' ideas as artists and the gestures that give such thoughts a material form. If we consider theory as "abstract" thinking and art practice as a form of "applied" thought (a gesture, thinking that is thrown into the world) we could conceive of art as an ongoing process in which specific artworks emerge at a given moment in a particular line of thinking. Seen from this perspective, artworks might be considered a specific form of knowledge. Through the exploration of

artists' writings, interviews and manifestos, as well as a close analysis of their work, we will explore the overlap among conceptualization (the thinking process of the mind), gesture (the thinking that is prompted by practice), and related ideas of translation, gaps and (mis)understandings between both modes of thinking. This course is an opportunity for students to reflect on the thought that contributes to their own practice.

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-2553-A**Experiencing Contemporary Art in New York City's Galleries and Museums**

Thursday 3:00-5:50

Spring semester: 3 art history credits

Instructor: T. Kahn

In this course students will be guided through Manhattan's gallery districts, including Chelsea, the Lower East Side and Madison Avenue. Students will learn to technically examine works from their artists' perspective. Throughout the semester we will meet artists, curators and gallery owners, and attend gallery openings. Students will be introduced to what is new and important in the art world today. The goal of the course is for students to view art critically. There will be two papers on exhibitions viewed and a project to create a PowerPoint exhibition that will be presented to the class.

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-2607-A**Artists' Writings**

Friday 12:00-2:50

Fall semester: 3 art history credits

Instructor: N. Griffin

The development of an artist's "voice" is crucial in today's art world, where the marketplace threatens to silence playful, critical dialogue with its dominating influence. This course is an introduction to modern and contemporary visual artists who are also passionately committed writers. It is intended to help students become fluent in their own writing, which may include artists' statements, literary components to their work, and writing about the work of other artists. We will structure thematically around artists as lyrical writers, artists as critical/theoretical writers and artists who use language in their own work. There will be weekly writing assignments related to the readings, and students will keep a studio daybook. Artists we will read and look at include Jo Baer, Mel Bochner, Paul Chan, Peter Halley, Paul Klee, Glenn Ligon, Kazimir Malevich, Agnes Martin, Adrian Piper, Ad Reinhardt, Amy Sillman, Paul Thek and Anne Truitt.

AHD-2713-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-2719-A**The Cinema of John Cassavetes**

Tuesday 12:00-2:50

Fall semester: 3 art history credits

Instructor: P. Cronin

John Cassavetes (1929-89), the godfather of American independent cinema, made a series of powerful, semi-improvised and highly personal films, including *Shadows*, *Faces* and *Husbands*. His work continues to be an inspiration to generations of filmmakers around the world. In this course we will consider Cassavetes's approach to cinema by reading his autobiography and watching all of his feature films as well as several documentaries. Students will produce their own Cassavetes-style short.

AHD-2717-A**Storytelling According to David Mamet**

Wednesday 3:00-5:50

Fall semester: 3 art history credits

Instructor: P. Cronin

David Mamet is a writer at the creative heart of contemporary American culture. An uncompromising dramatist and thinker, who was named by *Time* magazine as "the American Harold Pinter." For nearly 40 years, Mamet has earned the praise and incurred the wrath of audiences and critics around the world, and his influence is incalculable. Since the early 1970s, Mamet has produced a series of seminal theatrical works, including *American Buffalo*, *Glengarry Glen Ross* and *Oleanna*. Starting in the early 1980s, he has written scripts for many films, such as *The Postman Always Rings Twice*, *The Verdict*, *The Untouchables*, *Hoffa* and *Wag the Dog*. As a writer-director, he has made nearly a dozen films, notably *House of Games*, *Homicide*, *The Spanish Prisoner* and *Spartan*. This course will examine Mamet's ever-growing body of work, including his theoretical and poetic writing.

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-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 a large portion 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-2776-A

Manifestos: Politics and Aesthetics

Monday 6:00-8:50

Fall semester: 3 art history credits

Instructor: C. Latham

What is a manifesto and what is it saying? Is it a sociopolitical document or an aesthetic declaration? Why did artists of all fields write so many across the 20th century and why so few now? These questions will compel our research as we try to understand what manifestos suggest about artists and movements, largely of the 20th century. Reading manifestos as they were developed by artists within a personal or political context will give us a different look at significant aesthetic ambitions. Though contextual information about the location, time period, politics and participants will be provided, we will try to understand the manifesto through its own words before turning to historical and scholarly discussions. Students will select an issue, event, or topic to write their own manifesto and give a presentation on the biography of a manifesto. The primary text will be *Manifesto: A Century of Isms* by Mary Ann Caws, and we will also read "Manifesto for an Independent Revolutionary Art" Breton and Trotsky, "A Classicist Manifesto" and "The Sumptuary Manifesto." Our final readings will include contemporary manifestos such as "The Hacker Manifesto" and "Conspiracy to Governance," as well as Ello's 21st-century "Manifesto," which incorporates some advertising campaigns that imply the genre and question the resistance of the Occupy movement to having one. Students are encouraged to introduce manifestos throughout the semester for class discussion.

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 40 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-2813-A

Modern Feminist Theory

Tuesday 3:00-5:50

Spring semester: 3 art history credits

Instructor: C. Matlin

Feminism is not a static concept that one can point to for a concrete definition. As an idea and an orientation toward the world, it resides in a contested space between patriarchal male privilege and confusion about what feminism actually means. This course seeks to unpack the ideas behind feminism, understand their histories and the narrative of the thought, while also examining the influence feminism has had on art making, specifically art of the 20th and 21st centuries. Through reading and studying diverse thinkers and artists (such as Adrian Piper, Mary Wollstonecraft and Virginia Woolf) we will form a rigorous and nuanced understanding of what feminism is/was and, perhaps most crucially for this class, what the emancipatory struggle that defines feminism means for a new generation of artists. Class discussions and lectures are supplemented with guest lectures and field trips to galleries and museums.

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-2849-A**Tracing the Grid Through History**

Thursday 12:00-2:50

Spring semester: 3 art history credits

Instructor: Z. Edelson

No single form or concept may have literally and figuratively shaped our civilization more than the grid. The grid has proven to be a versatile tool, helping us to organize space and provide a framework for images, symbols, ideas and the built environment. From the first cuneiform tablets to modern typography, from ancient Greek cities to today's gridiron, from medieval *camera obscura* to 3D modeling, from the earliest cartography to contemporary Geographic Information Systems, the grid has persisted in the arts and technology of the contemporary world. This course will present multiple ways in which the grid has shaped the arts and has evolved over the years. This is just as much an examination of history as it is contemporary practices, with the grid as a common thread. Students will construct persuasive arguments for or against the grid as a visual and organizational tool in their field of choice.

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	6:00-8:50	spring
AHD-2947-C	Th	12:00-2:50	spring

AHD-2953-A**Technology of Art: Inching Toward the Virtual**

Wednesday 12:00-2:50

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: TBA

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**

Wednesday 12:00-2:50

Spring semester: 3 art history credits

Instructor: R. Stevens

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.

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

Tuesday 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.*

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**

Tuesday 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-distracted-by-distracted" 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-3360-A**Modern and Contemporary Interiors**

Thursday 9:00-11:50

Fall semester: 3 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). *Note: AHD-3360 is open to all departments, with priority registration given to interior design students.*

AHD-3370-A**Influences in Contemporary Interiors**

Thursday 12:00-2:50

Spring semester: 3 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. *Note: AHD-3370 is open to all departments, with priority registration given to interior design students.*

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-3571-A**James Joyce's Ulysses**

Thursday 3:00-5:50

Spring semester: 3 art history credits

Instructor: P. Schwaber

Ulysses has often been acclaimed as the greatest novel of the 20th century. Our aim will be to read this remarkable novel closely and to appreciate its comedy, insight and creative force. We will approach *Ulysses* by way of James Joyce's earlier works, *Dubliners* and *Portrait of the Artist as a Young Man*. The goal is to encounter these major works by Joyce as the products of a very particular form of artistry.

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.

Course #	Semester
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-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-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, 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**Public Art and Social Activism**

Tuesday 3:00-5:50

Fall semester: 3 art history credits

Instructor: M. Martegani

This course is dedicated to the study of public art, socially engaged practice and activism. We will seek to define public art and study the interconnections of art and community by addressing such questions as: Can artists truly collaborate with communities? Can art contribute to society, affect it and, perhaps, better it? During the second part of the course, students will have the opportunity to work directly on a public art project in collaboration with children in middle school. Students will be in charge of creating a public art project that is both artistically relevant and socially engaged. The basics of cultural production, including proposal writing, budgeting and documentation will be addressed. The class presents a unique opportunity for students to discover the mechanisms of the nonprofit world and work on their own collaborative art project. In addition, visiting artists involved in public art will discuss their work. Recent guests have included Tim Rollins, Gary Simmons, Anna Gaskell, Michael Joo, Luca Buvoli, Kimsooja, Joan Jonas, Pablo Helguera, Xaviera Simmons and Krzysztof Wodiczko.

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**

Friday 12:00-2:50

Fall semester: 3 art history credits

Instructor: C. Matlin

This course is about the ideas and thinkers you might have missed while in art school. Some texts may be familiar, many will not. The aim of the course is to fill in the gaps in your reading knowledge. To this end, we will read some of the major texts in 19th- and 20th-century aesthetic and art historical thought: Alexis de Tocqueville, Ralph Waldo Emerson, John Dewey, Clement Greenberg, Raymond Williams, Judith Butler, Griselda Pollock, and more. We will try to refrain from reading ourselves backward into the text, as anachronism has no place here. Instead, we will use the texts as a guidepost for our understanding of our current world, whether art-related or not. As such, the inclusion of art and artists into the discussion is encouraged. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

AHD-4140-D**Senior Seminar**

Monday 12:00-2:50

Spring semester: 3 art history credits

Instructors: S. Ellis, M. Levenstein

This course will examine the evolution of painting practice and theory since the advent of pluralism and postmodernism in the early 1970s. During this period, the medium was confronted with challenges from almost every faction within critical discourse. Rather than disappearing under this onslaught, as was widely predicted through much of the 20th century, the medium adapted to its new context, found ways to absorb many of the critical arguments directed against it and, in the process, re-imagined its potential for confronting contemporary experience. We will consider this history up to the present in assigned texts and exhibitions as well as in studio discussion of student work.

AHD-4140-E**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 both artists and audiences 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-F**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-G/H**Senior Seminar: Printmaking**

Tuesday 3:00-5:50

One 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.*

Course #	Semester
AHD-4140-G	fall
AHD-4140-H	spring

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 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Mathes

This course will focus on the social and political nature of postmodern art, from the tumultuous 1960s to the present. Issues of race, class, gender and sexuality will be considered alongside more philosophical considerations such as the notion of what constitutes "art," the meaning of originality and authorship and the changing role of popular culture in art. We will study various styles, conceptual approaches and subcultures that have had significant influence, such as pop and performance-based art to postminimalism and the East Village scene. Emphasis will be placed on American artists, and there will be regular visits to galleries and museums. *Note: Junior fine arts majors have priority registration for this course.*

HDD-3200-D**Ideas in Art: 1960 to the Present**

Monday 6:00-8:50

Spring semester: 3 humanities and sciences credits

Instructor: S. Paul

This course will investigate contemporary art, from pop art to postmodernism. Beginning with the 1960s, which witnessed the birth of pop art, minimalism, postminimalism and conceptual art, we will study how these movements continue to be relevant today. Readings include primary texts and critical works. There will be visits to museums and gallery exhibitions. *Note: Junior fine arts majors have priority registration for this course.*

HDD-3200-E**Ideas in Art: 1960 to the Present**

Thursday 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: R. Morgan

As the title for the course suggests, "ideas" are an intrinsic aspect of art and the aesthetic process. The focus will be given to ideas, both as intentional ingredients within works of art and as critical responses given to various works by artists, critics, art historians and theorists—primarily through an examination of the art and writing of the past four decades. *Note: Junior fine arts majors have priority registration for this course.*

ARTS ABROAD

INTERNATIONAL DESTINATIONS

IPD-3703-A

Art History in Southern France

June 8 – June 21

Summer semester: 3 undergraduate 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 accommodations, daily Continental breakfast, guided tours and museum admission.

For further information, contact Deborah Hussey, program coordinator, via email: dhussey@sva.edu; phone: 212.592.2333.

IPD-3114-A

Independent Projects/Studio Intensive in Oaxaca, Mexico

May 21 – June 4

Summer semester: 3 undergraduate studio credits; \$2,800

Instructors: S. DeFrank, M.J. Vath

Limited enrollment

Jump-start your studio practice this summer! Combine a visit to the enchanting city of Oaxaca with intensive studio time to produce a project of your own design. Past, present and future mingle in fascinating ways in the valley of Oaxaca.

Inhabited since prehistoric times, Oaxaca is tranquil yet lively city that rejoices in its Spanish colonial art and architecture, vibrant cultural traditions and an emerging contemporary art scene.

Tours to the archeological sites of Monte Albán and the smaller, exquisitely detailed Mitla (both designated World Heritage sites) will introduce the history of this beautiful valley and its indigenous people. A walking tour of the historic center of Oaxaca will bring us into the colonial period of the 16th century; visits to traditional markets and artisan villages allow a closer look at the living traditions of the people. We will explore the numerous museums and exhibition spaces, artists' studios, sustainable/community arts projects and designer/artist/artisan collaborations that look to the future in unexpected ways.

Individual meetings with the instructors will be scheduled prior to the program to outline and develop each project. Proposals can be specific to Oaxaca although this is not a requirement. Participants will be advised on what supplies to bring and those readily available in Oaxaca.

On location, a shared studio will be our base of operations as well as our workspace. The studios will be formally in session for 30 hours, with an additional 40 hours of open studio time. There will be informal group reviews and critiques to enjoy peer feedback, as well as a formal group critique to end the session.

Note: A portfolio of 8 to 10 images (JPEG) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.

Tuition includes accommodations in Oaxaca's historic center, breakfast daily, tours and museum admissions.

For further information contact Steve DeFrank, program coordinator, via email: sdefrank@sva.edu.

IPG-5212-A

Masters Workshop: Design History, Theory and Practice in Rome

May 24 – June 7

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

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

The Masters Workshop in Rome is an exciting 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, 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 you to research and analyze the roots of typography. You will print on a vintage letterpress, and draw type and letters from the classic models while practicing contemporary design, along with a faculty of Italian and American designers and historians. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to ancient sites, museums and design 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.

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 historic center (Centro Storico) behind the Pantheon, and within walking distance to the major sites of Rome.

Visit our website at: design.sva.edu/italy to view projects and the daily journals from the 2014 workshop.

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

An interview (in-person or Skype) and samples of your work are required for acceptance to this program. Participants must supply their own laptop and a digital camera.

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 email: eroschofield@sva.edu; phone: 212.592.2600.

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

June 24 – July 11

Summer semester: 3 undergraduate 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 email: studyabroad@sva.edu; phone: 212.592.2543.

IPG-5243-A**Photographic Portraits: Abruzzo, Italy**

June 20 – June 28

Summer semester; \$3,000

Instructor: E. Dal Verme

Limited enrollment

Designed for those who love photo reportage and portrait photography, this program offers a journey to the visually spectacular region of Abruzzo. Known for its hilltop villages and its artisans and farmers who continue to work in their ancestors' industries.

Through daily excursions and onsite shooting assignments, participants will photograph the vistas and communities that inspired artists such as M.C. Escher, who created many artworks in Abruzzo, including lithographs of Castrovalva.

We will visit Rocca Calascio, the highest fortress in the country, and revel in the medieval town of Castel del Monte, considered one of the most beautiful villages in Italy as we photograph landscapes under a variety of lighting conditions. Additionally, there will be several sessions devoted to portraiture. We will travel to Santo Stefano, L'Aquila and San Bartolomeo, and take in a pasta-making workshop. We will visit shepherds and learn about their traditions, and see the traditional methods for embroidery, ceramics, and even making cheese.

Throughout the program participants will be given group and individual instruction in various techniques for landscape and portraiture photography.

Tuition includes accommodations, transportation to and from site visits, daily Continental breakfast, welcome and farewell dinners.

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.

For further information contact Michelle Mercurio, assistant director of Arts Abroad, via email: mmercurio@sva.edu; phone: 212.592.2073.

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

July 3 – July 15

Summer semester: 2 undergraduate studio credits; \$3,550

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 email: studyabroad@sva.edu; phone: 212.592.2543.

IPD-3426-A**Screenwriting in Italy**

July 5 – July 18

Summer semester: 3 undergraduate studio credits; \$4,250

Instructors: B. Buster, A. Fumagalli, M. Perbellini

Limited enrollment

This program offers students a two-week journey of exploration and discovery into the world of screenwriting. Participants will spend the first week of the program in Milan and concentrate on exploring European cinema and television with an in-depth look at Italian filmmakers. The second week will take place in Belgrate, nestled near the southern tip of the Alps, and will focus on screenwriting.

Participants will undertake a comprehensive study of three approaches to scriptwriting: the arch plot (a goal-oriented form of narrative through which the story is formed around a protagonist struggling against external forces), the mini-plot (similar to the arch plot, but open-ended and emphasizing internal conflict) and the antiplot (nonlinear and contradicts the arch plot form). An emphasis will be placed on creating characters and transforming them into powerful visual images that convey convincing performances on screen.

The second week will be held in the picturesque town of Belgrate. Here, under the guidance of Bobette Buster (a scriptwriting teacher and development consultant), participants will explore what makes a script sell, including how to articulate character emotions and the duality between protagonist and antagonist. Ms. Buster will then dissect a script and work on the developmental process.

Tuition includes accommodations, welcome and farewell dinners, daily Continental breakfast, travel from Milan to Belgrate, guided tours, site visits (including the World Expo in Milan).

For further information contact Sal Petrosino, program coordinator, via email: spetrosino@sva.edu; phone: 212.592.2194.

IPD-3107-A**SVA @ the Venice Biennale**

July 8 – July 16

Summer semester: 1 undergraduate art history credit; \$3,550

Program coordinators: Anna Ogier-Bloomer, Meg Kissel

Limited enrollment

This program invites participants to gain a unique perspective on the international art world through one of the foremost global contemporary art exhibitions—the Venice Biennale. Curator-led tours, private exhibition events and guided walking tours highlight our exploration of the city of Venice. Daily activities and group discussions will be supplemented by critical readings and assignments that draw on the history of the Biennale and Venetian art, curatorial practices, contemporary art and art collecting.

Ideal for current students, professionals in the art world and those who seek travel through an intellectual arts-based excursion, this program will offer guided exhibition tours of the Arsenale and Giardini, as well as the Peggy Guggenheim Collection, the Gallerie dell'Accademia, and other Venetian sites.

Tuition includes accommodation at a Venetian hotel within walking distance to the Biennale Arsenale and the Giardini; breakfast daily; welcome and farewell dinners; an unlimited, permanent pass to all Biennale exhibitions; all fees associated with museum, gallery and exhibition admission; an optional day trip to the nearby islands of Murano and Burano; an unlimited 7-day pass for the *vaporetto* (Venetian water-taxi); and a limited edition copy of the La Biennale 2015 catalog.

For further information contact Meg Kissel, program coordinator, via email: mkissel@sva.edu; phone: 212.592.2372.

ARTS ABROAD

DOMESTIC DESTINATIONS

IPD-3287-A**Surf History and Industry in SoCal**

June 6 – June 13

Summer semester: \$2,650

Instructor: A. Brewer

Limited enrollment

This unique program offers an opportunity to learn about the history of surfing and its evolution into a mainstream, billion-dollar business. Located in the epicenter of surf culture and industry in San Clemente, California, the program will be led by renowned surf photographer Art Brewer and co-hosted by Surfline.

Participants will meet and interact with some of surfing's legendary individuals, and visit prominent surf manufacturers, publications and media outlets, as well as studios of surf designers and photography editors. There will also be several presentations that range from the importance of the classic Bruce Brown film *The Endless Summer* to the origins of Rainbow Sandals. If you want to experience the surf lifestyle of Southern California and want to pursue a career in the surf industry, this program will provide an insider's perspective into the highly coveted world of surfing.

Tuition includes double-occupancy hotel accommodations, daily breakfast, transportation to and from the airport and all studio visits, welcome and farewell dinners.

For further information, contact Malcolm Lightner, program coordinator, via email: m1ightner@sva.edu; phone: 212.592.2335.

IPD-2217-A**Tintype Photography: Journey Through Time in America's National Parks**

June 9 – June 18

Summer semester: 1 undergraduate studio credit; \$2,400

Instructor: L. Elmaleh

Limited enrollment

Travel back in time through the eyes of William Henry Jackson and Timothy O'Sullivan and experience the beauty and grandeur of America through the exploration of our northwestern national parks. This program will be a version of the Great American Road Trip with a flare: nineteenth-century tintype photography in big-sky country and a road trip (minus the horse-drawn wagons). Participants will photograph the landscape that was documented by the early photographers of the American West.

We will cover techniques for preparing a plate and pouring collodion, as well as how to properly expose, develop and fix a tintype plate under various weather conditions. Creating your own portable darkroom, chemical safety procedures and chemical troubleshooting will be included.

Participants will complete the program with several tintype plates from sites such as the Grand Tetons, Wyoming and the Badlands National Park, South Dakota—an adventure of a lifetime.

Note: No previous darkroom experience required.

Tuition includes double-occupancy hotel rooms and rustic cabins in the Badlands and Grand Tetons national parks, cameras, chemicals and photographic materials; welcome and farewell dinners; transportation to sites during the program.

For further information contact Michelle Mercurio, assistant director of Arts Abroad, via email: mmercurio@sva.edu; phone: 212.592.2073.

Semester Abroad

SVA's spring 2016 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 2015 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. The Semester Abroad application deadline is September 15, 2015 (the SVA in Rome application deadline is May 1, 2015).

Students can earn studio credit at a participating exchange institution, pending a portfolio review by their SVA department chair upon completion of the semester abroad. Exchange programs are available for students majoring in animation, design, film and video, fine arts, interior design, photography, and visual and critical studies. BFA Illustration majors must consult with their department chair prior to applying to a semester abroad program. Students enrolled in an exchange program will receive a stipend that will be applied to their spring 2016 tuition. SVA in Rome program participants are not eligible for the exchange stipend.

SVA students are not required to pay the host 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.

Not all areas of study are offered at each partner institution. Areas of study listed with each partner institution can be used as a general guide to indicate which discipline(s) are practiced. In some cases, partner institutions offer appropriate coursework for other majors. Please inquire with the manager of international exchange programs. *Note: This list is subject to change.*

SVA has exchange agreements with the following institutions:

BELGIUM

LUCA School of Arts, Campus Sint-Lukas Brussels
(Animation, Film and Video)

CHINA

Tsinghua University, Beijing
(Design, Fine Arts)

CZECH REPUBLIC

Academy of Arts, Architecture and Design, Prague
(Fine Arts, Visual and Critical Studies)

FINLAND

University of Art and Design Helsinki (Aalto University)
(Film and Video, Interior Design, Photography)

FRANCE

École Nationale Supérieure des Beaux-Arts (ENSB-A), Paris
(Fine Arts, Photography)

École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris
(Fine Arts)

École Supérieure d'Audiovisuel (ESAV), Toulouse
(Film & Video)

ESAG Penninghen (ESAG), Paris
(Design, Interior Design)

Paris College of Art
(Design, Photography)

GERMANY

Universität der Künste Berlin
(Fine Arts)

ITALY

SVA in Rome

MEXICO

Academia des Artes Visuales, Mexico City
(Photography)

THE NETHERLANDS

Gerrit Rietveld Academy of Art and Design, Amsterdam
(Design, Film and Video, Fine Arts, Photography)

Willem de Kooning Academy, Rotterdam
(Advertising, Design, Photography, Fine Arts)

NORWAY

Kunsthøgskolen i Oslo (KHiO), Oslo
(Fine Arts, Interior Design)

SWEDEN

School of Design and Crafts, Göteborg
(Design, Fine Arts)

SWITZERLAND

École Cantonale d'Art de Lausanne
(Photography)

Haute école d'art et de design, Geneva
(Fine Arts)

Hochschule für Gestaltung und Kunst Zürich (HGKZ)
(Design, Photography)

UNITED KINGDOM

Central Saint Martins College, University of the Arts London
(Advertising, Design)

London College of Communications, University of the Arts London
(Photography)

For further information, contact Melinda Richardson, manager of international exchange programs, via email: exchange@sva.edu; phone: 212.592.2110.

BFA Cartooning

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.

- 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.

- 15 credits in art history courses that carry a prefix of AHD or VCD. *Note: Cartooning majors who began their matriculation at the College prior to the fall 2014 semester are required to take 12 credits in art history.*

- 3 elective credits from among the undergraduate course offerings. *Note: Cartooning majors who began their matriculation at the College prior to the fall 2014 semester are required to take 6 elective credits from among the undergraduate course offerings.*

2. Students must meet all requirements of the BFA Cartooning Department and complete a portfolio review at the end of each year.

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.

All 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 director of academic advisement.

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

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 2016 semester should refer to General Foundation programs 20 and 21.

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 230 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.

FIRST-YEAR COURSE LISTING

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.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

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.

FID-1225

Painting II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430

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 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 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1220-01G Painting I 9:00-2:50 L. Behnke		FID-1130-01G Drawing I 9:00-2:50 I. Lang		
12					AHD-1010-01G Survey of World Art I 12:00-2:50 L. Gamwell
1		FID-1430-01G Sculpture 12:00-5:50 J. Cohen			
2					
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	FID-1225-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1135-01G 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 T. O'Connor	
10	FID-1220-02G Painting I 9:00-2:50 D. Chow				
11					
12				HCD-1020-02G Writing and Literature I 12:00-2:50 J. Anderson	
1			FID-1130-02G Drawing I 12:00-5:50 S. Etkin		
2					
3				SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna	SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna
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 T. O'Connor	
10	FID-1225-02G Painting II 9:00-2:50 D. Chow				FID-1430-02G Sculpture 9:00-2:50 P. Dudek
11					
12				HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
1			FID-1135-02G 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		FID-1220-03G Painting I 9:00-2:50 J. Jurayj		FID-1430-03G Sculpture 9:00-2:50 M. Carlson		
11						
12						
1						
2					FID-1130-03G 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		FID-1225-03G 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					FID-1135-03G 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			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
11				HCD-1020-04G Writing and Literature I 12:00-2:50 Instructor: TBA	
12					FID-1130-04G Drawing I 12:00-5:50 B. Adams
1					
2				FID-1430-04G Sculpture 3:00-8:50 D. Wapner	
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			FID-1225-04G Painting II 9:00-2:50 M. Mattelson		
11				HCD-1025-04G Writing and Literature II 12:00-2:50 Instructor: TBA	
12					FID-1135-04G Drawing II 12:00-5:50 B. Adams
1					
2				SMD-1020-04G Foundations of Visual Comp. 3:00-8:50 Instructor: TBA	
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				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FID-1220-05G 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 Instructor: TBA				
10				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FID-1225-05G Painting II 12:00-5:50 F. Brickhouse	FID-1430-05G 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			FID-1220-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
11					
12					
1					
2	FID-1130-06G Drawing I 12:00-5:50 B. Larsen	HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade			
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			FID-1225-06G Painting II 9:00-2:50 T. Kahn		FID-1430-06G Sculpture 9:00-2:50 D. Wapner
11					
12					
1					
2	FID-1135-06G Drawing II 12:00-5:50 B. Larsen	HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			
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 R. Josimovich
10			FID-1130-07G Drawing I 9:00-2:50 T. Roniger	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
2					
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 R. Josimovich
10			FID-1135-07G Drawing II 9:00-2:50 T. Roniger	FID-1225-07G Painting II 9:00-2:50 N. Chunn	
11					
12					
1					
2			FID-1430-07G 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	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1130-08G Drawing I 12:00-5:50 E. Izer	FID-1220-08G Painting I 12:00-5:50 S. Joelson
2					
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	FID-1430-08G Sculpture 9:00-2:50 J. Periman				
12					
1				FID-1135-08G Drawing II 12:00-5:50 E. Izer	FID-1225-08G Painting II 12:00-5:50 S. Joelson
2					
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				SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
11	FID-1130-09G Drawing I 9:00-2:50 A. Belag		FID-1220-09G Painting I 9:00-2:50 M. Sheehan		
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					
11	FID-1135-09G Drawing II 9:00-2:50 A. Belag		FID-1225-09G Painting II 9:00-2:50 M. Sheehan	FID-1430-09G 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					
11	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 I. Richer			FID-1430-10G 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	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 I. Richer			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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	FID-1220-11G Painting I 12:00-5:50 J. Linhares
1			FID-1430-11G Sculpture 12:00-5:50 S. DeFrank		
2				HCD-1020-11G Writing and Literature I 3:00-5:50 G. MacKenzie	
3					
4	FID-1130-11G Drawing I 3:00-8:50 N. Touron				
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 S. Hwang		SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 S. Hwang		
10					
11					
12				AHD-1015-11G Survey of World Art II 12:00-2:50 T. Kostianovsky	FID-1225-11G Painting II 12:00-5:50 J. Linhares
1					
2				HCD-1025-11G Writing and Literature II 3:00-5:50 G. MacKenzie	
3					
4					
5	FID-1135-11G Drawing II 3:00-8:50 N. Touron				
6					
7					
8					
9					

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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			FID-1135-12G Drawing II 9:00-2:50 Instructor: TBA	FID-1225-12G Painting II 9:00-2:50 D. Kardon	FID-1430-12G 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 Instructor: TBA			
10					
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				FID-1130-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FID-1220-13G 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 M. Curley			
10					
11					FID-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1225-13G Painting II 12:00-5:50 B. Komoski	
2					
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		FID-1130-14G Drawing I 9:00-2:50 E. Izer		FID-1430-14G Sculpture 9:00-2:50 R. Baron	FID-1220-14G 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 G. MacKenzie
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1135-14G Drawing II 9:00-2:50 E. Izer			FID-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 M. McKenna				
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 G. MacKenzie
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			FID-1220-15G Painting I 3:00-8:50 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:00-8:50 S. McGiver	
5	FID-1130-15G Drawing I 3:00-8:50 M. Jones				
6					
7					
8					
9					

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

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			FID-1225-15G Painting II 3:00-8:50 T.M. Davy	FID-1430-15G Sculpture 3:00-8:50 R. Baron	
5	FID-1135-15G Drawing II 3:00-8:50 M. Jones				
6					
7					
8					
9					

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 S. Flach	
10			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FID-1130-16G Drawing I 12:00-5:50 L. Scott				FID-1220-16G Painting I 12:00-5:50 J. Jurayi
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	FID-1135-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff			FID-1225-16G Painting II 12:00-5:50 J. Jurayi
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 2016

Freshmen who will begin their studies in the spring semester must register for spring 2016 and summer 2016 General Foundation program 20 or 21.

General Foundation 20 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-20G Survey of World Art I			
10		9:00-11:50 H. Werschkul	SMD-1020-20G Foundations of Visual Comp.	FID-1220-20G Painting I	
11			9:00-2:50 S. Barrett	9:00-2:50 Instructor: TBA	
12					
1					
2					
3		HCD-1020-20G Writing and Literature I			
4		3:00-5:50 Instructor: TBA			
5	FID-1130-20G Drawing I				
6	3:00-8:50 Instructor: TBA				
7					
8					
9					

General Foundation 20 / SUMMER 2016					
	5/3 - 5/23	5/11 - 6/1	5/25 - 6/15	6/16 - 7/7	7/8 - 7/28
9					
10		FID-1225-20G Painting II		FID-1430-20G Sculpture	FID-1135-20G Drawing II
11		9:00-2:50 M-F Instructor: TBA		9:00-2:50 M-F Instructor: TBA	9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-20G Survey of World Art II		HCD-1025-20G Writing and Literature II		
4	3:00-5:50, M-F J. Edwards		3:00-5:50, M-F N. Friedland		
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 21 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-21G Survey of World Art I				
10	9:00-11:50 M. Denton	FID-1220-21G Painting I	FID-1130-21G Drawing I	FID-1430-21G Sculpture	
11		9:00-2:50 Instructor: TBA	9:00-2:50 Instructor: TBA	9:00-2:50 Instructor: TBA	
12					
1					
2					
3		HCD-1020-21G Writing and Literature I			
4		3:00-5:50 Instructor: TBA			
5					
6					

General Foundation 21 / SUMMER 2016					
	5/3 - 5/23	5/11 - 6/1	5/25 - 6/15	6/16 - 7/7	7/8 - 7/28
9					
10		FID-1225-21G Painting II		SMD-1020-21G Foundations of Visual Comp.	FID-1135-21G Drawing II
11		9:00-2:50 M-F Instructor: TBA		9:00-2:50 M-F Instructor: TBA	9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-21G Survey of World Art II		HCD-1025-21G Writing and Literature II		
4	3:00-5:50, M-F Instructor: TBA		3:00-5:50, M-F Instructor: TBA		
5					
6					

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity.

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity. Summer foundation schedules are subject to change.

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 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
FID-2841/2842	Etching and Monoprint as Illustration
ILD-2143	Collage Illustration
CID-2148	Digital Coloring for Cartoonists
ILD-2151	Acrylic Painting
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2163	Photocopy Zines
ILD-2166	Linocut Book Inventions

THIRD-YEAR REQUIREMENTS

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

Third-year 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.

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.

Fourth-year cartooning majors must take one semester of:

CID-4040	Professional Practice: Cartooning
ILD-4080	Basic Digital Portfolio
or ILD-4090	Intermediate Digital Portfolio
CID-4911/4922	Cartooning Portfolio I
CID-4931/4942	Cartooning Portfolio II

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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	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 (beecomix.com)

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: The Semiotics of Sequential Art

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: K. Mayerson (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	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)

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, and 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 (gregorycraneart.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 (gregorycraneart.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)

While the introduction of digital painting has dramatically expanded the artist's toolbox, the fundamentals of picture-making have remained unchanged. Designed for both traditional painters interested in exploring digital media and digital painters who want to "brush up" on their traditional skills, in this course, traditional and digital painters will work side-by-side from the same models. We will explore both the unique qualities of different mediums (oils, water media, Adobe Photoshop), and the underlying principles of form, design, light and color that unite them.

Note: Students must provide their own laptop, graphics tablet and software to work digitally in class.

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**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	W	9:00-11:50	A. Martinez

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**

Wednesday 9:00-11:50

Fall semester: 2 studio credits

Instructor: A. Martinez (ariotstorm.deviantart.com)

World building is an essential part of the storytelling process. In this course we will explore the principles of character design, how to apply dynamics, such as heroic proportions, body types and basic anatomy. We will use the forensics of fashion to dress a character by gender and personality. We will learn how to set the stage with appropriate decoration, topography and street furniture. Along the way we will assemble a guidebook with reference material that can be used to build comprehensive worlds in future projects.

CID-2025

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	W	9:00-11:50	A. Martinez

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 boarders, 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

Hand Lettering

Friday 3:00-5:50

One semester: 2 studio credits

Instructor: A. Bloch (anthonyblochdesign.com)

Words combine with images in various ways: from narrative text balloons and comic strips to title designs, page headings and logos, on book covers and 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 explore these principles and practices, facilitating opportunities for expressive and creative work. Students will also be able to adapt or refine lettering on pre-existing illustration and 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 via email (illuscartug@sva.edu) by Thursday, March 12, 2015. You will be contacted via email (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: 2 studio credits

Instructor: A. Zwarenstein (zwarenstein.com)

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-B	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-C	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.

Course #	Semester
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.

Course #	Semester
ILD-2136-A	fall
ILD-2136-B	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.

Course #	Semester
ILD-2143-A	fall
ILD-2143-B	spring

CID-2148**Digital Coloring for Cartoonists**

Thursday 12:00-2:50

One semester: 2 studio credits

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.

Course #	Semester
CID-2148-A	fall
CID-2148-B	spring

ILD-2151**Acrylic Painting**

Wednesday 12:00-2:50

One semester: 2 studio credits

Instructor: T. Matsuyama (matzu.net)

Acrylic painting is both a challenging and a frequently misunderstood medium. This course will cover what this unique medium does best and what it does not want to do. The characteristics of different pigments, different finishes, mediums and application techniques will be demonstrated and explored.

Course #	Semester
ILD-2151-A	fall
ILD-2151-B	spring

ILD-2161**Still and Moving: Low-Tech Animation**

Thursday 6:00-8:50

One semester: 2 studio credits

Instructor: J. Rosen (jrosen.org)

In this course, students will create smart, short, limited animation films and GIFs, multi-panel narrative sequences, storyboarding and time-based editorial art. Experimental projects using diverse analog mediums will be encouraged, including drawing, collage, paper dolls, puppets and miniature sets in conjunction with digital cameras, QuickTime Pro, Adobe Photoshop, and other software. Prerequisites: A working knowledge of Adobe Photoshop and Apple iMovie. *Note: Students must have a digital camera and a laptop with QuickTime Pro installed.*

Course #	Semester
ILD-2161-A	fall
ILD-2161-B	spring

ILD-2163**Photocopy Zines**

Friday 9:00-11:50

One semester: 2 studio credits

Instructor: S. Varon (chickenopolis.com)

Materials fee: \$275

In this course students will create zines and mini-comics. The class will primarily use a Risograph, which is similar to a photocopy machine but prints in multiple colors. Students will learn how to use a limited palette to make their images and will explore various ways of making color separations. Various bookbinding techniques will be demonstrated. Several small zine projects will be assigned during the class for students to experiment with different formats, materials, and techniques. For the final project, students will make a zine or mini-comic in an edition of 25, using any of the techniques covered in class.

Course #	Semester
ILD-2163-A	fall
ILD-2163-B	spring

ILD-2166**Linocut Book Inventions**

Wednesday 9:00-11:50

One semester: 2 studio credits

Instructor: S. Maku (sakuramaku.com)

Basic to advanced techniques in cutting, inking and printing on linoleum and linoleum-like reliefs will be the focus of this course. Investigations that lead to an understanding of building images by using multiple-color transparencies will be emphasized. As linocut techniques progress, each step will serve students in how to sequence their visual narratives. Research will consider book forms from various perspectives. Completed assignments will be bound into books of innovative explorations.

Course #	Semester
ILD-2166-A	fall
ILD-2166-B	spring

FID-2841 / FID-2842**Etching and Monoprint as Illustration**

Thursday 2:00-6:50

One semester: 2 studio credits

Materials fee: \$275

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.

Course #	Semester
FID-2841-A	fall
FID-2842-A	spring

HHD-2990-R through HHD-2990-R7**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	12:00-2:50	A. Alvarado-Diaz
HHD-2990-R2	W	3:00-5:50	C. Skutsch
HHD-2990-R3	Th	12:00-2:50	W. Rednour
HHD-2990-R4	Th	3:00-5:50	W. Rednour
HHD-2990-R5	F	9:00-11:50	G. Ouwendijk
HHD-2990-R6	F	12:00-2:50	G. Ouwendijk
HHD-2990-R7	F	3:00-5:50	H. Kirkland

HHD-2995-R through HHD-2995-R7**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	12:00-2:50	A. Alvarado-Diaz
HHD-2995-R2	W	3:00-5:50	C. Skutsch
HHD-2995-R3	Th	12:00-2:50	W. Rednour
HHD-2995-R4	Th	3:00-5:50	W. Rednour
HHD-2995-R5	F	9:00-11:50	G. Ouwendijk
HHD-2995-R6	F	12:00-2:50	G. Ouwendijk
HHD-2995-R7	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	Tu	9:00-11:50	K. Mayerson
CID-3010-B	W	12:00-2:50	N. Bertozzi
CID-3010-C	Th	6:00-8:50	S. Tobocman

CID-3010-A**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-B**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-C**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	Tu	9:00-11:50	K. Mayerson
CID-3015-B	W	12:00-2:50	N. Bertozzi
CID-3015-C	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-4040

Professional Practice: Cartooning

Wednesday 6:00-8:50

One semester: no credit, 7 weeks

Instructor: J. Hilty (joanhilty.net)

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	Begins
CID-4040-A	fall	9/9
CID-4040-B	fall	11/4
CID-4040-C	spring	1/13
CID-4040-D	spring	3/16

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	Begins	Instructor
ILD-4080-A	M	9:00-11:50	9/14	S. Fleischmann
ILD-4080-B	W	9:00-11:50	9/9	I. Moore
ILD-4080-C	F	9:00-11:50	9/11	B. Bobkoff
ILD-4080-D	M	9:00-11:50	11/9	S. Fleischmann
ILD-4080-E	W	9:00-11:50	11/4	I. Moore
ILD-4080-F	F	9:00-11:50	11/6	B. Bobkoff

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	Begins
ILD-4090-A	M	9:00-11:50	1/11
ILD-4090-B	M	9:00-11:50	3/21
ILD-4090-C	F	9:00-11:50	1/15
ILD-4090-D	F	9:00-11:50	3/18

CID-4911 through CID-4922

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; after completing an exit review selected senior works will be chosen for the *Portfolio* book and *Cartooning* magazine. Please refer to the individual course descriptions that follow.

Course #	Day	Time	Instructor(s)
CID-4911-A	M	3:00-5:50	G. Panter
CID-4914-A	Tu	3:00-5:50	K. Mayerson
CID-4918-A	W	3:00-5:50	D. Mazzucchelli
CID-4922-A	M	6:00-8:50	J. Cavalieri, C. Potts

CID-4911-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-4914-A**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-4918-A**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-4922-A**Cartooning Portfolio I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: J. Cavalieri (blogalieri.blogspot.com), 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-4931 through CID-4942**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-4911 through CID-4922 for course description.

Course #	Day	Time	Instructor(s)
CID-4931-A	M	3:00-5:50	G. Panter
CID-4934-A	Tu	3:00-5:50	K. Mayerson
CID-4938-A	W	3:00-5:50	D. Mazzucchelli
CID-4942-A	M	12:00-2:50	J. Cavalieri, C. Potts

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).

Note: Courses are listed in alphanumeric order.

CID-3611-A**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**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-3623-A**Writing for the Comics**

Thursday 6:00-8:50

Spring 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.

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-A**Short-Form Comics**

Monday 3:00-5:50

Fall 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.

CID-3648**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-3658**Character Design**

Wednesday 6:00-8:50

One semester: 3 studio credits

Instructor: R. Mackenzie (mackenzieart.tumblr.com)

Beyond making nice drawings, a good character designer builds each work from the inside out, tailoring the designs to emote and perform. In this course, students will be guided through each stage of the design process, including ideation, research and development of shape languages, posing, expression sheets, turnaround drawings and creation of color style guides. Special attention will be given to how these design principles relate to film, animation, games and comics.

Course #	Semester
CID-3658-A	fall
CID-3658-B	spring

CID-3659**Personal Comics**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: D. Noomin (dianenoomin.com)

Personal comics can trace their roots to the first wave of alternative comic books in the 1970s. From there, later waves of cartoonists sought to deal with personal content and literary themes and created an entire comics industry, which is still flourishing today. This course will include “turning yourself into a cartoon character” (the comic alter ego) dealing with personal issues, personal history and personal narrative—looking for truth through comic storytelling. Comics can be viewed as a literary form—as serious or as funny as any other kind of fiction or nonfiction. The personal approach to comics in this course is similar in intent to the creation of a short story, but with the added dimension of drawing in a personal, expressive style. Comics are ideal for dealing with emotional content and personal issues. Biography, social satire, painful and happy memories—they’re all material for personal comics.

Course #	Semester
CID-3659-A	fall
CID-3659-B	spring

CID-3661**Design and Build Comics**

Tuesday 12:00-2:50

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.

Course #	Semester
CID-3661-A	fall
CID-3661-B	spring

CID-3663**Advanced Digital Coloring and Rendering**

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructor: D. McCaig

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.

Course #	Semester
CID-3663-A	fall
CID-3663-B	spring

CID-3668-A**Digital Comics Process and Technique**

Tuesday 12:00-2:50

One semester: 3 studio credits

Instructor: J. Little (beecomix.com)

This course will cover making comics from script to finished color using an all-digital process. Emphasis will be on the advantages that the digital environment presents: instant access to transparency, cloning and reference. An Adobe-centric workflow will be utilized by drawing layouts and lettering in Illustrator; drawing pencils, inks and color in Photoshop and Illustrator; and compositing inks, color and lettering in Adobe InDesign. Students will examine type design issues specific to comics, and create their own hand-lettering fonts using FontLab's TypeTool. Professional practices will be reinforced by students through posting their work to social media sites. All work will be done on Mac Pro computers with Wacom 22HD Cintiq tablets. Prerequisite: CID-2148, Digital Coloring for Cartoonists, or CID-3663, Advanced Digital Coloring and Rendering.

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

CID-3681-A**Outside the Box**

Monday 3:00-5:50

Spring 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 toward 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.

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**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-3331**Narrative Painting**

Tuesday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Ellis (stevellis.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. 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 (matzu.net)

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 (danieleimperiale.com)

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.*



Want a semester abroad?

See page 322 for details.

ILD-3361**From Fantasy to Reality: Production/Concept Design**

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Auerbach (simonamigliottiauerbach.com)

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-3369-A**The Big Idea**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: S. Savage (stephensavage.net)

These days, illustrators are not just hired for their hands. In the ever-crowded media landscape, illustrators need good ideas to be successful. In this course students will explore how to put brainpower into their illustrations with narrative, visual puns, twists, metaphor and symbolism. We will apply these tools in a series of real-world assignments, including an editorial assignment, an ad and a children's book spread.

ILD-3409**The Fine Art of Illustration**

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructors: J. Chung, M. Pan

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-3416**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 (stephanietamez.com)

Designing images worn on the body is a complex process with rules different from ordinary two-dimensional design. This course will explore the historical traditions of tattoo imagery and deal with design principles necessary to create impressive "flash" work. These concepts could also be applied to other forms of fashion and industry. Visiting artists and field trips will be included.

Course #	Semester
ILD-3422-A	fall
ILD-3422-B	spring

ILD-3424**Surface Design**

Tuesday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Rothman (juliarothman.com)

Wallpaper, textiles, stationery, dishware and apparel—there are many applications for your artwork. This intensive course will focus on surface design for illustration. Complex repeat patterns will be created, both by hand and digitally, and students will produce products such as fabrics and giftwrap. Business concepts will also be addressed, including licensing your designs and buyouts. Traditional and contemporary designs will be explored, and students will gain an understanding of the variety of styles, techniques and range of projects available to surface designers.

Course #	Semester
ILD-3424-A	fall
ILD-3424-B	spring

ILD-3429-A**Illustrate Like a Designer**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: S. Savage (stephensavage.net)

These days, artists are expected to wear many hats. That means that illustrators are often required to act as their own graphic designers and typographers. In this course, we will hone your design sense in a series of type-based assignments: a poster, a logo, a book cover, a tattoo, a sign and a children's book/graphic novel spread. You will learn how to integrate type and image, and even create your own personal font.

ILD-3432**Fashion Illustration and Beyond**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: A. Whitehurst (awhitehurst.tumblr.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.

Course #	Semester
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.

Course #	Semester
ILD-3433-A	fall
ILD-3433-B	spring

ILD-3434**Digital Environments and Periods**

Wednesday 3:00-5:50

One semester: 3 studio credits

Instructor: S. Auerbach (simonamigliottiauerbach.com)

Imagine illustrating compelling digital environments for stories set in the past, present and future. Through pictures, thumbnails, sketches and research, students will gain an understanding of the process for creating settings and environments. Building a portfolio of concept design work for live action, animated film production, video games and graphic novels will be addressed. This course will explore previzualization, mood, layering values, content, metaphor, perspective and identifying the places inhabited by the characters' created. Concept art, drawing techniques and digital paint to the realization of the final portfolio will all be covered. Students will find solutions working digitally.

Course #	Semester
ILD-3434-A	fall
ILD-3434-B	spring

ILD-3436**Costume, Concept and Environment**

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: C. McGrath (christianmcgrath.com)

This digitally based course will focus on rendered and collaged elements that create accurate fictive worlds. Period costumes and settings will be explored, as well as imaginary and futuristic concepts—all rooted in actual research to add a believability and consistency to student work. Each assignment will be set in a different culture and time period setting to add diversity to their portfolio. This course will appeal to anyone interested in concept art, traditional illustration and image-making. Prerequisite: A working knowledge of Adobe Photoshop. *Note: Students will need a camera that is not a cell phone.*

Course #	Semester
ILD-3436-A	fall
ILD-3436-B	spring

ILD-3438-A**The Beauty Mark**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: B. Donovan (bldonovan.com)

This course will explore the possibilities of elegant mark making, and this process in relation to content. While calligraphic gesture and line have long been associated with "old-school" fashion illustration, this course will address the genres of sports, landscape, still life and portraiture made with bold and beautiful strokes.

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-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-A**Illustration: The Genre of Science Fiction**

Monday 6:00-8:50

Spring 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.

ILD-3561-A**Novelty Books for Young Children**

Monday 12:00-2:50

Spring semester: 3 studio credits

Instructor: T. Liu (teenliu.com)

In this course students will learn to design an interactive children's book format for ages 2 to 6. We will examine novelty board books, touch and feel books, lift-flap books, shape books and pull-tab books. Students will begin by developing a strong learning concept with a working dummy for two novelty books (8 to 16 pages), including illustrations. Final project will consist of developing a novelty book that incorporates storytelling with a movable concept designed for learning through interaction. Prepress and production will be covered. This concept-driven course is geared toward submission-ready material for publishers.

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.

Course # Semester

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. See ILD-3566 for course description.

ILD-3568**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**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-A**Pop-Up: 3D Paper Engineering**

Monday 12:00-2:50

Fall 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.

ILD-3576-A**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**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**Fairytale 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**Advanced Workshop: Digital**

Monday 12:00-2:50

One semester: 3 studio credits

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**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: B. Smith (helloworldsmith.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-3598**Advanced Perspective Principles**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: A. Zwarenstein (zwarenstein.com)

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. Prerequisite: ILD-2116, Perspective.

Course #	Semester
ILD-3598-A	fall
ILD-3598-B	spring

FID-3883 / FID-3884**Printmaking: Graphic Image Silkscreen**

Monday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

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
FID-3883-A	fall
FID-3884-A	spring

FID-3862 / FID-3863**Printmaking: Silkscreen and the Artists' Book**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

Course #	Semester
FID-3862-A	fall
FID-3863-A	spring

FID-3866 / FID-3867**Advanced Etching and Monoprint as Illustration**

Monday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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-biting, and a refinement of black-and-white techniques for line work, including hard ground, aquatint and soft ground will be covered. Prerequisite: FID-2841/FID-2842, Etching and Monoprint as Illustration, or equivalent.

Course #	Semester
FID-3866-A	fall
FID-3867-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 (gregorycraneart.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

DIGITAL IMAGING CENTER FACILITIES ACCESS

Digital Imaging Center Access

One semester: no credit

Access fee: \$375

For cartooning and illustration majors who want access to the Digital Imaging Center. Prerequisites: A working knowledge of the Macintosh operating system and the Adobe Creative Suite. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

BFA Computer Art, Computer Animation and Visual Effects

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.
 - 15 credits in art history courses that carry a prefix of AHD or VCD. *Note: Computer art, computer animation and visual effects majors who began their matriculation at the College prior to the fall 2014 semester are required to take 12 credits in art history.*
 - 3 elective credits from among the undergraduate course offerings. *Note: Computer art, computer animation and visual effects majors who began their matriculation at the College prior to the fall 2014 semester are required to take 6 elective credits from among the undergraduate course offerings.*
2. Students must meet all requirements of the BFA Computer Art, Computer Animation and Visual Effects Department.
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.

All 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 director of academic advisement.

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

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 230 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.

FIRST-YEAR COURSE LISTING

AHD-1210

Modern and Contemporary Art I

Fall semester: 3 art history credits

This is the first of a two-part course that will explore 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. See AHD-1210 for course description.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 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 digital video technologies, with a concentration on basics of video production, nonlinear editing and digital post-production. Students will explore the use of cameras, cinematography and file compression. Projects will take students from still and video images to composited animation to final edited productions with sound.

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 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/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 D. Han
11		SMD-1200-1C Imaging Tools/ Techniques 9:00-2:50 E. Reinfeld	FID-1130-1C 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					
11			FID-1135-1C Drawing II 9:00-2:50 B. Larsen		
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 C. Mauch	
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9				SDD-1050-2C Narrative Workshop 9:00-11:50 R. Tiep-Daniels	
10					
11			FID-1130-2C Drawing I 9:00-2:50 Instructor: TBA		
12					
1	SMD-1200-2C Imaging Tools/ Techniques 12:00-5:50 S. Barrett				
2					
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					
11			FID-1135-2C Drawing II 9:00-2:50 Instructor: TBA	SMD-1230-2C Introduction to Computer Animation 9:00-1:50 D. Han	
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 S. Flach	FID-1130-3C Drawing I 9:00-2:50 M. Lerner	SMD-1200-3C Imaging Tools/ Techniques 9:00-11:50 S. Hwang		SMD-1200-3C Imaging Tools/ Techniques 9:00-11:50 S. Hwang	
10						
11						
12						SDD-1050-3C Narrative Workshop 12:00-2:50 J. Calhoun
1						
2						
3			HCD-1020-3C Writing and Literature I 3:00-5:50 J. Robinson-Appels			
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 S. Flach	FID-1135-3C Drawing II 9:00-2:50 M. Lerner			SMD-1230-3C Introduction to Computer Animation 9:00-1:50 M. Neumann	
10						
11						
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 J. Robinson-Appels			
4						
5						
6						

Computer Art, Computer Animation and Visual Effects Foundation 4 / FALL						
	MON	TUES	WED	THURS	FRI	
9		SMD-1200-4C Imaging Tools/ Techniques 9:00-2:50 S. Barrett	FID-1130-4C Drawing I 9:00-2:50 T. Mensching	HCD-1020-4C Writing and Literature I 9:00-11:50 G. MacKenzie		
10						
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 M. Neumann
2						
3						
4						
5						
6						
7						

Computer Art, Computer Animation and Visual Effects Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9			FID-1135-4C Drawing II 9:00-2:50 T. Mensching	HCD-1025-4C Writing and Literature II 9:00-11:50 G. MacKenzie	
10					
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		SMD-1250-4C Digital Video Tools/Tech. 3:00-5:50 A. Meyers			
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.

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	SMD-1200-5C Imaging Tools/ Techniques 9:00-2:50 S. McGiver	FID-1130-5C Drawing I 9:00-2:50 Instructor: TBA	SMD-1230-5C Introduction to Computer Animation 9:00-1:50 B. Gallagher	HCD-1020-5C Writing and Literature I 9:00-11:50 E. Rivera		
10						
11						
12						AHD-1210-5C Modern and Contemp. Art I 12:00-2:50 J. Harris
1						
2						
3						
4						
5						
6						

Computer Art, Computer Animation and Visual Effects Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1250-5C Digital Video Tools/Tech. 3:00-5:50 C. West	FID-1135-5C Drawing II 9:00-2:50 Instructor: TBA	SDD-1050-5C Narrative Workshop 9:00-11:50 R. Tiep-Daniels	HCD-1025-5C Writing and Literature II 9:00-11:50 E. Rivera	
10					
11					
12					AHD-1215-5C Modern and Contemp. Art II 12:00-2:50 J. Harris
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.

Note: Computer Art Foundation 5 will not be made available until all other Computer Art foundation schedules have reached capacity.

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.

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-2180	History of Film I
AHD-2185	History of Film II
<i>or</i>	
AHD-2190	History of Animation I
AHD-2195	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.

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, as well as art history electives.

REQUIREMENT A

One semester of:

SMD-3110	Sound and Vision: Producing a Sound Track
SMD-3120	Thesis Research

One of the following groups:

SMD-3146	Computer Animation: 3D Modeling and Animation III
SMD-3147	Computer Animation: 3D Modeling and Animation IV
SMD-3568	Thesis Preproduction: Computer Animation
<i>or</i>	
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 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.

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.

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.

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

Instructors: J. Calhoun, 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.

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	TBA
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	TBA
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 section of SMD-2147 that corresponds to their fall semester section of SMD-2146. Students cannot register for sections of SMD-2146/SMD-2147 that meet on the same day as sections of SMD-2157/SMD-2158.*

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	12:00-2:50	fall	TBA
SMD-2147-B	Tu	12:00-2:50	spring	TBA
SMD-2146-C	Tu	3:00-5:50	fall	M. Neumann
SMD-2147-C	Tu	3:00-5:50	spring	M. Neumann
SMD-2146-D	Th	12:00-2:50	fall	B. Gallagher
SMD-2147-D	Th	12:00-2:50	spring	B. Gallagher
SMD-2146-E	Th	12:00-2:50	fall	M. Neumann
SMD-2147-E	Th	12:00-2:50	spring	M. Neumann
SMD-2146-F	Th	3:00-5:50	fall	B. Gallagher
SMD-2147-F	Th	3:00-5:50	spring	B. Gallagher

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 green-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 section of SMD-2158 that corresponds to their fall semester section of SMD-2157. Students cannot register for sections of SMD-2157/SMD-2158 that meet on the same day as sections of SMD-2146/SMD-2147.*

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	J. Noh
SMD-2158-E	F	9:00-11:50	spring	J. Noh

AHD-2180-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-2180 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

AHD-2185-A**History of Film II**

Wednesday 12:00-2:50

Spring semester: 3 art history credits

Instructor: P. Cronin

A continuation of AHD-2180, 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-2185 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

AHD-2190-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-2190 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

AHD-2195-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-2190 for course description. *Note: AHD-2195 is open to all departments, with priority registration given to sophomore computer art, computer animation and visual effects students.*

SMD-2243-A**Photoshop: Beyond the Foundations**

Monday 3:00-5:50

Spring 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-B.*

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	TBA
SMD-3120-B	Tu	12:00-2:50	B. Gallagher
SMD-3120-C	W	12:00-2:50	A. Risca
SMD-3120-D	W	12:00-2:50	J. Burrascano
SMD-3120-E	W	3:00-5:50	B. Gallagher
SMD-3120-F	W	6:30-9:20	J. Thelia
SMD-3120-G	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	TBA
SMD-3147-A	Tu	9:00-11:50	spring	TBA
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	S. Gollub
SMD-3147-D	W	6:30-9:20	spring	S. Gollub
SMD-3146-E	Sa	9:00-11:50	fall	B. Fox
SMD-3147-E	Sa	9:00-11:50	spring	B. Fox

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	M	6:30-9:20	fall	Y. Noh
SMD-3158-A	M	6:30-9:20	spring	Y. Noh
SMD-3157-B	Tu	3:00-5:50	fall	B. Livny
SMD-3158-B	Tu	3:00-5:50	spring	B. Livny

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

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: TBA

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: TBA

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**Introduction to Digital Photography**

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-A**Basic After Effects Techniques I**

Friday 9:00-11:50

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 Bézier curves and to achieve complex layered compositions. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3257-B.*

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**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: T. Doolen

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**

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: T. Doolen

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-A**Introduction to Website Design**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: A. Krantzow

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-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	J. Thelia
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	TBA
SMD-3568-C	Tu	6:30-9:20	S. Ryan
SMD-3568-D	W	9:00-11:50	J. Blit
SMD-3568-E	W	12:00-2:50	A. Risca
SMD-3568-F	W	12:00-2:50	J. Burrascano

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	I. Barrios, C. Haniszewski
SMD-3721-B	Sa	3:00-5:50	spring	A. Cheparev

SMD-3731-A**Advanced Compositing Techniques**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: B. Livny

The ability to integrate composite images into a seamless transparent moving image is the core of contemporary visual effects. Students will learn to use Nuke to create a scene that is a composite of 3D and live-action footage. 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**Lighting and Rendering I**

One semester: 3 studio credits

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.

Course #	Day	Time	Semester	Instructor
SMD-3747-A	M	6:30-9:20	fall	M. Corotan
SMD-3747-B	W	6:30-9:20	fall	A. Rowan-Robinson
SMD-3747-C	W	6:30-9:20	spring	A. Rowan-Robinson

SMD-3748-A**Lighting and Rendering II**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: M. Corotan

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**Motion Capture**

One semester: 3 studio credits

Instructor: R. Hagen

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.

Course #	Day	Time	Semester
SMD-3751-A	Th	6:30-9:20	fall
SMD-3751-B	M	6:30-9:20	spring

SMD-3757

Introduction to VFX Animation with Houdini

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: C. Chapman

This course gives an introduction to the Houdini interface, procedural modeling, particles and dynamics. We will also cover some of Houdini's expression functions, which give creative control to produce powerful visual effects and models. Projects will include the creation of procedural landscapes, explosive particle effects and a basic crowd/flocking simulation. The concepts and techniques covered, such as Houdini's procedurally based workflow and rigid body dynamics, will show you how to get the most out of this impressive software in the same way studios do for commercial and film productions.

Course #	Semester
SMD-3757-A	fall
SMD-3757-B	spring

SMD-3771-A

Advanced Python for Technical Directors

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: S. Gunaseelan

This course will delve into the core components of object-oriented programming and extend to the broader aspects of modular programming. It will also introduce students to the multiplatform graphic user interface "QT," which is the standard choice for UI. Furthering the use of the native python, the course will also cover PyMEL (the alternate python implementation in Maya). The latter half of semester will focus on the Maya API and the ability to write your own plug-ins. This will also include the advanced feature of supporting your user with custom commands to customize your plug-in in the front end. The same techniques will also be employed to show how to utilize the Nuke API to write tools and plug-ins.

SMD-3803

Three-Dimensional Digital Sculpture

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.

Course #	Day	Time
SMD-3803-A	W	9:00-11:50
SMD-3803-B	Sa	3:00-5:50

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	D. Garzon
SMD-4012-A	M	6:30-9:20	spring	D. Garzon
SMD-4011-B	M	6:30-9:20	fall	E. Dinur
SMD-4012-B	M	6:30-9:20	spring	E. Dinur
SMD-4011-C	Tu	6:30-9:20	fall	B. Livny
SMD-4012-C	Tu	6:30-9:20	spring	B. Livny
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	F	6:30-9:20	fall	A. Cheparev
SMD-4012-E	F	6:30-9:20	spring	A. Cheparev

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(s)
SDD-4030-A	M	3:00-5:50	A. Klein
SDD-4030-B	Th	12:00-2:50	E. Miethner, S. Selinger
SDD-4030-C	F	9:00-11:50	I. Abramson, K. Labriola

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-4051-A**Color Grading and Digital Intermediates**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Thelia

Limited to 10 students

In this course students will learn about Digital Intermediate (DI), which is the process of digitizing a motion picture and manipulating its color and other image characteristics to enhance the look of the film. Assimilate Scratch is one of the industry's leading tools in this process and will be the focus of this course. The basics of DI such as resolution, frame rates, aspect ratios, digital image formats and color fundamentals including bit depth, floating point, RGB and XYZ color spaces will be covered. Students will learn how to use histograms, waveform and vectorscope monitors in concurrence with industry standard tools such as the Three Way Color Corrector for manipulating color, levels and curves, as well as secondary compositing tools for keying and masking.

SDD-4080 / 4085**Thesis I 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	Tu	6:30-9:20	fall	computer animation
SDD-4085-C	Tu	6:30-9:20	spring	
SDD-4080-D	Tu	6:30-9:20	fall	computer animation
SDD-4085-D	Tu	6:30-9:20	spring	
SDD-4080-E	Th	9:00-11:50	fall	computer animation
SDD-4085-E	Th	9:00-11:50	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

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-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-B

Photoshop: Beyond the Foundations

Monday 3:00-5:50

Spring 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. *Note: This course is cross-listed with SMD-2243-A.*

SMD-3228-B

Basic Modeling and Animation with Maya I

Friday 9:00-11:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: TBA

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: TBA

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. *Note: This course is cross-listed with SMD-3229-A.*

SMD-3231-B

Introduction to Digital Photography

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-B

Basic After Effects Techniques I

Friday 9:00-11:50

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 Bézier curves and to achieve complex layered compositions. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3257-A.*

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-B**Introduction to Website Design**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: A. Krantzow

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.*

BFA Design

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.
- 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.
- 6 elective credits from among the undergraduate course offerings.

2. Students must meet all requirements of the BFA Design Department and complete a portfolio review at the end of each year.

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.

All 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 director of academic advisement.

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

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 2016 semester should refer to General Foundation programs 20 and 21.

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 230 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.

FIRST-YEAR COURSE LISTING

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.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

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.

FID-1225

Painting II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430

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 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 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1220-01G Painting I 9:00-2:50 L. Behnke		FID-1130-01G Drawing I 9:00-2:50 I. Lang		
12					AHD-1010-01G Survey of World Art I 12:00-2:50 L. Gamwell
1		FID-1430-01G Sculpture 12:00-5:50 J. Cohen			
2					HCD-1020-01G Writing and Literature I 3:00-5:50 R. Auletta
3					
4					
5					
6					

General Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1225-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1135-01G Drawing II 9:00-2:50 I. Lang		
12					
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 T. O'Connor	
10	FID-1220-02G Painting I 9:00-2:50 D. Chow				
11					
12				HCD-1020-02G Writing and Literature I 12:00-2:50 J. Anderson	
1			FID-1130-02G Drawing I 12:00-5:50 S. Etkin		
2					SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna
3					SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna
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 T. O'Connor	
10	FID-1225-02G Painting II 9:00-2:50 D. Chow				
11					FID-1430-02G Sculpture 9:00-2:50 P. Dudek
12				HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
1			FID-1135-02G 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		FID-1220-03G Painting I 9:00-2:50 J. Jurayj		FID-1430-03G Sculpture 9:00-2:50 M. Carlson		
11						
12						
1						
2					FID-1130-03G 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		FID-1225-03G 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					FID-1135-03G 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			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
11				HCD-1020-04G Writing and Literature I 12:00-2:50 Instructor: TBA	
12					FID-1130-04G Drawing I 12:00-5:50 B. Adams
1					
2				FID-1430-04G Sculpture 3:00-8:50 D. Wapner	
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			FID-1225-04G Painting II 9:00-2:50 M. Mattelson		
11				HCD-1025-04G Writing and Literature II 12:00-2:50 Instructor: TBA	
12					FID-1135-04G Drawing II 12:00-5:50 B. Adams
1					
2				SMD-1020-04G Foundations of Visual Comp. 3:00-8:50 Instructor: TBA	
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				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FID-1220-05G Foundations of Visual Comp. 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 Instructor: TBA				
10				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FID-1225-05G Painting II 12:00-5:50 F. Brickhouse	FID-1430-05G 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			FID-1220-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff		
11						
12						
1						
2	FID-1130-06G Drawing I 12:00-5:50 B. Larsen	HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade				
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			FID-1225-06G Painting II 9:00-2:50 T. Kahn		FID-1430-06G Sculpture 9:00-2:50 D. Wapner
11					
12		HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			
1					
2	FID-1135-06G Drawing II 12:00-5:50 B. Larsen				
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 R. Josimovich
10			FID-1130-07G Drawing I 9:00-2:50 T. Roniger	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
2					
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 R. Josimovich
10			FID-1135-07G Drawing II 9:00-2:50 T. Roniger	FID-1225-07G Painting II 9:00-2:50 N. Chunn	
11					
12					
1					
2			FID-1430-07G 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	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1130-08G Drawing I 12:00-5:50 E. Izer	FID-1220-08G Painting I 12:00-5:50 S. Joelson
2					
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	FID-1430-08G Sculpture 9:00-2:50 J. Periman				
12					
1				FID-1135-08G Drawing II 12:00-5:50 E. Izer	FID-1225-08G Painting II 12:00-5:50 S. Joelson
2					
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	FID-1130-09G Drawing I 9:00-2:50 A. Belag		FID-1220-09G 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	FID-1135-09G Drawing II 9:00-2:50 A. Belag		FID-1225-09G Painting II 9:00-2:50 M. Sheehan	FID-1430-09G 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	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 I. Richer			FID-1430-10G 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	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 I. Richer			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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	FID-1220-11G Painting I 12:00-5:50 J. Linhares
1			FID-1430-11G Sculpture 12:00-5:50 S. DeFrank		
2				HCD-1020-11G Writing and Literature I 3:00-5:50 G. MacKenzie	
3					
4	FID-1130-11G Drawing I 3:00-8:50 N. Touron				
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 S. Hwang		SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 S. Hwang		
10					
11					
12				AHD-1015-11G Survey of World Art II 12:00-2:50 T. Kostianovsky	FID-1225-11G Painting II 12:00-5:50 J. Linhares
1					
2				HCD-1025-11G Writing and Literature II 3:00-5:50 G. MacKenzie	
3					
4					
5	FID-1135-11G Drawing II 3:00-8:50 N. Touron				
6					
7					
8					
9					

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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			FID-1135-12G Drawing II 9:00-2:50 Instructor: TBA	FID-1225-12G Painting II 9:00-2:50 D. Kardon	FID-1430-12G 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 Instructor: TBA			
10					
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				FID-1130-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FID-1220-13G 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 M. Curley			
10					
11					FID-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1225-13G Painting II 12:00-5:50 B. Komoski	
2					
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		FID-1130-14G Drawing I 9:00-2:50 E. Izer		FID-1430-14G Sculpture 9:00-2:50 R. Baron	FID-1220-14G 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 G. MacKenzie
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1135-14G Drawing II 9:00-2:50 E. Izer			FID-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 M. McKenna				
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 G. MacKenzie
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	FID-1130-15G Drawing I 3:00-8:50 M. Jones		FID-1220-15G Painting I 3:00-8:50 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:00-8:50 S. McGiver	
5					
6					
7					
8					
9					

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

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	FID-1135-15G Drawing II 3:00-8:50 M. Jones		FID-1225-15G Painting II 3:00-8:50 T.M. Davy	FID-1430-15G Sculpture 3:00-8:50 R. Baron	
5					
6					
7					
8					
9					

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 S. Flach	
10			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FID-1130-16G Drawing I 12:00-5:50 L. Scott				FID-1220-16G Painting I 12:00-5:50 J. Jurayi
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	FID-1135-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff			FID-1225-16G Painting II 12:00-5:50 J. Jurayi
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 2016

Freshmen who will begin their studies in the spring semester must register for spring 2016 and summer 2016 General Foundation program 20 or 21.

General Foundation 20 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-20G Survey of World Art I			
10		9:00-11:50 H. Werschkul	SMD-1020-20G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-20G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-20G Writing and Literature I 3:00-5:50 Instructor: TBA			
4	FID-1130-20G Drawing I 3:00-8:50 Instructor: TBA				
5					
6					
7					
8					
9					

General Foundation 20 / SUMMER 2016					
	5/3 – 5/23	5/11 – 6/1	5/25 – 6/15	6/16 – 7/7	7/8 – 7/28
9					
10		FID-1225-20G Painting II 9:00-2:50 M-F Instructor: TBA		FID-1430-20G Sculpture 9:00-2:50 M-F Instructor: TBA	FID-1135-20G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-20G Survey of World Art II		HCD-1025-20G Writing and Literature II 3:00-5:50, M-F N. Friedland		
4	3:00-5:50, M-F J. Edwards				
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 21 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-21G Survey of World Art I				
10	9:00-11:50 M. Denton	FID-1220-21G Painting I 9:00-2:50 Instructor: TBA	FID-1130-21G Drawing I 9:00-2:50 Instructor: TBA	FID-1430-21G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-21G Writing and Literature I 3:00-5:50 Instructor: TBA			
4					
5					
6					

General Foundation 21 / SUMMER 2016					
	5/3 – 5/23	5/11 – 6/1	5/25 – 6/15	6/16 – 7/7	7/8 – 7/28
9					
10		FID-1225-21G Painting II 9:00-2:50 M-F Instructor: TBA		SMD-1020-21G Foundations of Visual Comp. 9:00-2:50 M-F Instructor: TBA	FID-1135-21G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-21G Survey of World Art II		HCD-1025-21G Writing and Literature II 3:00-5:50, M-F Instructor: TBA		
4	3:00-5:50, M-F Instructor: TBA				
5					
6					

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity.

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity. Summer foundation schedules are subject to change.

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.

REQUIREMENT A

Second-year students must take one semester of:

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

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

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

DSD-2153	Basic Three-Dimensional Design
DSD-2168	Designer as Image Maker
DSD-2174	Visual Storytelling: Autobiography Through Visual Language
DSD-2179	Digital Photography for Designers
DSD-2186	Originality
ILD-2135	Design Principles

REQUIREMENT B

Second-year students must take one of the following courses:

AHD-2121	History of Advertising
AHD-2127	History of Graphic Design
AHD-2129	History of Typography

SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2016 semester must register for DSD-2020-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

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

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 at least one of the following courses per semester:

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

Note: Students who take two courses from Requirement A may substitute one of these courses for one course from Requirement C.

REQUIREMENT B

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

Note: Students may take more than one course from this area.

Interaction Design

DSD-3742-3769	Interaction Design: Digital Design
DSD-3772-3799	Interaction Design: Designing and the Digital Ecosystem

Motion Graphics

DSD-3221	After Effects and Final Cut Pro
DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II

REQUIREMENT C

Third-year students must take one of the following courses per semester.

Courses may be chosen from any of these specialized areas.

Advertising

ADD-3202/3208	Advanced Advertising I
ADD-3212/3218	Advanced Advertising II
ADD-3162	Design in Advertising I
ADD-3163	Design in Advertising II

Graphic Design

DSD-3010	Communication Graphic Design I
DSD-3015	Communication Graphic Design II
DSD-3306	Toys and Games
DSD-3341	Design Photo
DSD-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-3378	Information Graphics
DSD-3387	Graphic Design Workshop
DSD-3392	Drawing Inside Out for the Graphic Designer
DSD-3414	Package It
DSD-3426	Branding
DSD-3433	Package Design
DSD-3476	Book Jacket Design and Beyond
DSD-3478	Experimental Book Art
DSD-3521	Editorial Design
DSD-3556	The New Editorial: Digital Publishing I
DSD-3557	The New Editorial: Digital Publishing II

Interaction Design

ADD-3181	Advertising 3.0
DSD-3642	iPad, iPhone, App Design
DSD-3646	Interaction Content Creation and Design I
DSD-3647	Interaction Content Creation and Design II

Three-Dimensional Design

DSD-3336	Three-Dimensional Design I
DSD-3337	Three-Dimensional Design II

Typography

DSD-3611	Designing with Typography I
DSD-3612	Designing with Typography II
DSD-3626	Advanced Type I: The Perfect Paragraph
DSD-3627	Advanced Type II: The Perfect Paragraph

Honors Courses

DSD-3648	Design for the Good
DSD-3651	The Project Class: Webisodes I
DSD-3652	The Project Class: Webisodes II
DSD-3667	Visual Identity and Multimedia
DSD-4754	Yearbook I

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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

DSD-3012	Advanced Graphic Design
DSD-3331	Three-Dimensional Design and Illustration

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 this section 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

DSD-4003/4187 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:

Editorial Design

DSD-3521	Editorial Design
DSD-3556	The New Editorial: Digital Publishing I
DSD-3557	The New Editorial: Digital Publishing II

Graphic Design

DSD-3306	Toys and Games
DSD-3341	Design Photo
DSD-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-3378	Information Graphics
DSD-3387	Graphic Design Workshop
DSD-3392	Drawing Inside Out for the Graphic Designer
DSD-3426	Branding
DSD-3433	Package Design
DSD-3476	Book Jacket Design and Beyond
DSD-3478	Experimental Book Art
DSD-4702	Website Design

Interaction Design

DSD-3646	Interaction Content Creation and Design I
DSD-3647	Interaction Content Creation and Design II
DSD-3648	Design for the Good

Motion Graphics

DSD-3221	After Effects and Final Cut Pro
DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II

Three-Dimensional Design

DSD-3336	Three-Dimensional Design I
DSD-3337	Three-Dimensional Design II

Typography

DSD-3626	Advanced Type I: The Perfect Paragraph
DSD-3627	Advanced Type II: The Perfect Paragraph

Senior Honors Courses

DSD-3648	Design for the Good
DSD-4801	Designing a Phenomenon

Senior Project Courses

DSD-4601	Visual Storytelling Projects
DSD-4701	Production Studio for the Graphic Designer
DSD-4714	Designing a Business
DSD-4722	Senior Type Design
DSD-4746	Differentiate or Die: How to Get a Job When You Graduate

GENERAL COURSE LISTING

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

Note: Courses offered through the BFA Design Department are now classified with the course code prefix of DSD. Courses are listed in numerical order.

DSD-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
DSD-2020-A	M	12:00-2:50	fall	T. Haug
DSD-2020-B	M	12:00-2:50	fall	P. Ahlberg
DSD-2020-C	M	6:00-8:50	fall	S. Hasto
DSD-2020-D	Tu	3:00-5:50	fall	E. Hedy Schultz
DSD-2020-E	Tu	6:00-8:50	fall	TBA
DSD-2020-F	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-G	W	9:00-11:50	fall	TBA
DSD-2020-H	W	12:00-2:50	fall	S. Buschkuhl
DSD-2020-J	W	3:00-5:50	fall	E. Hedy Schultz
DSD-2020-K	W	6:00-8:50	fall	TBA
DSD-2020-L	Th	12:00-2:50	fall	S. Sorvino
DSD-2020-M	Th	12:00-2:50	fall	D. Jalbert-Gagnier
DSD-2020-N	Th	6:00-8:50	fall	TBA
DSD-2020-Z	Tu	12:00-2:50	spring*	TBA

* *Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.*

DSD-2025

Basic Graphic Design II

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2020 for course description.

Course #	Day	Time	Instructor
DSD-2025-A	M	12:00-2:50	T. Haug
DSD-2025-B	M	12:00-2:50	P. Ahlberg
DSD-2025-C	M	6:00-8:50	S. Hasto
DSD-2025-D	Tu	3:00-5:50	E. Hedy Schultz
DSD-2025-E	Tu	12:00-2:50	TBA
DSD-2025-F	W	9:00-11:50	S. Buschkuhl
DSD-2025-G	W	9:00-11:50	TBA
DSD-2025-H	W	12:00-2:50	S. Buschkuhl
DSD-2025-J	W	3:00-5:50	E. Hedy Schultz
DSD-2025-K	W	6:00-8:50	TBA
DSD-2025-L	Th	12:00-2:50	S. Sorvino
DSD-2025-M	Th	12:00-2:50	D. Jalbert-Gagnier
DSD-2025-N	Th	6:00-8:50	TBA

Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 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(s)
ADD-2030-A	M	6:00-8:50	N. Raphan
ADD-2030-B	Tu	12:00-2:50	B. Mackall, J. Mariucci
ADD-2030-C	Tu	6:00-8:50	V. Tulley
ADD-2030-D	Tu	6:00-8:50	N. Raphan
ADD-2030-E	W	12:00-2:50	V. Tulley
ADD-2030-F	W	6:00-8:50	C. Theuma
ADD-2030-G	Th	9:00-11:50	B. Mackall, J. Mariucci
ADD-2030-H	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. See ADD-2030 for course description.

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

DSD-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)
DSD-2050-A	Tu	12:00-2:50	fall	J. Heuer
DSD-2050-B	Tu	3:00-5:50	fall	M. Sainato
DSD-2050-C	W	9:00-11:50	fall	D. Fried, J. Marianek
DSD-2050-D	W	9:00-11:50	fall	J. Newman
DSD-2050-E	W	12:00-2:50	fall	M. Wiesenthal
DSD-2050-F	W	12:00-2:50	fall	N. Taylor
DSD-2050-G	W	3:00-5:50	fall	J. Newton
DSD-2050-H	Th	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-J	Th	12:00-2:50	fall	G. Anderson
DSD-2050-K	Th	3:00-5:50	fall	D. Riccardi
DSD-2050-L	Th	3:00-5:50	fall	R. Mehl
DSD-2050-M	F	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-N	F	9:00-11:50	fall	G. Anderson
DSD-2050-P	F	12:00-2:50	fall	O. Mezhibovskaya
DSD-2050-Z	Th	3:00-5:50	spring*	TBA

* *Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.*

DSD-2055**Basic Typographic Design II**

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2050 for course description.

Course #	Day	Time	Instructor(s)
DSD-2055-A	Tu	12:00-2:50	J. Heuer
DSD-2055-B	Tu	3:00-5:50	M. Sainato
DSD-2055-C	W	9:00-11:50	D. Fried, J. Marianek
DSD-2055-D	W	9:00-11:50	J. Newman
DSD-2055-E	W	12:00-2:50	M. Wiesenthal
DSD-2055-F	W	12:00-2:50	N. Taylor
DSD-2055-G	W	3:00-5:50	J. Newton
DSD-2055-H	Th	9:00-11:50	O. Mezhibovskaya
DSD-2055-J	Th	12:00-2:50	G. Anderson
DSD-2055-K	Th	3:00-5:50	D. Riccardi
DSD-2055-L	Th	3:00-5:50	R. Mehl
DSD-2055-M	F	9:00-11:50	O. Mezhibovskaya
DSD-2055-N	F	9:00-11:50	G. Anderson
DSD-2055-P	F	12:00-2:50	O. Mezhibovskaya

Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

DSD-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
DSD-2060-A	M	9:00-11:50	J. Ruggeri
DSD-2060-B	M	9:00-11:50	P. Hristoff
DSD-2060-C	M	12:00-2:50	S. Gaffney
DSD-2060-D	Tu	12:00-2:50	J. Ruggeri
DSD-2060-E	Tu	3:00-5:50	J. Ruggeri
DSD-2060-F	W	12:00-2:50	C. Gerard
DSD-2060-G	W	3:00-5:50	C. Lumiere
DSD-2060-H	W	3:00-5:50	S. Mako
DSD-2060-J	Th	12:00-2:50	A. Leban
DSD-2060-K	Th	12:00-2:50	C. Titolo
DSD-2060-L	Th	3:00-5:50	J. Parks
DSD-2060-M	F	9:00-11:50	J. Ruggeri

DSD-2065**Intermediate Drawing II**

Spring semester: 2 studio credits

This is the second part of a two-semester course. See DSD-2060 for course description.

Course #	Day	Time	Instructor
DSD-2065-A	M	9:00-11:50	J. Ruggeri
DSD-2065-B	M	9:00-11:50	P. Hristoff
DSD-2065-C	M	12:00-2:50	S. Gaffney
DSD-2065-D	Tu	12:00-2:50	J. Ruggeri
DSD-2065-E	Tu	3:00-5:50	J. Ruggeri
DSD-2065-F	W	12:00-2:50	C. Gerard
DSD-2065-G	W	3:00-5:50	C. Lumiere
DSD-2065-H	W	3:00-5:50	S. Mako
DSD-2065-J	Th	12:00-2:50	A. Leban
DSD-2065-K	Th	12:00-2:50	C. Titolo
DSD-2065-L	Th	3:00-5:50	J. Parks
DSD-2065-M	F	9:00-11:50	J. Ruggeri

DSD-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

DSD-2070-A	fall
DSD-2070-B	spring

DSD-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
DSD-2090-A	M	9:00-11:50	fall	A. Wahler
DSD-2090-B	M	9:00-11:50	fall	L. Leckie
DSD-2090-C	M	12:00-2:50	fall	T. Mintz
DSD-2090-D	M	6:00-8:50	fall	D. Allegrucci
DSD-2090-E	Tu	12:00-2:50	fall	M. Rimbaud
DSD-2090-F	Tu	12:00-2:50	fall	TBA
DSD-2090-G	Tu	3:00-5:50	fall	M. Schuwerk
DSD-2090-H	W	9:00-11:50	fall	L. Leckie
DSD-2090-J	W	12:00-2:50	fall	L. Leckie
DSD-2090-K	Th	6:00-8:50	fall	D. Labelle
DSD-2090-L	F	9:00-11:50	fall	D. Labelle
DSD-2090-M	F	12:00-2:50	fall	T. Fong
DSD-2090-N	F	3:00-5:50	fall	T. Fong
DSD-2090-Z	Sa	10:00-12:50	spring*	D. Labelle

** Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.*

DSD-2095**Computers in the Studio II**

Spring semester: no credit

This is the second part of a two-semester course. Please see DSD-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
DSD-2095-A	M	9:00-11:50	A. Wahler
DSD-2095-B	M	9:00-11:50	L. Leckie
DSD-2095-C	M	12:00-2:50	T. Mintz
DSD-2095-D	M	6:00-8:50	D. Allegrucci
DSD-2095-E	Tu	12:00-2:50	M. Rimbaud
DSD-2095-F	Tu	12:00-2:50	TBA
DSD-2095-G	Tu	3:00-5:50	M. Schuwer
DSD-2095-H	W	9:00-11:50	L. Leckie
DSD-2095-J	W	12:00-2:50	L. Leckie
DSD-2095-K	Th	6:00-8:50	D. Labelle
DSD-2095-L	F	9:00-11:50	D. Labelle
DSD-2095-M	F	12:00-2:50	T. Fong
DSD-2095-N	F	3:00-5:50	T. Fong

Note: Any student entering the department as a first-semester sophomore in the spring 2016 semester must register for DSD-2090-Z and all of the following summer 2016 courses: DSD-2220, Design Procedures; DSD-2230, Basic Typography Workshop; and DSD-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 2015 section of this book for course descriptions and contact your departmental advisor for summer 2016 course schedules.

AHD-2121**History of Advertising: From the 19th Century to the Present**

Tuesday 3:00-5:50

One semester: 3 art history credits

Instructor: L. Singer

This course traces the history of advertising in the United States and how it increased from a \$200 million industry in the 1800s to a \$3 billion industry in the 1900s. Through field trips, guests lectures and documentaries, this course will survey the art directors, writers, photographers, agencies and campaigns that helped to shape American culture from the war raddled 1930s and '40s to the prosperous '50s to the *Mad Men* era that continued into the early 1970s and its impact on the '80s. In addition to exploring product and service campaigns, we will discuss several topics as they relate to advertising, such as political ideology, energy conservation, deforestation, public service and military recruitment.

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

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	3:00-5:50	fall	C. Goldberg
AHD-2127-B	M	6:00-8:50	fall	L. Singer
AHD-2127-C	Tu	9:00-11:50	fall	P. Shaw
AHD-2127-D	Tu	6:00-8:50	fall	K. Mezhibovskaya
AHD-2127-E	W	9:00-11:50	fall	E. Baker
AHD-2127-F	W	12:00-2:50	fall	V. Smith
AHD-2127-G	F	9:00-11:50	fall	V. Smith
AHD-2127-H	M	3:00-5:50	spring	C. Goldberg
AHD-2127-J	M	6:00-8:50	spring	L. Singer
AHD-2127-K	Tu	9:00-11:50	spring	P. Shaw
AHD-2127-L	Tu	6:00-8:50	spring	K. Mezhibovskaya
AHD-2127-M	W	12:00-2:50	spring	V. Smith
AHD-2127-N	W	6:00-8:50	spring	E. Baker
AHD-2127-P	F	9:00-11:50	spring	V. Smith

AHD-2129**History of Typography: Western Letterforms**

Tuesday 12:00-2:50

One semester: 3 art history credits

Instructor: P. Shaw

This course will trace 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. How typography functions as visual language will be emphasized.

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

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

DSD-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 and traditional techniques in assemblage, papier-mâché, wood, casting, and mold-making in several media, among others. Demonstrations of techniques and procedures will be given.

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

DSD-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 are included.

Course #	Semester
DSD-2168-A	fall
DSD-2168-B	spring

DSD-2174

Visual Storytelling: Autobiography Through Visual Language

One semester: 3 studio credits

Providing an overview of autobiographic storytelling through visual language, in this course we will examine the evolution and history of documentary storytelling, from the early cave paintings to *The New York Times* Op-Docs. Through interviews, documented research, travel (virtual or physical) and an examination of physical archives, students will complete a 15-week project that explores how they connect to the world with a unique voice and perspective. Any medium can be used for the project, including collage, drawing, rudimentary digital video (iPhone), graffiti and performance art, even a blog.

Course #	Day	Time	Semester	Instructor
DSD-2174-A	M	3:00-5:50	fall	D. Greif
DSD-2174-B	Th	12:00-2:50	fall	M. Negroponce
DSD-2174-C	M	3:00-5:50	spring	D. Greif
DSD-2174-D	Th	12:00-2:50	spring	M. Negroponce

DSD-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
DSD-2179-A	fall
DSD-2179-B	spring

DSD-2186

Originality

One semester: 3 studio credits

Instructor: A. Leban

Oscar Wilde said, "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation." How can we make our work stand out as distinctly ours in the midst of the many thousands of visual and verbal messages that we absorb each day? Are we able to be visible in the ocean of images produced by thousands of designers around the globe? For more than 40 years this course has been successfully helping students to remove the obstacles that block their unique identity in their work and life itself. New ideas do

not come from thinking in the same old way. By bringing to attention the preconceptions, unconscious assumptions and the multitude of influences shaping us throughout our life, we will create a space for your individual, unique art path.

Course #	Day	Time	Semester
DSD-2186-A	W	9:00-11:50	fall
DSD-2186-B	W	12:00-2:50	fall
DSD-2186-C	Th	9:00-11:50	fall
DSD-2186-D	W	9:00-11:50	spring
DSD-2186-E	W	12:00-2:50	spring
DSD-2186-F	Th	9:00-11:50	spring

DSD-3010

Communication Graphic Design I

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor(s)
DSD-3010-A	M	12:00-2:50	P. Medina
DSD-3010-B	M	12:00-2:50	A. Freeman
DSD-3010-C	M	3:00-5:50	R. Poulin
DSD-3010-D	Tu	9:00-11:50	P. Ahlberg
DSD-3010-E	Tu	3:00-5:50	S. Sorvino
DSD-3010-F	Tu	6:00-8:50	TBA
DSD-3010-G	W	3:00-5:50	B. Kilroe, N. Taylor
DSD-3010-H	W	6:00-8:50	J. Fulbrook, L. Hayman
DSD-3010-J	W	6:00-8:50	T. Goodman, J. Walsh
DSD-3010-K	Th	9:00-11:50	A. Truch
DSD-3010-L	Th	3:00-5:50	G. Anderson
DSD-3010-M	Th	6:00-8:50	D. Blackman

DSD-3010-A

Communication Graphic Design I

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: P. Medina

Effective visual communication requires the designer to first research ideas and aesthetics. Then they must develop a concept and a visual means to present it.

Through a variety of visual assignments and exercises, this course will explore mediums, materials, concepts, practices, history and processes pertaining to graphic design.

DSD-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 and the emotional connections that resonate.

DSD-3010-C

Communication Graphic Design I

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructor: R. Poulin

An in-depth and thorough exploration of visual "storytelling" will be undertaken in this course. We will examine the language of graphic design, including understanding fundamental design principles—their definitions, functions and usage, as well as why they are important and how to use them effectively in visual communications. Conceptual development, design process and technical skills for the preparation of final comps and presentations will also be addressed. *Note: Open to junior design majors only.*

DSD-3010-D**Communication Graphic Design I**

Tuesday 9:00-11:50

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 portfolio review by the instructor.

DSD-3010-E**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.

DSD-3010-F**Communication Graphic Design I**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

In this course students will examine how design systems can be applied in the real world in order to address today's (and tomorrow's) design problems with unexpected and transformative solutions. A wide variety of projects will be approached with an investigation into objects designed to facilitate public discourse, mass publication, graphic commodities, information graphics, ephemera, branding systems and campaigns. These projects are modeled on practical, often real, design briefs. The goal is to make relevant graphic design. And more importantly, for each student's work to investigate and seek to define what a design system can be. *Note: Final entry into this course is subject to portfolio review.*

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

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructors: B. Kilroe, N. Taylor

Graphic design is a highly competitive field, and the development of a sensibility for communication is of the utmost importance in establishing your place in the industry. As Massimo Vignelli said, "If you can design one thing, you can design anything." This rigorous course presents a variety of conceptual design projects that range from poster design and business identities to products and packaging. The focus is on how you respond to design problems by developing meaningful ideas that truly connect with an audience. *Activating restrictions* will be built into each project to keep your mind agile and your approach fresh and unexpected.

Three or four projects will be given each semester. *Note: Final entry into this course is subject to portfolio review by the instructor.*

DSD-3010-H**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.

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

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructors: T. Goodman, J. Walsh

Through various design assignments, students in this course 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. Real-life assignments that involve typography will be given and students can complete several portfolio pieces.

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

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Truch

Explore the fundamentals of solid design with fun and challenging projects that pertain to working in design. This course will employ a timeless yet modern approach to design that allows individuality to shine through. Typography, aesthetics, branding, concept, attention to detail, communication and presentation will be emphasized. The overall focus is to complete projects that yield a strong portfolio.

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

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: G. Anderson

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.

DSD-3010-M**Communication Graphic Design I**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: D. Blackman

This course addresses the principles of typography and design. Through various design assignments, you will practice implementing skills such as presenting, formulating concepts, communicating with your fellow classmates, typography, color and composition, and several essential design tools for the real world. A number of practical, real-life assignments will be completed, which can be added to your portfolio.

DSD-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 DSD-3010 for course description.

Course #	Day	Time	Instructor(s)
DSD-3015-A	M	12:00-2:50	P. Medina
DSD-3015-B	M	12:00-2:50	A. Freeman
DSD-3015-C	M	3:00-5:50	R. Poulin
DSD-3015-D	Tu	9:00-11:50	P. Ahlberg
DSD-3015-E	Tu	3:00-5:50	S. Sorvino
DSD-3015-F	Tu	6:00-8:50	TBA
DSD-3015-G	W	3:00-5:50	B. Kilroe, N. Taylor
DSD-3015-H	W	6:00-8:50	J. Fulbrook, L. Hayman
DSD-3015-J	W	6:00-8:50	T. Goodman, J. Walsh
DSD-3015-K	Th	9:00-11:50	A. Truch
DSD-3015-L	Th	3:00-5:50	G. Anderson
DSD-3015-M	Th	6:00-8:50	D. Blackman

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 type-face 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 and senior advertising and design majors only.*

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

Wednesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: J. Mariucci

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

ADD-3181**Advertising 3.0**

Thursday 6:00-8:50

One semester: 3 studio credits

Instructors: J. Militello, TBA

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 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-3193**Production in Motion: The Advertising Process**

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: H. Saheed

This course will introduce students to the advertising production process. We will chronicle the creation of television and online commercial content from concept to screen. Topics include scripts, storyboards, bidding, prep, preproduction, shoots, editorial and animation. Sessions will meet at several production facilities and will feature guest speakers from agency creatives to production and editorial personnel. This course is suited to creatives, account management, business managers, producers, and anyone looking to learn about the production process in advertising. *Note: This course will be held at Nick Viacom 1515 Broadway. Open to junior and senior advertising and design majors only.*

Course #	Semester
ADD-3193-A	fall
ADD-3193-B	spring

ADD-3202 through ADD-3207**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-3202-A	M	6:00-8:50	J. Kuczynski, T. Shim
ADD-3203-A	Tu	9:00-11:50	B. Mackall, J. Mariucci
ADD-3206-A	Tu	6:00-8:50	E. Weisberg, A. Chiu, A. Echiverri
ADD-3207-A	W	6:00-8:50	M. DiMassimo

ADD-3202-A**Advanced Advertising I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: J. Kuczynski, T. Shim

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-3203-A**Advanced Advertising I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: B. Mackall, J. Mariucci

See ADD-3202-A for course description.

ADD-3206-A**Advanced Advertising I: Thinking Beyond the Print...Way, Way Beyond**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructors: E. Weisberg, A. Chiu, A. Echiverri

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, it 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). You will be given two assignments on the first day of class and will 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 take your book to the next level. *Note: This course will be held at JWT, 466 Lexington Avenue.*

ADD-3207-A**Advanced Advertising I: The Real World**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. DiMassimo

People often say, "Just wait until you get out in the real world." Why wait? Gain experience in the creative department of a thriving advertising and design agency. Meet and work with creative directors, copywriters, designers, art directors, account managers, media people, producers, and even clients. Solve real-world problems for real-life clients. Work under tight deadlines and on more than one problem simultaneously. Compete for business. Pitch to a real client. Lead question-and-answer sessions with the pros. Discover what it's really like inside the pressure-cooker of a working agency. And create winning work despite all of the challenges.

ADD-3212 through ADD-3217**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-3202 to ADD-3207 for course description. *Note: Midyear entry is allowed with instructor's permission.*

Course #	Day	Time	Instructor(s)
ADD-3212-A	M	6:00-8:50	J. Kuczynski, T. Shim
ADD-3213-A	Tu	9:00-11:50	B. Mackall, J. Mariucci
ADD-3216-A	Tu	6:00-8:50	E. Weisberg, A. Chiu, A. Echiverri
ADD-3217-A	W	6:00-8:50	M. DiMassimo

DSD-3221**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
DSD-3221-A	fall
DSD-3221-B	spring

DSD-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 visions and teach the programs needed to achieve them. *Note: Open to junior and senior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3222-A	M	9:00-11:50	O. Kleiner
DSD-3222-B	M	12:00-2:50	O. Kleiner
DSD-3222-C	M	3:00-5:50	B. Kim
DSD-3222-D	W	9:00-11:50	C. West
DSD-3222-E	W	12:00-2:50	O. Kleiner
DSD-3222-F	W	3:00-5:50	O. Kleiner
DSD-3222-G	Th	9:00-11:50	O. Kleiner
DSD-3222-H	Th	12:00-2:50	O. Kleiner

DSD-3223**Motion Graphics Workshop II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-3222 for course description.

Course #	Day	Time	Instructor
DSD-3223-A	M	9:00-11:50	O. Kleiner
DSD-3223-B	M	12:00-2:50	O. Kleiner
DSD-3223-C	M	3:00-5:50	B. Kim
DSD-3223-D	W	9:00-11:50	C. West
DSD-3223-E	W	12:00-2:50	O. Kleiner
DSD-3223-F	W	3:00-5:50	O. Kleiner
DSD-3223-G	Th	9:00-11:50	O. Kleiner
DSD-3223-H	Th	12:00-2:50	O. Kleiner

DSD-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
DSD-3306-A	fall
DSD-3306-B	spring

DSD-3336-A**Three-Dimensional Design 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.

DSD-3337-A**Three-Dimensional Design 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. See DSD-3336 for course description.

DSD-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
DSD-3341-A	fall
DSD-3341-B	spring

DSD-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).

DSD-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. See DSD-3351 for course description. *Note: Midyear entry is allowed with instructor's permission.*

DSD-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.

Course #	Semester
DSD-3378-A	fall
DSD-3378-B	spring

DSD-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.

Course #	Semester
DSD-3387-A	fall
DSD-3387-B	spring

DSD-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.

Course #	Semester
DSD-3392-A	fall
DSD-3392-B	spring

DSD-3414**Package It**

One semester: 3 studio credits

Instructor: S. Sorvino

Cans, bottles, soft drinks, perfume, pasta, point-of-purchase displays—you name it, we package it. In this course, students will develop a line of products from concept through finished design. Marketing, manufacturing and ecological concerns will be addressed. Demonstrations will be provided in Cinema 4D.

Course #	Day	Time	Semester
DSD-3414-A	W	3:00-5:50	fall
DSD-3414-B	Th	3:00-5:50	fall
DSD-3414-C	W	3:00-5:50	spring
DSD-3414-D	Th	3:00-5:50	spring

DSD-3426**Branding**

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.

Course #	Semester
DSD-3426-A	fall
DSD-3426-B	spring

DSD-3426**Branding**

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.

Course #	Semester
DSD-3426-C	fall
DSD-3426-D	spring

DSD-3426**Brand Identity and Branding**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Geissbuhler

The focus of this course will be to design brand identities in the form of logos, marks, wordmarks and symbols for a business or organization, a service, a product, or to express an idea. We will explore establishing a visual language with the help of typography, color, scale, composition, patterns, layout, etc. Once the visual identity is established students will design applications, such as print material, packaging, signage, website, social network apps and motion graphics, or whatever is appropriate for the chosen client. While honing the craft of design thinking and problem solving, students will do their own research on their chosen client and explore solutions with sketching, typography, color, symbols, marks and all the electronic tools at their disposal. At the end of the semester, every student will design and produce a brand book.

Course #	Semester
DSD-3426-E	fall
DSD-3426-F	spring

DSD-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.

Course # Semester

DSD-3433-A fall

DSD-3433-B spring

DSD-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.

Course # Semester

DSD-3476-A fall

DSD-3476-B spring

DSD-3478**Experimental Book Art**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: C. Gianakos

The widespread availability of electronic communications has given the physical book an important place in our lives, through its tactile three-dimensional quality. In this course, students will produce a term project of their own choosing, which can be expressed in an experimental and/or practical way, and will be reviewed regularly throughout the semester. In addition, weekly exercises in a variety of materials will allow students to hone their bookbinding techniques. Typography, architecture and the history of bookmaking and fine arts will come into play. The objective of the course is for students to explore their full potential and learn to trust their creative sensibilities.

Course # Semester

DSD-3478-A fall

DSD-3478-B spring

DSD-3521**Editorial Design**

One semester: 3 studio credits

Monday 6:00-8:50

Instructor: B. King

Through exercises in designing magazines, newspapers, and other editorial products this course offers a survey of current practices in editorial design. The first half of the course will focus on developing a working knowledge of editorial design practices in different applications, as well as the history, anatomy and composition for editorial products. The second part of the course will explore incorporating those practices through application in various roles, with the objective of creating of a unique, standalone magazine.

Course # Semester

DSD-3521-A fall

DSD-3521-B spring

DSD-3521**Editorial Design**

Wednesday 12:00-2:50

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.*

Course # Semester

DSD-3521-C fall

DSD-3521-D spring

DSD-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, and will culminate in the creation of a complete and original publication. *Note: Open to junior and senior design majors only.*

Course # Semester

DSD-3521-E fall

DSD-3521-F spring

DSD-3556-A**The New Editorial: Digital Publishing I**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: L. Steiger

"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.

DSD-3557-A**The New Editorial: Digital Publishing II**

Wednesday 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. See DSD-3556 for course description.

DSD-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
DSD-3611-A	M	12:00-2:50	R. Poulin
DSD-3611-B	M	12:00-2:50	C. Goldberg
DSD-3611-D	Tu	3:00-5:50	N. Taylor
DSD-3611-E	Tu	6:00-8:50	B. DeWilde
DSD-3611-F	Tu	6:00-8:50	M. Sainato
DSD-3611-G	W	12:00-2:50	O. Mezhibovskaya
DSD-3611-H	W	6:00-8:50	D. Cassaro
DSD-3611-J	Th	12:00-2:50	O. Mezhibovskaya
DSD-3611-K	Th	6:00-8:50	S. Buschkuhl
DSD-3611-L	F	9:00-11:50	E. Baker

DSD-3611-A**Designing with Typography I**

Monday 12:00-2:50

Fall semester: 3 studio credits

Instructor: R. Poulin

An in-depth and thorough exploration of typographic fundamentals will be the focus of the course, from letterform anatomy, characteristics and families to effective means of formatting, layout, composition, grids, typographic usage and expression. Conceptual development, design processes and technical skills for the preparation of final comps and presentations will also be addressed. *Note: Open to junior design majors only.*

DSD-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.*

DSD-3611-D**Designing with Typography I**

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: N. Taylor

Design is about understanding and developing visual messages so that content connects to its intended audience. A deep and meaningful relationship with typography is at the core of what distinguishes great designers. The focus of this course is built on a fundamental desire to communicate, and will teach you to embrace typography, use it, experiment with it and integrate it into your visual vocabulary so that it becomes a source of inspiration and a rich palette of expression. Developing a passion and sensitivity for typography, understanding composition, typographic form and meaning, and the use of the typographic grid will give you the power to control complex information, establish visual hierarchy and connect with your audience through language. *Note: Final entry into this course is subject to portfolio review by the instructor.*

DSD-3611-E**Designing with Typography I**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: B. DeWilde

This course will focus on the fundamentals of typography and typographic expression, beginning with 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, the elucidation of content, and the creation of even color. Students will explore how to choose typefaces appropriately and to combine fonts effectively to create a visual language. *Note: Open to junior design majors only.*

DSD-3611-F**Designing with Typography I**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Sainato

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.*

DSD-3611-G**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.*

DSD-3611-H**Designing with Typography I**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: D. Cassaro

Type skills are what separate a good designer from a great designer. In this course, students will use a variety of traditional and digital techniques in order to become better acquainted with letterforms. There will be a focus on expressive lettering, custom type treatments, and analog techniques to solidify an understanding of letterforms and their possibilities. Projects for this course include custom alphabets, type-driven personal branding and animated GIF lettering.

DSD-3611-J**Designing with Typography I**

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructor: O. Mezhibovskaya

See DSD-3611-G for course description.

DSD-3611-K**Designing with Typography I**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: S. Buschkuhl

Designed as a portfolio-driven expressive typography intensive, this course will focus on the pull between classic and experimental typography while placing graphic design up against the art world in conceptual solutions. These design solutions will result in highly-polished portfolio pieces. *Note: Open to junior design majors only.*

DSD-3611-L**Designing with Typography I**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: E. Baker

This course takes a broad look at the importance and power of typography, with the intent of studying the typographic world that surrounds us. It will look at typography as the foundation of the communicated concept. An important aspect of the course is to build an understanding for the fine nuances of designing with type. Classical and modernist letterforms, as a reflection of the historical as well as contemporary graphic landscape, from ancient Roman to the circus posters of the 1930s to the Bauhaus and beatniks will be addressed. We will explore visual problem solving by experimenting with typographic form, function, meaning and aesthetics, and students will refine their typographic skills through specific assignments. Through a variety of projects, students will develop, design and execute substantial portfolio pieces in several mediums.

DSD-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 DSD-3611 for course descriptions.

Course #	Day	Time	Instructor
DSD-3612-A	M	12:00-2:50	R. Poulin
DSD-3612-B	M	12:00-2:50	C. Goldberg
DSD-3612-D	Tu	3:00-5:50	N. Taylor
DSD-3612-E	Tu	6:00-8:50	B. DeWilde
DSD-3612-F	Tu	6:00-8:50	M. Sainato
DSD-3612-G	W	12:00-2:50	O. Mezhibovskaya
DSD-3612-H	W	6:00-8:50	D. Cassaro
DSD-3612-J	Th	12:00-2:50	O. Mezhibovskaya
DSD-3612-K	Th	6:00-8:50	S. Buschkuhl
DSD-3612-L	F	9:00-11:50	E. Baker

DSD-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.*

DSD-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. See DSD-3626 for course description.

DSD-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
DSD-3642-A	fall
DSD-3642-B	spring

DSD-3646-A**Interaction Content Creation and Design I**

Monday 3:00-5:50

Fall semester: 3 studio credits

Instructors: E. Corriel, M. Walsh

The aim of this course is to reinforce, with practical experience, the tools that designers need to create content for the web in some of its forms: websites, user interface design, video, motion graphics, slideshows, animation. Designers who are "content thinkers" have a greater chance at getting attention and jobs in a competitive environment. Gaining practical experience and understanding what journalists, writers, editors, producers and designers do to complete a project is valuable and critical. This course is about learning how to tell stories using the design and communication skills in which students are deeply engaged, and to take advantage of the technologies the web affords.

DSD-3647-A**Interaction Content Creation and Design II**

Monday 3:00-5:50

Spring semester: 3 studio credits

Instructors: E. Corriel, M. Walsh

This is the second part of a two-semester course. See DSD-3646 for course description. Prerequisite: DSD-3646, Interaction Content Creation and Design I, or equivalent interaction design course, or instructor's permission.

DSD-3648**Design for Good**

Monday 6:00-8:50

One semester: 3 studio credits

Instructors: C. Heller, L. Dubon

Join what Paul Hawken calls "The largest movement in the world." At every level of society, business and government people are taking on the challenges that face humanity. This course is intended to help students explore interaction and communication design to engage people and inspire positive change. Working with real-world clients to understand the context of the work they do, students will also create their own program for something they care about, and complete short assignments to develop their skills. Writing briefs and creative strategies will be addressed. The course will cover how to make work more personal and more powerful, how to move and motivate people in several mediums, the gap between what's intended and what's received, how to present work and positively critique the work of others, how to change people's minds and move them to action, and how to collaborate. This course is a discussion and studio format.

Course #	Semester
DSD-3648-A	fall
DSD-3648-B	spring

DSD-3651-A**The Project Class: Webisodes I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: B. Giraldi, A. Dinolaris

Students are offered a firsthand opportunity to experience and execute the creation of a series of short films that fit into a common theme for webisodic distribution—in the ever-changing world of media production. Students will discuss and analyze international Academy Award-winning short films and webisodes of various techniques and subjects. Each student will examine the challenges of producing a small movie—conceptual screenwriting, casting, location scouting, directing, photography, editing and finishing will be addressed and experienced. The final product will examine all of the short films as a theme-based webisode and exhibited as such. *Note: Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3652-A**The Project Class: Webisodes II**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructors: B. Giraldi, P. Greaney

This is the second part of a two-semester course. See DSD-3651 for course description.

DSD-3656-A**Start-Up 101**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Cafone

If you've ever been called a "troublemaker," this course is for you. It will provide you with the skills needed to succeed as an independent maker and leader. Traditional design careers focus on honing the craft of design, while being an entrepreneur requires an individual to wear many hats. The ability to seamlessly transition between roles—and learn how to connect and utilize their intersections—is a craft unto itself. By the end of the course you'll have the ability to be not just a designer, but also a leader, speaker, writer, researcher and coordinator. The ultimate goal of this course is to help you to become a more powerful designer: a design entrepreneur. *Note: Open to advertising and design majors only.*

DSD-3657-A**Start-Up 102**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: J. Cafone

This is the second part of a two-semester course. See DSD-3656-A for course description.

DSD-3667**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
DSD-3667-A	fall
DSD-3667-B	spring

DSD-3742 through DSD-3769**Interaction Design: Digital Design**

Fall semester: 3 studio credits

Limited to 14 students per section

The foundations of designing for digital experiences will be the focus of this course. Students will explore 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 (designing 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 touchscreens and motion. *Note: The continuation to this course, Interaction Design: Designing the Digital Ecosystem, is offered in the spring semester. Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3742-A	M	6:00-8:50	R. Popoff-Walker
DSD-3743-A	Tu	6:00-8:50	A. Katz
DSD-3747-A	Tu	6:00-8:50	G. Agrawal
DSD-3748-A	Tu	6:00-8:50	G. Mathure
DSD-3752-A	W	6:00-8:50	R. Fara
DSD-3753-A	W	6:00-8:50	TBA
DSD-3754-A	W	6:00-8:50	J. Y. Park
DSD-3757-A	W	6:00-8:50	R. Tandy
DSD-3759-A	Th	6:00-8:50	M. Schrieber
DSD-3763-A	F	6:00-8:50	M. Helland
DSD-3766-A	F	6:00-8:50	S. Winchell
DSD-3767-A	F	6:00-8:50	M. Kelley
DSD-3769-A	F	6:00-8:50	C. Mohr

DSD-3772 through DSD-3799**Interaction Design: Designing the Digital Ecosystem**

Spring semester: 3 studio credits

Limited to 14 students per section

Serving as a continuation of Interaction Design: 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 brand and 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 applications), touchscreen (iPad or kiosk applications), retail (in-store digital experiences), OOH (interactive billboards and signage) and social media experiences. Prerequisite: At least one interaction design course or instructor's permission. *Note: Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-3772-A	M	6:00-8:50	R. Popoff-Walker
DSD-3773-A	Tu	6:00-8:50	A. Katz
DSD-3777-A	Tu	6:00-8:50	G. Agrawal
DSD-3778-A	Tu	6:00-8:50	G. Mathure
DSD-3782-A	W	6:00-8:50	R. Fara
DSD-3783-A	W	6:00-8:50	TBA
DSD-3784-A	W	6:00-8:50	J. Y. Park
DSD-3787-A	W	6:00-8:50	R. Tandy
DSD-3789-A	Th	6:00-8:50	M. Schrieber
DSD-3793-A	F	6:00-8:50	M. Helland
DSD-3796-A	F	6:00-8:50	S. Winchell
DSD-3797-A	F	6:00-8:50	M. Kelley
DSD-3799-A	F	6:00-8:50	C. Mohr

FID-3842 / FID-3843**Poster Power through Screen Printing**

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: N. Paparone

Exploring the power of the poster as art and advertising is the premise of this course. 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. In the spirit of artists like Shepard Fairey, Barbara Kruger and Andy Warhol, we will examine how to experiment with concept, symbolism, form and function. Projects will be collectively researched and ideas will be presented for discussion. Projects will be printed using a range of screen-printing techniques, and students will experiment with printing on substrates, applying various inks and ink alternatives. We will also examine the aesthetic and the expressive power of posters created by masters in this field. *Note: Open to advertising and design majors only.*

Course #	Semester
FID-3842-A	fall
FID-3843-A	spring

FID-3844**Create a Subculture Using Screen Printing: Zines, Graffiti, Dirty Graphics, Self-Publishing, DIY, Stickers, Flyers, Ephemera**

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: N. Paparone

This is an experimental screen-printing course in which students will be encouraged to design alternative printed matter that conveys both a personal vision and an understanding of art as a glue that can hold the group dimension of subculture together. Projects such as mailers, zines and entrepreneurial or "business art," stickers, and the production of a fictional subculture will be our focus. The challenge will be to incorporate multiple formats in your work. The course will include critiques, guest lectures, studio visits and field trips. *Note: Open to advertising and design majors only.*

Course #	Semester
FID-3844-A	fall
FID-3844-B	spring

FID-3847 / FID-3848**Printmaking: Letterpress**

Monday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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
FID-3847-A	fall
FID-3848-A	spring

DSD-4003 through DSD-4087**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)
DSD-4003-A	M	9:00-11:50	P. Ahlberg
DSD-4006-A	M	6:00-8:50	B. Farevaag
DSD-4007-A	M	6:00-8:50	S. Buschkuhl
DSD-4009-A	Tu	9:00-11:50	M. Lew
DSD-4012-A	Tu	12:00-2:50	N. Taylor
DSD-4016-A	Tu	6:00-8:50	N. Jen
DSD-4017-A	Tu	6:00-8:50	A. Truch
DSD-4021-A	W	9:00-11:50	O. Mezhibovskaya
DSD-4024-A	W	6:00-8:50	C. Austopchuk
DSD-4026-A	W	6:00-8:50	D. Fried, J. Marianek
DSD-4027-A	W	6:00-8:50	R. Poulin
DSD-4029-A	W	6:00-8:50	TBA
DSD-4033-A	Th	3:00-5:50	D. Kammerzell
DSD-4034-A	Th	7:00-9:50	S. Chang
DSD-4036-A	F	9:00-11:50	P. Delcan, C. Goldberg
DSD-4037-A	F	12:00-2:50	E. Baker

Graphic Design Portfolio I: Motion Graphics

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4044-A	M	6:00-8:50	H. Park
DSD-4046-A	Tu	9:00-11:50	G. Soto
DSD-4051-A	Th	6:00-8:50	M. Paone
DSD-4054-A	F	9:00-11:50	D. Oeffinger

Graphic Design Portfolio I: Interaction Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor(s)
DSD-4061-A	M	6:00-8:50	T. Eld
DSD-4064-A	Tu	6:00-8:50	H. Ko
DSD-4068-A	W	6:00-8:50	H. Ludwig
DSD-4072-A	W	6:00-8:50	P. Sathe
DSD-4076-A	Th	6:00-8:50	J. Tang, W. Wong

Graphic Design Portfolio I: 3D Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4081-A	Tu	6:00-8:50	K. O'Callaghan

Graphic Design Portfolio I: Alternative Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4087-A	M	6:00-8:50	TBA
DSD-4089-A	Th	6:00-8:50	M. Kim

DSD-4003-A**Graphic Design Portfolio I**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Ahlberg

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 through 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.

DSD-4006-A**Graphic Design Portfolio I**

Monday 6:00-8:50

Fall semester: 3 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.

DSD-4007-A**Graphic Design Portfolio I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: S. Buschkuhl

Designing your portfolio is about designing your future. Who are you and where do you see yourself working? This course is for the highly creative and experimental designer. You need to come with developed typography techniques and conceptual skills. The course will focus on developing student portfolios (interactive or print) and directing them toward the specific market they wish to enter. All student work to date will be analyzed and organized into an individual, conceptual, highly designed product. *Note: Those interested in producing interactive work should have experience in this area in order to complete an interactive portfolio.*

DSD-4009-A**Graphic Design Portfolio I**

Tuesday 9:00-11:50

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.

DSD-4012-A**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 positively and managing time efficiently are all considerations to ensure a fulfilling future in an extremely rewarding practice. You will be provided with points of departure to develop a powerful portfolio of about 10 projects, and will be given the opportunity to create a personal thesis project should you choose to do so. You will work continuously to prepare for weekly critiques. This will be a rigorous creative experience, not suited for the faint of heart or mind, and it will uncover the challenges of finding out who you truly are as a designer, while adjusting to the demands of professional reality. *Note: Final entry into this course is subject to portfolio review by the instructor.*

DSD-4016-A**Graphic Design Portfolio I**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: N. Jen

The goal of this course is to investigate and develop design and research projects that are complex and open-ended in terms of the medium choices. We will focus on understanding and development of several key concepts: structure (decisions governed by content, material, technology, knowledge and skillset, as well as aesthetic considerations); pattern (repetition or series used to influence recognition or understanding, to signify groups and hierarchies and to enhance aesthetic interest); meaning (changing what objects and environments symbolize or represent). Assignments will function as cues to encourage discovery and self-expression. Prerequisite: Students must have solid working knowledge of digital applications for graphic design and representation: Adobe Illustrator, InDesign, Photoshop and Acrobat. *Note: Final entry into this course is subject to portfolio review.*

DSD-4017-A**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.

DSD-4021-A**Graphic Design Portfolio I**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: O. Mezhibovskaya, TBA

Whether print or digital video, the portfolio that you bring to your first interview should be a skillfully crafted presentation that shows your potential and best represents your design style. This course will prepare you to dive in the design world as an artist, thinker, innovator, experimental risk-taker, collaborator and entrepreneur. You will expand and enrich your perception of graphic design as a multidisciplinary field, where print and motion are not separate disciplines, but one contemporary language. Inspirational guest speakers from various fields will complement studio work.

DSD-4024-A**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.

DSD-4026-A**Graphic Design Portfolio I: Senior Portfolio Development**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructors: D. Fried, J. Marianek

Limited to 12 students

In this course students will define what type of designer they want to be. They will begin to answer this question through a series of assignments and collaborative workshops as well as an extended, self-guided project. This three-phase inquiry will yield a vivid and multifaceted meta-project composed of smaller projects in several formats (identities, books, apps, websites, infographics, packages, typefaces, memes, etc.). Students will push the boundaries of their tools, talent, curiosity and intellect. Projects will reflect an intriguing show of rigor, focus, craft and point of view. *Note: Final entry into this course is subject to portfolio review.*

DSD-4027-A**Graphic Design Portfolio I: Balancing Theory and Practice**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: R. Poulin

Limited to 12 students

The graphic design profession is more demanding than ever. Your portfolio needs to reflect not only your own potential voice, but also communicate your values, strengths, interests, passions, skills and ambitions. This course will be an in-depth investigation of what your portfolio needs to meet your professional goals. You will develop ideas, define content and design projects for portfolio inclusion. Communication, presentation and interview skills, as well as detailed strategies for identifying potential employment opportunities within the design profession will also be addressed. *Note: Open to senior design majors only. This course will be held at the instructor's studio.*

DSD-4029-A**Graphic Design Portfolio I: Senior Portfolio Development**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

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 will not be limited to) logos, stationery systems, websites, 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.

DSD-4033-A**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.

DSD-4034-A**Graphic Design Portfolio I**

Thursday 7:00-9:50pm

Fall semester: 3 studio credits

Instructor: S. Chang

Limited to 12 students

The agency model has changed, it's becoming difficult to determine what an "ad agency" does when compared to a startup, production studio or a technology partner. This course will be run as a mini-agency—a mini AKQA. The focus will be in developing real projects for brands of your choosing, problems that you will determine. Every few weeks we will tackle a new industry: automotive, fashion, financial, CPG, technology and travel. Guest instructors from each of the industries examined will help students to diversify their work by developing an understanding of media across many types of sectors. Solutions can be in the form of films, traditional ads, websites, social media, product design, etc.—as long as they solve the problem, built upon cultural insight with an idea that stands on its own. *Note: Final entry into this course is subject to portfolio review.*

DSD-4036-A**Graphic Design Portfolio I**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructors: P. Delcan, 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.

DSD-4037-A**Graphic Design Portfolio I**

Friday 12:00-2:50

Fall semester: 3 studio credits

Instructor: E. Baker

The work you do now will help establish a path that can lead to what you want to do. Through comprehensive projects, you will learn to establish a consistent system of color, typography, scale relationships and style of photography that reveals how you think, how you process information and your point of view as a designer. Your portfolio is your door to a new life. Make it good! You are your own brand.

DSD-4044-A**Graphic Design Portfolio I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: H. Park

This course will help students develop a diverse and original motion portfolio while improving the skills needed to succeed in the motion graphics industry. Through a variety of projects students will explore the creative process from concept development to production. The goal is to guide students as they explore their own stylistic development and seek to define a unique style or skillset. A well-researched concept and treatment, mood boards, style frames, storyboards and animatics will be key to the evolution of each project. Presentations by design and motion professionals will complement studio work and provide students with a greater understanding of the many creative practices available in motion graphics.

DSD-4046-A**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: DSD-3222, Motion Graphics Workshop I. *Note: This course may be taken with another portfolio course.*

DSD-4051-A**Graphic Design Portfolio I: Motion Graphics Portfolio**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Paone

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. Prerequisite: DSD-3222, Motion Graphics Workshop I. *Note: An intermediate knowledge of Adobe After Effects is recommended.*

DSD-4054-A**Graphic Design Portfolio I: Motion Graphics Portfolio**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: D. Oeffinger

This course will focus on creating a comprehensive motion portfolio and developing the skills to move into real-world production. You will take projects from concept to execution, learn how to 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 format to refine your presentation skills and consistently execute your vision. By breaking down real-world projects and hearing from guest professionals in the motion industry, we will examine all of the pieces that go into creating a successful project: storyboards, animatic, style frames, pitch books, and more. We will explore real-world pipeline, and how that can be applied to working in a group or on personal projects. Assignments are designed to display your ability to tell a story and think creatively. Prerequisite: DSD-3222, Motion Graphics Workshop I. *Note: An intermediate knowledge of Adobe After Effects is recommended.*

DSD-4061-A**Graphic Design Portfolio I: Interaction 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: Interaction Design: Digital Design, or equivalent. *Note: This course will be held at R/GA, 350 West 39th Street.*

DSD-4064-A**Graphic Design Portfolio I: Interaction Design**

Tuesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: H. Ko

Limited to 12 students

As we become increasingly connected through technology, graphic design must create a paradigm of sustainability across disciplines. It requires designers to plan accordingly for this new ecosystem of "connectedness," so we can collaborate with professionals in related disciplines. In this course several short- and long-term projects will be assigned. Each project will help students to generate ideas and develop strategies to design things in simple, bold and compelling ways. Student portfolios will showcase various approaches in media, channels and platforms that will demonstrate the ability to adapt to the skills required by the industry. Prerequisite: Interaction Design: Digital Design, or equivalent. *Note: Some sessions of this course will be held at R/GA, 350 West 39th Street.*

DSD-4068-A**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: At least one interaction design course, or equivalent. *Note: This course will be held at R/GA, 350 West 39th Street.*

DSD-4072-A**Graphic Design Portfolio I: Interaction Design—One Language, All Interfaces**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: P. Sathe

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: At least one interaction design course, or equivalent.

DSD-4076-A**Graphic Design Portfolio I: Interaction Design**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructors: J. Tang, W. Wong

This portfolio course offers an opportunity to explore interaction design that is ambitious in scope, innovative in approach and worthwhile in enterprise. The established theme for this course is "smarter living." Students will choose different areas of investigation pertaining to the theme and create a body of design work, research, ideation and presentation materials that resonate most powerfully with their point of view. The projects will evolve and grow throughout the course to equip students with a quantity of work from which to cull the most promising investigations for further development in the spring semester.

DSD-4081-A**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.

DSD-4087-A**Graphic Design Portfolio I: Alternative Design**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: TBA

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. 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.

DSD-4089-A**Graphic Design Portfolio I: Alternative Design**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Kim

See DSD-4044-A for course description.

DSD-4103 through DSD-4187**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 DSD-4003 through DSD-4087 for course descriptions.

Graphic Design Portfolio II

Course #	Day	Time	Instructor(s)
DSD-4103-A	M	9:00-11:50	P. Ahlberg
DSD-4106-A	M	6:00-8:50	B. Farevaag
DSD-4107-A	M	6:00-8:50	S. Buschkuhl
DSD-4109-A	Tu	9:00-11:50	M. Lew
DSD-4112-A	Tu	12:00-2:50	N. Taylor
DSD-4116-A	Tu	6:00-8:50	N. Jen
DSD-4117-A	Tu	6:00-8:50	A. Truch
DSD-4121-A	W	9:00-11:50	O. Mezhibovskaya
DSD-4124-A	W	6:00-8:50	C. Austopchuk
DSD-4126-A	W	6:00-8:50	D. Fried, J. Marianek
DSD-4127-A	W	6:00-8:50	R. Poulin
DSD-4129-A	W	6:00-8:50	TBA
DSD-4133-A	Th	3:00-5:50	D. Kammerzell
DSD-4134-A	Th	7:00-9:50	S. Chang
DSD-4136-A	F	9:00-11:50	P. Delcan, C. Goldberg
DSD-4137-A	F	12:00-2:50	E. Baker

Graphic Design Portfolio: Motion Graphics

Course #	Day	Time	Instructor
DSD-4144-A	M	6:00-8:50	H. Park
DSD-4146-A	Tu	9:00-11:50	G. Soto
DSD-4151-A	Th	6:00-8:50	M. Paone
DSD-4154-A	F	9:00-11:50	D. Oeffinger

Graphic Design Portfolio: Interaction Design

Course #	Day	Time	Instructor(s)
DSD-4161-A	M	6:00-8:50	T. Eld
DSD-4164-A	Tu	6:00-8:50	H. Ko
DSD-4168-A	W	6:00-8:50	H. Ludwig
DSD-4172-A	W	6:00-8:50	P. Sathe
DSD-4176-A	Th	6:00-8:50	J. Tang, W. Wong

Graphic Design Portfolio: 3D Design

Course #	Day	Time	Instructor
DSD-4181-A	Tu	6:00-8:50	K. O'Callaghan

Graphic Design Portfolio: Alternative Design

Course #	Day	Time	Instructor
DSD-4187-A	M	6:00-8:50	TBA
DSD-4189-A	Th	6:00-8:50	M. Kim

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.

DSD-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
DSD-4706-A	Tu	12:00-2:50
DSD-4706-B	Tu	3:00-5:50

DSD-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. See DSD-4706 for course description.

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

ONE-SEMESTER SENIOR PROJECT COURSES**DSD-4601-A****Visual Storytelling Projects**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Black

A unique and compelling story is key to effective communication, regardless of the medium. This course will explore the critical connections among storytelling, design and motion graphics. Students will research, pitch and produce professional-level spots that deliver unique and memorable stories. Conceptual clarity and professional presentation skills will be stressed. Students may work in the software of their choosing. *Note: This course is recommended for seniors, but is open to other levels.*

DSD-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
DSD-4701-A	fall
DSD-4701-B	spring

DSD-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
DSD-4702-A	M	9:00-11:50	fall	G. Greenwood
DSD-4702-B	Tu	6:00-8:50	spring	I. Rodriguez

DSD-4704-A Portfolio Production

Thursday 6:00-8:50
Spring semester: no credit
Instructor: L. Dubon
This course is strictly for learning production and is designed to help students with the nuts and bolts of production techniques required to build print and digital portfolios. Basic printing terminology, file set-up for print portfolio, paper stock overview, communicating with vendors in NYC, and portfolio binding techniques (perfect binding, sewn, experimental) will all be addressed. For the digital portfolio, students will be introduced to the process of choosing a website provider (Squarespace, Tumblr, etc.), as well as how to prepare work for the web and coding a custom website. Students will present their portfolios to design professionals to gain critical feedback. By the conclusion of the course, students will have a full printed and digital portfolio of their design work. *Note: This course will be held at Etsy, 25 Washington Street. Open to senior advertising and design majors only.*

DSD-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
DSD-4714-A	fall
DSD-4714-B	spring

DSD-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
DSD-4722-A	fall
DSD-4722-B	spring

DSD-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 want 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
DSD-4732-A	fall
DSD-4732-B	spring

DSD-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. This course will be held at the SVA Innovation Design Lab, 132 West 21st Street, 11th floor.*

Course #	Day	Time	Semester
DSD-4746-A	M	6:00-8:50	fall
DSD-4746-B	Tu	6:00-8:50	spring

DSD-4754-A Yearbook I

Friday 4:00-6:50
Fall 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.*

DSD-4755-A Yearbook II

Friday 4:00-6:50
Spring semester: 3 studio credits
Instructor: G. Anderson
This is the second part of a two-semester course. See DSD-4754 for course description.

DSD-4801-A**Designing a Phenomenon**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: B. Collins

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 senior advertising and design majors only.*

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.

Course #	Semester
DSD-4996-A	summer
DSD-4997-A	fall
DSD-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.

Digital Imaging Center Access: Undergraduate Students

One semester: no credit

Access fee: \$500

For undergraduate students who are not advertising, cartooning, design or illustration majors and who want access to the Digital Imaging Center.

Prerequisites: A working knowledge of the Macintosh operating system and the Adobe Creative Suite. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

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 per semester in both the fall and spring semesters.

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 Program. Please refer to the ESL/Studio Summer Program in the summer 2015 section of this book.

ENGLISH AS A SECOND LANGUAGE GENERAL COURSE LISTING

ESD-0050

Reading Strategies I

Fall semester: no credit

Students will develop their vocabulary and 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	M	9:00-11:50	S. Zachary
ESD-0050-B	Tu	9:00-11:50	S. Zachary
ESD-0050-C	W	9:00-11:50	J. Beardsley
ESD-0050-D	Th	9:00-11:50	S. Beker
ESD-0050-E	F	9:00-11:50	D. Puglisi
ESD-0050-F	F	12:00-2:50	D. Singer

ESD-0055

Reading Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See ESD-0050 for course description.

Course #	Day	Time	Instructor
ESD-0055-A	M	9:00-11:50	S. Zachary
ESD-0055-B	Tu	9:00-11:50	S. Zachary
ESD-0055-C	W	9:00-11:50	J. Beardsley
ESD-0055-D	Th	9:00-11:50	S. Beker
ESD-0055-E	F	9:00-11:50	D. Puglisi
ESD-0055-F	F	12:00-2:50	D. Singer

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	D. Maier
ESD-0060-B	Tu	9:00-11:50	S. Pulo
ESD-0060-C	W	9:00-11:50	H. Rubinstein
ESD-0060-D	Th	9:00-11:50	H. Rubinstein
ESD-0060-E	Th	12:00-2:50	D. Maier

ESD-0065

Writing Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See ESD-0060 for course description.

Course #	Day	Time	Instructor
ESD-0065-A	M	9:00-11:50	D. Maier
ESD-0065-B	Tu	9:00-11:50	S. Pulo
ESD-0065-C	W	9:00-11:50	H. Rubinstein
ESD-0065-D	Th	9:00-11:50	H. Rubinstein
ESD-0065-E	Th	12:00-2:50	D. Maier

ESD-0066 / ESD-0067

Topics in Grammar

One semester: no credit

Instructor: E. Blacksberg

In this course students will improve their grammar through an exploration of themes in American culture. It will focus on grammar topics that will emerge from paragraph writing exercises and class discussions. Different themes will be presented each semester.

Course #	Day	Time	Semester
ESD-0066-A	W	9:00-11:50	fall
ESD-0066-B	W	6:00-8:50	fall
ESD-0067-A	W	9:00-11:50	spring
ESD-0067-B	W	6:00-8:50	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 3:00-5:50

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 3:00-5:50

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 / ESD-0074**TOEFL Strategies**

Wednesday 6:00-8:50

One 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. Strategies and language topics will vary each semester.

<i>Course #</i>	<i>Semester</i>
ESD-0073-A	fall
ESD-0074-A	spring

ESD-0078 / ESD-0079**Speak Fluently**

One semester: no credit

Instructor: C. Donnelly

Students will build fluency through acting and improvisation techniques. These exercises will help students to feel at ease with public speaking and class discussion of significant topics. Themes will vary each semester.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
ESD-0078-A	Tu	6:00-8:50	fall
ESD-0079-A	Tu	6:00-8:50	spring

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 in-class 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 / ESD-0084**Building Vocabulary Skills**

Tuesday 9:00-11:50

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through themed readings and videos, dictionary use, and participation in engaging discussions, presentations and writing topics that elicit the natural use of words. You will study a wide variety of vocabulary words used in academic settings, and learn about word forms (noun, verb, adjective, adverb). A personal vocabulary journal will be required. Themes will vary each semester.

<i>Course #</i>	<i>Semester</i>
ESD-0283-A	fall
ESD-0284-A	spring

ESD-0288 / ESD-0289**Acting the Memoir**

Tuesday 6:00-8:50

One 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. Readings will vary each semester.

<i>Course #</i>	<i>Semester</i>
ESD-0288-A	fall
ESD-0289-A	spring

ESD-0311 / ESD-0312**Improve Your Pronunciation**

Friday 3:00-5:50

One semester: no credit

Instructor: C. Donnelly

Using state-of-the-art pronunciation software, students will improve their English pronunciation through interactive exercises that focus on target speech sounds, as well as acting and improvisation techniques. Class presentation and discussion skills will also be included.

<i>Course #</i>	<i>Semester</i>
ESD-0311-A	fall
ESD-0312-A	spring

ESD-0323-A**Smartphone Documentary**

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: C. Donnelly

Screenings of short documentaries that are followed by discussions will kick off this documentary-making course for multilingual students. Using their smartphone cameras, students will work individually and in groups to conceptualize, plan, shoot and present assigned short documentary videos. Collaborating in multilingual teams, participants will record interviews on prepared themes discussed in class to create video pieces that address topics of interest and personal video essays.

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." 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.

ADI-1015

Principles of Visual Language II

One semester: 3 studio credits

This is the second part of a two-semester course. 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

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

Foundations of Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. 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 web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

ESL/Advertising Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0050-A Reading Strategies I 9:00-11:50 S. Zachary	ESD-0060-B Writing Strategies I 9:00-11:50 S. Pulo	ESL Elective* 9:00-11:50	ADI-1020-1AD Foundations in 3D Design 12:00-5:50 K. O'Callaghan	ADI-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
10					
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12	ESL Elective* 3:00-5:50	ADI-1010-1AD Principles of Visual Language I 12:00-5:50 P. Ahlberg	ESL Elective* 12:00-2:50	AHI-1010-A Survey of World Art I 6:00-8:50 A. Viti	ESL Elective* 3:00-5:50
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3	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-A Survey of World Art II 6:00-8:50 A. Viti	ESL Elective* 3:00-5:50
4					
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-A Survey of World Art II 6:00-8:50 A. Viti	ESL Elective* 3:00-5:50
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0055-A Reading Strategies II 9:00-11:50 S. Zachary	ESD-0065-B Writing Strategies II 9:00-11:50 S. Pulo	ESL Elective* 9:00-11:50	SMI-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	ADI-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
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12	ESL Elective* 3:00-5:50	ADI-1015-1AD Principles of Visual Language II 12:00-5:50 P. Ahlberg	ESL Elective* 12:00-2:50	SMI-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	ESL Elective* 3:00-5:50
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6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1015-A Survey of World Art II 6:00-8:50 A. Viti	ESL Elective* 3:00-5:50
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Advertising Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	SMI-1020-2AD Foundations of Visual Comp. 9:00-11:50 D. Newcomb	ESD-0050-B Reading Strategies I 9:00-11:50 S. Zachary	SMI-1020-2AD Foundations of Visual Comp. 9:00-11:50 D. Newcomb	ESD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	AHI-1010-C Survey of World Art I 12:00-2:50 A. Wooster
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12	ESL Elective* 3:00-5:50	ADI-1030-2AD Foundations of Drawing I 12:00-5:50 S. Maku	ADI-1010-2AD Principles of Visual Language I 12:00-5:50 R. Mehl	AHI-1010-C Survey of World Art I 12:00-2:50 A. Wooster	ESL Elective* 3:00-5:50
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3	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-C Survey of World Art I 12:00-2:50 A. Wooster	ESL Elective* 3:00-5:50
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6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-C Survey of World Art I 12:00-2:50 A. Wooster	ESL Elective* 3:00-5:50
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Advertising Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMI-1020-2AD Foundations of Visual Comp. 9:00-11:50 D. Newcomb	ESD-0055-B Reading Strategies II 9:00-11:50 S. Zachary	ESL Elective* 9:00-11:50	ESD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	AHI-1015-C Survey of World Art II 12:00-2:50 A. Wooster
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12	ESL Elective* 3:00-5:50	ADI-1035-2AD Foundations of Drawing II 12:00-5:50 S. Maku	ADI-1015-2AD Principles of Visual Language II 12:00-5:50 R. Mehl	SMI-1020-2AD Foundations of Visual Comp. 12:00-5:50 K. O'Callaghan	AHI-1015-C Survey of World Art II 12:00-2:50 A. Wooster
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3	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	SMI-1020-2AD Foundations of Visual Comp. 12:00-5:50 K. O'Callaghan	AHI-1015-C Survey of World Art II 12:00-2:50 A. Wooster
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Advertising Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50	ESD-0050-C Reading Strategies I 9:00-11:50 J. Beardley	ADI-1020-3AD Foundations in 3D Design 12:00-5:50 S. Killman	ADI-1010-3AD Principles of Visual Language I 9:00-2:50 R. Mehl
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12	ESL Elective* 3:00-5:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ADI-1020-3AD Foundations in 3D Design 12:00-5:50 S. Killman	ADI-1030-3AD Foundations of Drawing I 12:00-5:50 C. Fabricatore
1					
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3	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ADI-1020-3AD Foundations in 3D Design 12:00-5:50 S. Killman	ADI-1030-3AD Foundations of Drawing I 12:00-5:50 C. Fabricatore
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* Please refer to the ESL/Studio course listing for elective choices. Note: ESL Advertising Foundation 3 will not be made available until all other Advertising Foundation programs have reached capacity.

ESL/Advertising Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50	ESD-0055-C Reading Strategies II 9:00-11:50 J. Beardley	SMI-1020-3AD Foundations of Visual Comp. 12:00-5:50 T. Fong	ADI-1015-3AD Principles of Visual Language II 9:00-2:50 R. Mehl
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12	ESL Elective* 3:00-5:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	SMI-1020-3AD Foundations of Visual Comp. 12:00-5:50 T. Fong	ADI-1035-3AD Foundations of Drawing II 12:00-5:50 C. Fabricatore
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3	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	SMI-1020-3AD Foundations of Visual Comp. 12:00-5:50 T. Fong	ADI-1035-3AD Foundations of Drawing II 12:00-5:50 C. Fabricatore
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* Please refer to the ESL/Studio course listing for elective choices. Note: ESL Advertising Foundation 3 will not be made available until all other Advertising Foundation programs have reached capacity.

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 15 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.

FII-1130 **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.

FII-1135 **Drawing II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FII-1130 for course description.

FII-1220 **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.

FII-1225 **Painting II**

One semester: 3 studio credits

This is the second part of a two-semester course. See FII-1220 for course description.

FII-1430 **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 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-0050-E Reading Strategies I 9:00-11:50 D. Puglisi
10	FIL-1220-01G Painting I 9:00-2:50 L. Behnke	ESL Elective* 9:00-11:50			
11			FIL-1130-01G Drawing I 9:00-2:50 I. Lang		
12				ESD-0060-E Writing Strategies I 12:00-2:50 D. Maier	AHI-1010-C Survey of World Art I 12:00-2:50 A. Wooster
1					
2		FIL-1430-01G Sculpture 12:00-5:50 J. Cohen			
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					ESD-0055-E Reading Strategies II 9:00-11:50 D. Puglisi
10	FIL-1225-01G Painting II 9:00-2:50 L. Behnke				
11		SMI-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FIL-1135-01G Drawing II 9:00-2:50 I. Lang		
12				ESD-0065-E Writing Strategies II 12:00-2:50 D. Maier	AHI-1015-C Survey of World Art II 12:00-2:50 A. Wooster
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4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	FIL-1220-02G Painting I 9:00-2:50 D. Chow	ESD-0050-B Reading Strategies I 9:00-11:50 S. Zachary	ESL Elective* 9:00-11:50	ESD-0060-D Writing Strategies I 12:00-2:50 H. Rubinstein	
11					
12					
1				FIL-1130-02G Drawing I 12:00-5:50 S. Etkin	
2					
3				SMI-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna	SMI-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna
4	ESL Elective* 3:00-5:50				
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 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	FIL-1225-02G Painting II 9:00-2:50 D. Chow	ESD-0055-B Reading Strategies II 9:00-11:50 S. Zachary	ESL Elective* 9:00-11:50	ESD-0065-D Writing Strategies II 12:00-2:50 H. Rubinstein	FIL-1430-02G Sculpture 9:00-2:50 P. Dudek
11					
12					
1				FIL-1135-02G Drawing II 12:00-5:50 S. Etkin	
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0050-A Reading Strategies I 9:00-11:50 S. Zachary		ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10		FIL-1220-03G Painting I 9:00-2:50 J. Jurajj		FIL-1430-03G Sculpture 9:00-2:50 M. Carlson	
11					
12				ESL Elective* 12:00-2:50	
1					
2					FIL-1130-03G Drawing I 12:00-5:50 S. Dentz
3				AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	
4	ESL Elective* 3:00-5:50				
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 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0055-A Reading Strategies I 9:00-11:50 S. Zachary		ESD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein		
10		FIL-1225-03G Painting II 9:00-2:50 J. Jurajj		SMI-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
11					
12				ESL Elective* 12:00-2:50	
1					
2					FIL-1135-03G Drawing II 12:00-5:50 S. Dentz
3				AHI-1015-B Survey of World Art II 3:00-5:50 A. Viti	
4	ESL Elective* 3:00-5:50				
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 4 / FALL					
	MON	TUES	WED	THURS	FRI
9		ESD-0060-B Writing Strategies I 9:00-11:50 S. Pulo	ESL Elective* 9:00-11:50		ESD-0050-E Reading Strategies I 9:00-11:50 D. Puglisi
10				FII-1130-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FII-1220-05G Painting I 12:00-5:50 F. Brickhouse	SMI-1020-05G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
3				AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9		ESD-0065-B Writing Strategies II 9:00-11:50 S. Pulo	ESL Elective* 9:00-11:50		ESD-0055-E Reading Strategies II 9:00-11:50 D. Puglisi
10				FII-1135-05G Drawing II 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FII-1225-05G Painting II 12:00-5:50 F. Brickhouse	FII-1430-05G Sculpture 12:00-5:50 R. Baron		
3				AHI-1015-B Survey of World Art II 3:00-5:50 A. Viti	
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	ESD-0050-B Reading Strategies I 9:00-11:50 S. Zachary			
10			FII-1220-06G Painting I 9:00-2:50 T. Kahn	SMI-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
11					
12					
1					
2	FII-1130-06G Drawing I 12:00-5:50 B. Larsen				
3				AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	
4					ESL Elective* 3:00-5:50
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 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	ESD-0055-B Reading Strategies II 9:00-11:50 S. Zachary			
10					
11			FII-1225-06G Painting II 9:00-2:50 T. Kahn		FII-1430-06G Sculpture 9:00-2:50 D. Wapner
12					
1					
2	FII-1135-06G Drawing II 12:00-5:50 B. Larsen				
3				AHI-1015-B Survey of World Art II 3:00-5:50 A. Viti	
4					ESL Elective* 3:00-5:50
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 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50			
10			FII-1130-07G Drawing I 9:00-2:50 T. Roniger	FII-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					ESD-0050-F Reading Strategies I 12:00-2:50 D. Singer
1					
2		SMI-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
3				AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50			
10					
11			FII-1135-07G Drawing II 9:00-2:50 T. Roniger	FII-1225-07G Painting II 9:00-2:50 N. Chunn	
12					ESD-0055-F Reading Strategies II 12:00-2:50 D. Singer
1					
2		FII-1430-07G Sculpture 12:00-5:50 J. Silverthorne			
3				AHI-1015-B Survey of World Art II 3:00-5:50 A. Viti	
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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		ESD-0050-B Reading Strategies I 9:00-11:50 S. Zachary	ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein			
10						
11						
12	SMI-1020-08G Foundations of Visual Comp. 12:00-5:50 T. Fong		ESL Elective* 12:00-2:50	FII-1130-08G Drawing I 12:00-5:50 E. Izer	FII-1220-08G Painting I 12:00-5:50 S. Joelson	
1						
2						
3						
4						
5						
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-A Survey of World Art I 6:00-8:50 A. Viti		
7						
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		ESD-0055-B Reading Strategies II 9:00-11:50 S. Zachary	ESD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein		
10					
11	FII-1430-08G Sculpture 9:00-2:50 J. Perلمان				
12			ESL Elective* 12:00-2:50	FII-1135-08G Drawing II 12:00-5:50 E. Izer	FII-1225-08G Painting II 12:00-5:50 S. Joelson
1					
2					
3					
4	ESL Elective* 3:00-5:50				
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1015-A Survey of World Art II 6:00-8:50 A. Viti	
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		ESD-0060-B Writing Strategies I 9:00-11:50 S. Pulo			
10	FII-1130-09G Drawing I 9:00-2:50 A. Belag		FII-1220-09G Painting I 9:00-2:50 M. Sheehan	SMI-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
11					ESD-0050-F Reading Strategies I 12:00-2:50 D. Singer
12					
1					
2					
3					
4	ESL Elective* 6:00-8:50				ESL Elective* 3:00-5:50
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-A Survey of World Art I 6:00-8:50 A. Viti	
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		ESD-0065-B Writing Strategies II 9:00-11:50 S. Pulo			
10	FII-1135-09G Drawing II 9:00-2:50 A. Belag		FII-1225-09G Painting II 9:00-2:50 M. Sheehan	FII-1430-09G Sculpture 9:00-2:50 J. Silverthorne	
11					ESD-0055-F Reading Strategies II 12:00-2:50 D. Singer
12					
1					
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1015-A Survey of World Art II 6:00-8:50 A. Viti	
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 9 / FALL					
	MON	TUES	WED	THURS	FRI
9			ESD-0050-C Reading Strategies I 9:00-11:50 J. Beardesley		
10	FII-1220-10G Painting I 9:00-2:50 M. Lerner	FII-1130-10G Drawing I 9:00-2:50 I. Richer			FII-1430-10G Sculpture 9:00-2:50 P. Dudek
11			ESL Elective* 12:00-2:50	ESD-0060-E Writing Strategies I 12:00-2:50 D. Maier	
12					
1					
2					
3				AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	ESL Elective* 3:00-5:50
4	ESL Elective* 3:00-5:50				
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9			ESD-0055-C Reading Strategies II 9:00-11:50 J. Beardesley		
10	FII-1225-10G Painting II 9:00-2:50 M. Lerner	FII-1135-10G Drawing II 9:00-2:50 I. Richer			SMI-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
11			ESL Elective* 12:00-2:50	ESD-0065-E Writing Strategies II 12:00-2:50 D. Maier	
12					
1					
2					
3				AHI-1015-B Survey of World Art II 3:00-5:50 A. Viti	ESL Elective* 3:00-5:50
4	ESL Elective* 3:00-5:50				
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					ESD-0050-E Reading Strategies I 9:00-11:50 D. Puglisi
10		ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50		
11					
12				ESD-0060-E Writing Strategies I 12:00-2:50 D. Maier	
1					
2			FII-1430-11G Sculpture 12:00-5:50 S. DeFrank		FII-1220-11G Painting I 12:00-5:50 J. Linhares
3					
4					
5	FII-1130-11G Drawing I 3:00-8:50 N. Touron				
6		ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1010-A Survey of World Art I 6:00-8:50 A. Viti	
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMI-1020-11G Foundations of Visual Comp. 9:00-11:50 S. Hwang		SMI-1020-11G Foundations of Visual Comp. 9:00-11:50 S. Hwang		ESD-0055-E Reading Strategies II 9:00-11:50 D. Puglisi
10		ESL Elective* 9:00-11:50			
11					
12					
1			ESL Elective* 12:00-2:50	ESD-0065-E Writing Strategies II 12:00-2:50 D. Maier	
2					FII-1225-11G Painting II 12:00-5:50 J. Linhares
3					
4					
5	FII-1135-11G Drawing II 3:00-8:50 N. Touron				
6		ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
7				AHI-1015-A Survey of World Art II 6:00-8:50 A. Viti	
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 11 / FALL					
	TUES	WED	THURS	FRI	SAT
9	ESD-0050-B Reading Strategies I 9:00-11:50 S. Zachary	ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein			
10					
11			FII-1130-12G Drawing I 9:00-2:50 Instructor: TBA	FII-1220-12G Painting I 9:00-2:50 D. Kardon	SMI-1020-12G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
12					
1		ESL Elective* 12:00-2:50			
2					
3					
4			AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	ESL Elective* 3:00-5:50	
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50			
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

Note: ESL/Studio General Program 11 courses are held Tuesday through Saturday.

ESL/Studio General Program 11 / SPRING					
	TUES	WED	THURS	FRI	SAT
9	ESD-0055-B Reading Strategies II 9:00-11:50 S. Zachary	ESD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein			
10					
11			FII-1135-12G Drawing II 9:00-2:50 Instructor: TBA	FII-1225-12G Painting II 9:00-2:50 D. Kardon	FII-1430-12G Sculpture 9:00-2:50 T. Thyzel
12					
1		ESL Elective* 12:00-2:50			
2					
3					
4			AHI-1015-B Survey of World Art II 3:00-5:50 A. Viti	ESL Elective* 3:00-5:50	
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50			
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

Note: ESL/Studio General Program 11 courses are held Tuesday through Saturday.

ESL/Studio General Program 12 / FALL					
	MON	TUES	WED	THURS	FRI
9		ESD-0050-B Reading Strategies I 9:00-11:50 S. Zachary	ESD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10					
11	FII-1430-13G Sculpture 9:00-2:50 J. Perlman				FII-1130-13G Drawing I 9:00-2:50 I. Richer
12					
1			ESL Elective* 12:00-2:50		
2				FII-1220-13G Painting I 12:00-5:50 B. Komoski	
3					ESL Elective* 3:00-5:50
4	ESL Elective* 3:00-5:50				
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 12 / SPRING					
	MON	TUES	WED	THURS	FRI
9		ESD-0055-B Reading Strategies II 9:00-11:50 S. Zachary	ESD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein		
10					
11					FII-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1			ESL Elective* 12:00-2:50		
2	SMI-1020-13G Foundations of Visual Comp. 12:00-5:50 T. Fong			FII-1225-13G Painting II 12:00-5:50 B. Komoski	
3					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 13 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	FII-1130-14G Drawing I 9:00-2:50 E. Izer	ESD-0050-C Reading Strategies I 9:00-11:50 J. Beardley	FII-1430-14G Sculpture 9:00-2:50 R. Baron	FII-1220-14G Painting I 9:00-2:50 E. Sisto
10					
11					
12			ESL Elective* 12:00-2:50		
1					
2				AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	ESL Elective* 3:00-5:50
3					
4	ESL Elective* 3:00-5:50				
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 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	FII-1135-14G Drawing II 9:00-2:50 E. Izer	ESD-0055-C Reading Strategies II 9:00-11:50 J. Beardley		FII-1225-14G Painting II 9:00-2:50 E. Sisto
10					
11					
12			ESL Elective* 12:00-2:50		
1					
2	SMI-1020-14G Foundations of Visual Comp. 12:00-5:50 M. McKenna			AHI-1015-B Survey of World Art I 3:00-5:50 A. Viti	ESL Elective* 3:00-5:50
3					
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 14 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0050-A Reading Strategies I 9:00-11:50 S. Zachary	ESD-0060-B Writing Strategies I 9:00-11:50 S. Pulo	ESL Elective* 9:00-11:50		
10					
11					
12			ESL Elective* 12:00-2:50	AHI-1010-C Survey of World Art I 12:00-2:50 A. Wooster	
1					
2				SMI-1020-15G Foundations of Visual Comp. 3:00-8:50 S. McGiver	ESL Elective* 3:00-5:50
3					
4	FII-1130-15G Drawing I 3:00-8:50 M. Jones	ESL Elective* 6:00-8:50	FII-1220-15G Painting I 3:00-8:50 T.M. Davy		
5					
6					
7				FII-1430-15G Sculpture 3:00-8:50 R. Baron	ESL Elective* 3:00-5:50
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0055-A Reading Strategies II 9:00-11:50 S. Zachary	ESD-0065-B Writing Strategies II 9:00-11:50 S. Pulo	ESL Elective* 9:00-11:50		
10					
11					
12			ESL Elective* 12:00-2:50	AHI-1015-C Survey of World Art II 12:00-2:50 A. Wooster	
1					
2				FII-1225-15G Painting II 3:00-8:50 T.M. Davy	ESL Elective* 3:00-5:50
3					
4	FII-1135-15G Drawing II 3:00-8:50 M. Jones	ESL Elective* 6:00-8:50			
5					
6					
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio General Program 15 / FALL					
	MON	TUES	WED	THURS	FRI
9		ESD-0060-B Writing Strategies I 9:00-11:50 S. Pulo	FII-1430-16G Sculpture 9:00-2:50 R. Baron		ESD-0050-E Reading Strategies I 9:00-11:50 D. Puglisi
10					
11					
12	FII-1130-16G Drawing I 12:00-5:50 L. Scott			AHI-1010-B Survey of World Art I 3:00-5:50 A. Viti	FII-1220-16G Painting I 12:00-5:50 J. Jurayi
1					
2					
3					
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 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9		ESD-0065-B Writing Strategies II 9:00-11:50 S. Pulo	ESL Elective* 9:00-11:50		ESD-0055-E Reading Strategies II 9:00-11:50 D. Puglisi
10					
11					
12	FII-1135-16G Drawing II 12:00-5:50 L. Scott	SMI-1020-16G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff	ESL Elective* 12:00-2:50	AHI-1015-B Survey of World Art I 3:00-5:50 A. Viti	FII-1225-16G Painting II 12:00-5:50 J. Jurayi
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7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* 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

Fall semester: 3 art history credits

This is the first of a two-part course that will explore 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

Spring semester: 3 art history credits

This is the second part of a two-semester course. See AHI-1210 for course description.

FII-1130

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.

FII-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FII-1130 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. 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.

SMI-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.

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

Spring semester: 3 studio credits

Students will be introduced to the essentials of digital video technologies, with a concentration on basics of video production, nonlinear editing and digital post-production. Students will explore the use of cameras, cinematography and file compression. Projects will take students from still and video images to composited animation to final edited productions with sound.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0050-A Reading Strategies I 9:00-11:50 S. Zachary	SMI-1200-1C Imaging Tools/ Techniques 9:00-2:50 E. Reinfeld	FII-1130-1C Drawing I 9:00-2:50 B. Larsen	ESD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	SMI-1230-1C Introduction to Computer Animation 9:00-1:50 D. Han
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4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1210-A Modern and Contemp. Art I 6:00-8:50 L. Smith	
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* 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	ESD-0055-A Reading Strategies II 9:00-11:50 S. Zachary	ESL Elective* 9:00-11:50	FII-1135-1C Drawing II 9:00-2:50 B. Larsen	ESD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	
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4	SMI-1250-1C Digital Video Tools/Tech. 3:00-5:50 E. Reinfeld			SDI-1050-1C Narrative Workshop 3:00-5:50 C. Mauch	ESL Elective* 3:00-5:50
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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	
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	FII-1130-3C Drawing I 9:00-2:50 M. Lerner	SMI-1200-3C Imaging Tools/ Techniques 9:00-11:50 S. Hwang	ESD-0050-D Reading Strategies I 9:00-11:50 S. Beker	SMI-1200-3C Imaging Tools/ Techniques 9:00-11:50 S. Hwang
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12					SDI-1050-3C Narrative Workshop 12:00-2:50 J. Calhoun
1			ESL Elective* 12:00-2:50		
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4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1210-A Modern and Contemp. Art I 6:00-8:50 L. Smith	
8					
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	FII-1135-3C Drawing II 9:00-2:50 M. Lerner	ESL Elective* 9:00-11:50	ESD-0055-D Reading Strategies II 9:00-11:50 S. Beker	SMI-1230-3C Introduction to Computer Animation 9:00-1:50 M. Neumann
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4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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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					
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	SMI-1200-4C Imaging Tools/ Techniques 9:00-2:50 S. Barrett	FII-1130-4C Drawing I 9:00-2:50 T. Mensching	ESD-0050-D Reading Strategies I 9:00-11:50 S. Beker	
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3					SMI-1230-4C Introduction to Computer Animation 2:00-6:50 M. Neumann
4	ESL Elective* 3:00-5:50				
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7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	AHI-1210-A Modern and Contemp. Art I 6:00-8:50 L. Smith	
8					
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* Please refer to the ESL/Studio course listing for elective choices. Note: ESL/Studio Computer Art, Computer Animation and Visual Effects Program 3 will not be made available until all other ESL/Studio Computer Art, Computer Animation and Visual Effects schedules have reached capacity.

ESL/Studio Computer Art, Computer Animation and Visual Effects Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50	FII-1135-4C Drawing II 9:00-2:50 T. Mensching	ESD-0055-D Reading Strategies II 9:00-11:50 S. Beker	
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12					SDI-1050-4C Narrative Workshop 12:00-2:50 J. Calhoun
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4	ESL Elective* 3:00-5:50	SMI-1250-4C Digital Video Tools/Tech. 3:00-5:50 A. Meyers			ESL Elective* 3:00-5:50
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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	
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* 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 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.

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

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.

IDI-1130

Lecture Series I

Fall semester: no credit

Students will attend lectures and events offered through the Interior Design Department and professional interior design organizations in New York City.

IDI-1135

Lecture Series II

Spring semester: no credit

This is the second part of a two-semester course. 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 that contains various types of plans, elevations and sections of an interior space.

Note: Three hours per week of 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 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.

ESL/Studio Interior Design Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDI-1050-1D Principles of Interior Design 9:00-11:50 S. Mager	IDI-1170-1D Computer Design 9:00-11:50 S. Aronoff	ESD-0050-C Reading Strategies I 9:00-11:50 J. Beardley		
10					
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12	IDI-1010-1D Drafting: Basic Building Systems 12:00-2:50 C. Durusoy		IDI-1130-1D Current Issues in Interior Design I 12:00-2:50 J. Smith	ESD-0060-E Writing Strategies I 12:00-2:50 D. Maier	IDI-1030-1D Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
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4	ESL Elective* 3:00-5:50				
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7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Interior Design Program 1 / 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-0055-C Reading Strategies II 9:00-11:50 J. Beardley	IDI-1020-1D Drawing: Perspective 9:00-11:50 R. Spokowski	IDI-1240-1D Furniture and Finishings 9:00-11:50 S. Mager
10					
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12			IDI-1135-1D Current Issues in Interior Design II 12:00-2:50 J. Smith	ESD-0065-E Writing Strategies II 12:00-2:50 D. Maier	
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4	IDI-1160-1D CAD/Design 3:00-5:50 C. Durusoy			IDI-1060-1D Intro/Designing Interiors 3:00-5:50 S. Mager	ESL Elective* 3:00-5:50
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7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Interior Design Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDI-1050-2D Principles of Interior Design 9:00-11:50 E. Martin	ESD-0060-B Writing Strategies I 9:00-11:50 S. Pulo	ESD-0050-C Reading Strategies I 9:00-11:50 J. Beardley	IDI-1010-2D Drafting: Basic Building Systems 9:00-11:50 O. Obinani	
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12			IDI-1130-2D Lecture Series I 12:00-2:50 J. Smith		IDI-1030-2D Drawing: Environment and Composition 12:00-5:50 J. Ruggeri
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3	IDI-1170-2D Computer Design 3:00-5:50 B. Bobkoff			IDI-1050-2D Principles of Interior Design 3:00-5:50 E. Martin	
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7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* Please refer to the ESL/Studio course listing for elective choices.

ESL/Studio Interior Design Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDI-1060-2D Intro/Designing Interiors 9:00-11:50 E. Martin	ESD-0065-B Writing Strategies II 9:00-11:50 S. Pulo	ESD-0055-C Reading Strategies II 9:00-11:50 J. Beardley		IDI-1240-2D Furniture and Finishings 9:00-11:50 E. Martin
10					
11					
12		IDI-1160-2D CAD/Design 12:00-2:50 O. Obinani	IDI-1135-2D Lecture Series II 12:00-2:50 J. Smith		IDI-1020-2D Drawing: Perspective 12:00-2:50 R. Spokowski
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4				IDI-1060-2D Intro/Designing Interiors 3:00-5:50 E. Martin	ESL Elective* 3:00-5:50
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* 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 eight 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.

Students must choose one elective photography course, to be selected from the offerings listed on the following page (PHI-1411 through PHI-1447).

AHI-1090 History of Photography

One semester: 3 art history credits

Serving as introduction to the history of photography, this course will examine the beginnings of the medium and continue through to the work of the present day. Particular attention will be given to major photographic movements and technological advances of the 19th century through the first half of the 20th century. Prominent photographers from this period will also be studied.

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, 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 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.

PHI-1060 Photography on Assignment

One semester: 3 studio credits

This 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. Students will be given location assignments, which will imitate those of a commercial or editorial photographer working in the current marketplace. The course emphasizes the practical, and will help students be flexible and resourceful in their problem solving abilities. Students will receive individual critique of their work.

PHI-1080 Introduction to Digital Imaging

Fall 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.

PHI-1220 through PHI-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 commerce, language, career, techniques, video and social media.

FIRST-YEAR ELECTIVE COURSES

Students must take one course from the elective choices that follow.

PHI-1411

Foundation Studio

Spring semester: 3 studio credits

Instructor: J. Sinnott

Geared toward students interested in still life, fashion or portraiture, this course is offered as a prelude to Studio Photography. The fundamentals of the studio will be introduced, including various formats, lightning techniques and exposure methods.

Course #	Day	Time
PHI-1411-A	W	9:00-11:50
PHI-1411-B	F	9:00-11:50

PHI-1414-A

The Eloquent Photographer

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Balsys

This critique course is designed to help you to refine your personal photographic voice. We will examine such issues as private language, self-expression and artistic expression, context and irony, and the roles played by technique, experimentation and the happy accident. We will discuss commitment, discipline and the importance of failure in the creative process. An array of approaches—from the formalist to the over-the-top absurd—will be part of our conversation. Bring a sense of commitment (and sense of humor) and curiosity to class, as well as a few examples of recent work to the first session.

PHI-1418

Vision and Technique

Spring semester: 3 studio credits

Instructor: J. Seador

To be a successful photographer requires a combination of technical skills and visual creativity. Technical knowledge gives the photographer power and confidence to work creatively. This course will explore the connection between vision and the fundamental concepts of analog and digital photography. Through demonstrations, and a hands-on approach, students will explore a wide range of photographic topics and how they impact upon your photographic work and goals.

Course #	Day	Time
PHI-1418-A	W	9:00-11:50
PHI-1418-B	F	9:00-11:50

PHI-1422-A

Photographic Narrative

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: E. Bick

Fundamental to photographic content is storytelling, and this course will explore narrative in various forms and genres, from fashion to social documentary to fabricated and theatrical images to those that propose to depict fact. Both single and sequential images will be considered, as well as different ways of grouping photographs to create narrative. Class sessions will be a combination of student work and historical and contemporary models.

PHI-1426-A

Talking Photographs

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Morrison

Photographs contain symbols and form that convey content, and this course engages students to carefully consider these constructs. The goal is for students to learn how to analyze photographs, develop opinions, and voice these ideas both visually and verbally. These concepts will be explored by examining iconic images from the history of photography and the student's work. The course objectives will be achieved through discussions, lectures, writings and photographic assignments.

PHI-1437-A

Shoot, Shout, Change

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: K. Oni

Conceived to develop an understanding of how photography and politics are directly interconnected, this studio course is structured around critiques, presentations by visiting artists on the work of artists and collectives that have used photography as a way to question and alter social and political realities. 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 and strengthen their analytical skills with regard to their own work.

PHI-1443-A

The Viral Image

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: TBA

The still photograph as a viral entity and the impact of distribution via electronic means will be explored in this course. This new dissemination of images, their frequent anonymity, and their availability and interactive quality on mobile devices will be topics of consideration. Student work will be shared via social media.

PHI-1447-A

The Critical Eye

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: G. Pond

This course is an 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.

ESL/Studio Photography Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHI-1080-01P Digital Imaging 9:00-11:50 J. Culver	ESD-0050-B Reading Strategies I 9:00-11:50 S. Zachary	AHI-1090-01P History of Photography 9:00-11:50 M.J. Marks	ESD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	
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11					
12					
1		PHI-1030-01P Photography Workshop I 12:00-5:50 E. Matzak	ESL Elective* 12:00-2:50		
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6	Foundation Symposium** 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* Please refer to the ESL/Studio course listing for elective choices.

**PHI-1260-01P, Video; first 5 weeks; instructor: K. Newbegin

PHI-1230-01P, Language; second 5 weeks; instructor: J. Enxuto

PHI-1270-01P, Social Media; third 5 weeks; instructor: M. Berg

ESL/Studio Photography Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9		ESD-0055-B Reading Strategies II 9:00-11:50 S. Zachary	Photography Elective 9:00-11:50	ESD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	Photography Elective 9:00-11:50
10					
11					
12	PHI-1060-01P Photography on Assignment 12:00-2:50 S. Klein	PHI-1035-01P Photography Workshop II 12:00-5:50 E. Matzak	ESL Elective* 12:00-2:50		
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3	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
4					
5					
6	Foundation Symposium** 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		
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* Please refer to the ESL/Studio course listing for elective choices.

**PHI-1250-01P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota

PHI-1240-01P, Career; second 5 weeks; instructor: M. Lightner

PHI-1220-01P, Commerce; third 5 weeks; instructor: A. Frame

ESL/Studio Photography Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50	ESL Elective* 9:00-11:50	ESD-0050-D Reading Strategies I 9:00-11:50 S. Beker	
10					
11					
12		AHI-1090-02P History of Photography 12:00-2:50 P. Kloehn	ESL Elective* 12:00-2:50	PHI-1080-02P Digital Imaging 12:00-2:50 J. Seador	
1	PHI-1030-02P Photography Workshop I 12:00-5:50 B. Brooks				
2					
3					
4					ESL Elective* 3:00-5:50
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	Foundation Symposium** 6:00-8:50	
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

**PHI-1230-02P, Language; first 5 weeks; instructor: J. Enxuto

PHI-1270-02P, Social Media; second 5 weeks; instructor: M. Berg

PHI-1250-02P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

ESL/Studio Photography Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	PHI-1060-02P Photography on Assignment 9:00-11:50 S. Klein	Photography Elective 9:00-11:50	ESD-0055-D Reading Strategies II 9:00-11:50 S. Beker	Photography Elective 9:00-11:50
10					
11					
12					
1	PHI-1035-02P Photography Workshop II 12:00-5:50 B. Brooks		ESL Elective* 12:00-2:50		
2					
3					
4					ESL Elective* 3:00-5:50
5					
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	Foundation Symposium** 6:00-8:50	
7					
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

**PHI-1240-02P, Career; first 5 weeks; instructor: G. Pond

PHI-1220-02P, Commerce; second 5 weeks; instructor: A. Frame

PHI-1260-02P, Video; third 5 weeks; instructor: K. Newbegin

ESL/Studio Photography Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			AHI-1090-03P History of Photography 9:00-11:50 P. Kloehn		
10		PHI-1030-03P Photography Workshop I 9:00-2:50 E. McKenna			
11					
12	PHI-1080-03P Digital Imaging 12:00-2:50 J. Culver			ESD-0060-E Writing Strategies I 12:00-2:50 D. Maier	ESD-0050-F Reading Strategies I 12:00-2:50 D. Singer
1			ESL Elective* 12:00-2:50		
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	Foundation Symposium** 6:00-8:50	
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

**PHI-1270-03P, Social Media; first 5 weeks; instructor: M. Berg

PHI-1250-03P, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota

PHI-1240-03P, Career; third 5 weeks; instructor: G. Pond

ESL/Studio Photography Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	PHI-1060-03P Photography on Assignment 9:00-11:50 S. Klein		Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
10		PHI-1035-03P Photography Workshop II 9:00-2:50 E. McKenna			
11					
12				ESD-0065-E Writing Strategies II 12:00-2:50 D. Maier	ESD-0055-F Reading Strategies II 12:00-2:50 D. Singer
1			ESL Elective* 12:00-2:50		
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	Foundation Symposium** 6:00-8:50	
8					
9					

* Please refer to the ESL/Studio course listing for elective choices.

**PHI-1220-03P, Commerce; first 5 weeks; instructor: A. Frame

PHI-1260-03P, Video; second 5 weeks; instructor: K. Newbegin

PHI-1230-03P, Language; third 5 weeks; instructor: J. Enxuto

ESL/Studio Photography Program 4 / FALL					
	MON	TUES	WED	THURS	FRI
9		PHI-1060-04P Photography on Assignment 9:00-11:50 S. Klein	PHI-1080-04P Digital Imaging 9:00-11:50 K. Shung	ESD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	
10					
11					
12					ESD-0050-F Reading Strategies I 12:00-2:50 D. Singer
1			ESL Elective* 12:00-2:50		
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5			PHI-1030-04P Photography Workshop I 3:00-8:50 J. Astor		
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		Foundation Symposium** 6:00-8:50	
7					
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: G. Pond

PHI-1220-04P, Commerce; third 5 weeks; instructor: A. Frame

ESL/Studio Photography Program 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHI-1090-04P History of Photography 9:00-11:50 P. Kloehn	Photography Elective 9:00-11:50	ESD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	Photography Elective 9:00-11:50
10					
11					
12					ESD-0055-F Reading Strategies II 12:00-2:50 D. Singer
1			ESL Elective* 12:00-2:50		
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5			PHI-1035-04P Photography Workshop II 3:00-8:50 J. Astor		
6	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50		Foundation Symposium** 6:00-8:50	
7					
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: J. Enxuto

PHI-1270-04P, Social Media; third 5 weeks; instructor: M. Berg

ESL/Studio Photography Program 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	PHI-1080-05P Digital Imaging 9:00-11:50 J. Seador	ESL Elective* 9:00-11:50	PHI-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
10					
11					
12					ESD-0050-F Reading Strategies I 12:00-2:50 D. Singer
1			ESL Elective* 12:00-2:50		
2					
3		AHI-1090-05P History of Photography 3:00-5:50 M.J. Marks			ESL Elective* 3:00-5:50
4	ESL Elective* 3:00-5:50				
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-1240-05P, Career; first 5 weeks; instructor: M. Lightner

PHI-1220-05P, Commerce; second 5 weeks; instructor: A. Frame

PHI-1260-05P, Video; third 5 weeks; instructor: K. Newbegin

ESL/Studio Photography Program 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50	Photography Elective 9:00-11:50	PHI-1035-05P Photography Workshop II 9:00-2:50 A. Robinson	Photography Elective 9:00-11:50
10					
11					
12			PHI-1060-05P Photography on Assignment 12:00-2:50 S. Klein		ESD-0055-F Reading Strategies II 12:00-2:50 D. Singer
1					
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
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-1230-05P, Language; first 5 weeks; instructor: J. Enxuto

PHI-1270-05P, Social Media; second 5 weeks; instructor: M. Berg

PHI-1250-05P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

ESL/Studio Photography Program 6 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHI-1060-06P Photography on Assignment 9:00-11:50 S. Klein	PHI-1080-06P Digital Imaging 9:00-11:50 J. Culver	ESL Elective* 9:00-11:50	ESD-0050-D Reading Strategies I 9:00-11:50 S. Beker	
10					
11					
12				ESD-0060-E Writing Strategies I 12:00-2:50 D. Maier	PHI-1030-06P Photography Workshop I 12:00-5:50 J. Rudnick
1			ESL Elective* 12:00-2:50		
2					
3					
4	ESL Elective* 3:00-5:50				
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: J. Enxuto

ESL/Studio Photography Program 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9			Photography Elective 9:00-11:50	ESD-0055-D Reading Strategies II 9:00-11:50 S. Beker	Photography Elective 9:00-11:50
10					
11					
12	AHI-1090-06P History of Photography 12:00-2:50 M.J. Marks			ESD-0065-E Writing Strategies II 12:00-2:50 D. Maier	PHI-1035-06P Photography Workshop II 12:00-5:50 J. Rudnick
1					
2					
3					
4	ESL Elective* 3:00-5:50				
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: M. Berg

PHI-1250-06P, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota

PHI-1240-06P, Career; third 5 weeks; instructor: G. Pond

ESL/Studio Photography Program 7 / FALL					
	MON	TUES	WED	THURS	FRI
9	ESD-0060-A Writing Strategies I 9:00-11:50 D. Maier	ESL Elective* 9:00-11:50	PHI-1060-07P Photography on Assignment 9:00-11:50 S. Klein		
10					
11					
12		PHI-1080-07P Digital Imaging 12:00-2:50 J. Seador	ESL Elective* 12:00-2:50	PHI-1030-07P Photography Workshop I 12:00-5:50 E. Wallenstein	ESD-0050-F Reading Strategies I 12:00-2:50 D. Singer
1					
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	Foundation Symposium** 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: J. Enxuto
PHI-1270-07P, Social Media; third 5 weeks; instructor: M. Berg

ESL/Studio Photography Program 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9	ESD-0065-A Writing Strategies II 9:00-11:50 D. Maier	AHI-1090-07P History of Photography 9:00-11:50 S. Suchma	Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
10					
11					
12			ESL Elective* 12:00-2:50	PHI-1035-07P Photography Workshop II 12:00-5:50 E. Wallenstein	ESD-0055-F Reading Strategies II 12:00-2:50 D. Singer
1					
2					
3					
4	ESL Elective* 3:00-5:50				ESL Elective* 3:00-5:50
5					
6					
7	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	ESL Elective* 6:00-8:50	Foundation Symposium** 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: G. Pond
PHI-1220-07P, Commerce; third 5 weeks; instructor: A. Frame

ESL/Studio Photography Program 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHI-1090-08P History of Photography 9:00-11:50 A. Nisenbaum	ESL Elective* 9:00-11:50	ESD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	
10					
11					
12			PHI-1030-08P Photography Workshop I 12:00-5:50 Instructor: TBA		ESD-0050-F Reading Strategies I 12:00-2:50 D. Singer
1					
2					
3	PHI-1080-08P Digital Imaging 3:00-5:50 J. Seador				ESL Elective* 3:00-5:50
4					
5					
6					
7	Foundation Symposium** 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-1240-08P, Career; first 5 weeks; instructor: M. Lightner
PHI-1220-08P, Commerce; second 5 weeks; instructor: A. Frame
PHI-1260-08P, Video; third 5 weeks; instructor: K. Newbegin

ESL/Studio Photography Program 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		ESL Elective* 9:00-11:50	Photography Elective 9:00-11:50	ESD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	Photography Elective 9:00-11:50
10					
11					
12			PHI-1035-08P Photography Workshop II 12:00-5:50 Instructor: TBA		ESD-0055-F Reading Strategies II 12:00-2:50 D. Singer
1					
2					
3	ESL Elective* 3:00-5:50			PHI-1060-08P Photography on Assignment 3:00-5:50 S. Klein	ESL Elective* 3:00-5:50
4					
5					
6					
7	Foundation Symposium** 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-1230-08P, Language; first 5 weeks; instructor: J. Enxuto
PHI-1270-08P, Social Media; second 5 weeks; instructor: M. Berg
PHI-1250-08P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

BFA Film and Video

FIRST-YEAR COURSE LISTING

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.
 - 15 credits in art history courses that carry a prefix of AHD or VCD. *Note: Film and video majors who began their matriculation at the College prior to the fall 2014 semester are required to take 12 credits in art history.*
 - 3 elective credits from among the undergraduate course offerings.
Note: Film and video majors who began their matriculation at the College prior to the fall 2014 semester are required to take 6 elective credits from among the undergraduate course offerings.

2. Students must meet all requirements of the BFA Film and Video Department.
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.

All 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 director of academic advisement.

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

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 230 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 examine film language and visual storytelling, including structure, psychology of the frame, storyboarding, lensing, work flow, scene coverage and lighting. The importance of collaboration will be emphasized by working on different scenes in production teams and with professional actors.

CFD-1025

Introduction to Production II

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of this two-semester course. The spring semester will continue to explore in-class productions working with actors in a professional environment, with an emphasis on the actor-director relationship. Crew management will be addressed through in-class scene work. Each student will prepare a storyboard and shot list, as well as cast and budget a short digital or film project.

CFD-1070

Acting for Filmmakers

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 editing choices that maximize the actors' performances will be emphasized.

CVD-1090

Introduction to Editing: Avid

One semester: 3 studio credits

Limited to 17 students per section

This will explore Avid technology through lectures and exercises, applications and screenings. Areas of exploration will include editorial and narrative structure, rhythm and pace. Scene study and editing choices that maximize the actors' performances will be emphasized.

CFD-1140

Fundamentals of Narrative I

Fall semester: 3 studio credits

The forms and aesthetics underlying on-screen storytelling, including 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 screenwriting 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. 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 HCI-1020, Writing and Literature I for International Students). Please refer to page 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

Film Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1020-01F Introduction to Production I 9:00-12:50 Instructor: TBA	CFD-1140-01F Fundamentals of Narrative I 9:00-11:50 G. Girion	HCD-1020-01F Writing and Literature I 9:00-11:50 Instructor: TBA
11					
12					
1					
2					
3			CVD-1090-01F Intro to Editing: Avid 3:00-5:50 M. Wojcik	AHD-1070-01F Film History and Criticism 3:00-6:50 P. Cronin	
4					
5					
6					

Film Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1025-01F Introduction to Production II 9:00-12:50 Instructor: TBA	CFD-1145-01F Fundamentals of Narrative II 9:00-11:50 G. Girion	HCD-1025-01F Writing and Literature II 9:00-11:50 Instructor: TBA
11					
12					
1					
2					
3	CFD-1070-01F Acting for Filmmakers 3:00-5:50 Instructor: TBA				
4					
5					
6					

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 J. Robinson-Appels		CVD-1080-02F Intro to Editing: Final Cut Pro 12:00-2:50 R. Pepperman	
1					
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				
10					
11					
12		HCD-1025-02F Writing and Literature II 12:00-2:50 J. Robinson-Appels		CVD-1090-02F Intro to Editing: Avid 12:00-2:50 T. Barbagallo	
1					
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 9:00-11:50 S. Mosakowski		
10		CFD-1020-03F Introduction to Production I 9:00-12:50 M. Kirchheimer			
11					
12			CFD-1140-03F Fundamentals of Narrative I 12:00-2:50 G. LaVoo		
1					
2					
3	AHD-1070-03F Film History and Criticism 3:00-6:50 P. Cronin	CVD-1080-03F Intro to Editing: Final Cut Pro 3:00-5:50 D. Katz			
4					
5					
6					

Film Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-03F Writing and Literature II 9:00-11:50 S. Mosakowski		
10		CFD-1025-03F Introduction to Production II 9:00-12:50 M. Kirchheimer			
11					
12			CFD-1145-03F Fundamentals of Narrative II 12:00-2:50 G. LaVoo		
1					
2					
3					
4					
5					
6					

Film Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-04F Writing and Literature I 9:00-11:50 Instructor: TBA	CVD-1090-04F Intro to Editing: Avid 9:00-11:50 J. Berg	
10					
11					
12			CFD-1140-04F Fundamentals of Narrative I 12:00-2:50 J. Brooker		
1		CFD-1020-04F Introduction to Production I 1:00-4:50 I. Sunara			
2					
3				AHD-1070-04F Film History and Criticism 3:00-6:50 P. Cronin	
4					
5					
6					
7					
8					
9					

Film Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-04F Writing and Literature II 9:00-11:50 M. Curley		
10					
11					
12			CFD-1145-04F Fundamentals of Narrative II 12:00-2:50 J. Brooker		
1		CFD-1025-04F Introduction to Production II 1:00-4:50 I. Sunara			
2					
3					CFD-1070-04F Acting for Filmmakers 3:00-5:50 L. Eichhorn
4					
5					
6			CVD-1080-04F Intro to Editing: Final Cut Pro 6:00-8:50 Instructor: TBA		
7					
8					
9					

Film Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1020-05F Introduction to Production I 9:00-12:50 T. Stephens		
11					
12	HCD-1020-05F Writing and Literature I 12:00-2:50 E. Holswade				CFD-1140-05F Fundamentals of Narrative I 12:00-2:50 G. Girion
1					
2					
3			CVD-1080-05F Intro to Editing: Final Cut Pro 3:00-5:50 A. Odezynska		
4	AHD-1070-05F Film History and Criticism 3:00-6:50 P. Cronin				
5					
6					

Film Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1025-05F Introduction to Production II 9:00-12:50 T. Stephens		
11					
12	HCD-1025-05F Writing and Literature II 12:00-2:50 E. Holswade				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 M. Wojcik		
4					CFD-1070-05F Acting for Filmmakers 3:00-5:50 Instructor: TBA
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 D. Katz		HCD-1020-06F Writing and Literature I 9:00-11:50 M. Hendricks
10					
11					
12					
1					
2					
3					
4	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
5					
6					
7					

Film Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9		CVD-1090-06F Intro to Editing: Avid 9:00-11:50 T. Barbagallo	CFD-1070-06F Acting for Filmmakers 9:00-11:50 R. Haufrecht		HCD-1025-06F Writing and Literature II 9:00-11:50 M. Hendricks
10					
11					
12					
1					
2					
3					
4			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
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 Filmmakers 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					
10				CFD-1020-08F Introduction to Production I 9:00-12:50 M. Kirchheimer	
11					
12		HCD-1020-08F Writing and Literature I 12:00-2:50 Instructor: TBA			
1	CVD-1090-08F Intro to Editing: Avid 1:00-3:50 D. Vozza				
2					
3		CFD-1140-08F Fundamentals of Narrative I 3:00-5:50 R. Frumkes		AHD-1070-08F Film History and Criticism 3:00-6:50 P. Cronin	
4					
5					
6					

Film Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				CFD-1025-08F Introduction to Production II 9:00-12:50 M. Kirchheimer	
11					
12	CVD-1080-08F Intro to Editing: Final Cut Pro 12:00-2:50 D. Katz	HCD-1025-08F Writing and Literature II 12:00-2:50 Instructor: TBA			
1					
2					
3		CFD-1145-08F Fundamentals of Narrative II 3:00-5:50 R. Frumkes	CFD-1070-08F Acting for Filmmakers 3:00-5:50 R. Sedgwick		
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 S. Petrosino
11					
12		HCD-1020-09F Writing and Literature I 12:00-2:50 Instructor: TBA			
1					
2					
3		CFD-1140-09F Fundamentals of Narrative I 3:00-5:50 G. Richards		AHD-1070-09F Film History and Criticism 3:00-6:50 P. Cronin	CVD-1090-09F Intro to Editing: Avid 3:00-5:50 M. Wojcik
4					
5					
6					

Film Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			CFD-1145-09F Fundamentals of Narrative II 9:00-11:50 G. Richards		CFD-1025-09F Introduction to Production II 9:00-12:50 S. Petrosino
11					
12		HCD-1025-09F Writing and Literature II 12:00-2:50 Instructor: TBA			
1					
2					
3			CFD-1070-09F Acting for Filmmakers 3:00-5:50 C. Haase		CVD-1080-09F Intro to Editing: Final Cut Pro 3:00-5:50 K. Dobrowolski
4					
5					
6					

Note: Film Foundation 9 will not be made available until Film Foundation programs 1 through 8 have reached capacity.

Note: Film Foundation 9 will not be made available until Film Foundation programs 1 through 8 have reached capacity.

Film Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	CFD-1020-10F Introduction to Production I 9:00-12:50 W. Garcia				CVD-1090-10F Intro to Editing: Avid 9:00-11:50 L. Vance
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					
10	CFD-1025-10F Introduction to Production II 9:00-12:50 W. Garcia	CFD-1070-10F Acting for Filmmakers 9:00-11:50 Instructor: TBA			CVD-1080-10F Intro to Editing: Final Cut Pro 9:00-11:50 K. Dobrowolski
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.

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.

CINEMATOGRAPHY

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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 or spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring

DIRECTING

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
CFD-2010	Production Workshop I	fall
CFD-2015	Production Workshop II	spring
or CFD-2017 CFD-2018	Documentary Workshop I Documentary Workshop II	fall spring
CFD-2020	Editing	fall or spring
CFD-2050	Sound Production I	fall or spring
CFD-2120	Writing and Directing I	fall
CFD-2125 or CFD-2127 or CFD-2131	Writing and Directing II The Director's Role Directing Actors	spring spring fall or spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring

EDITING

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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 or CFD-2350 CFD-2262	Writing and Directing II Adaptation for the Short Film Creating Character (The Actor/Writer Collaboration)	spring fall or spring fall or spring
AHD-2068 or AHD-2070	The Language of Film International Cinema	fall or spring fall or spring

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.

CINEMATOGRAPHY

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
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
HLD-3130	Film and Literature I	fall
HLD-3135	Film and Literature II	spring

DIRECTING

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
CVD-3010	Advanced Production I	fall
CVD-3015	Advanced Production II	spring
or CFD-3021 CFD-3022	Producing/Directing Episodic Television I Producing/Directing Episodic Television II	fall spring
or CFD-3326 CFD-3327	Advanced Documentary Workshop I Advanced Documentary Workshop II	fall spring
CFD-3060	Advanced Writing and Directing I	fall
CFD-3065	Advanced Writing and Directing II	spring
HLD-3130	Film and Literature I	fall
HLD-3135	Film and Literature II	spring

EDITING

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
HLD-3130	Film and Literature I	fall
HLD-3135	Film and Literature II	spring
CFD-3180	Pro Tools II: Sound Design	fall or spring
CFD-3230	The Art of Editing	fall
CFD-3432	Postproduction: The Digital Workflow	fall or spring
CFD-3434	Postproduction: Structures in Storytelling	spring

SCREENWRITING

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
CFD-3060	Advanced Writing and Directing I	fall
CFD-3065	Advanced Writing and Directing II	spring
or CFD-3170 CFD-3175	Writing for Television I Writing for Television II	fall spring
CFD-3140	Advanced Feature Screenwriting I	fall
CFD-3145	Advanced Feature Screenwriting II	spring
HLD-3130	Film and Literature I	fall
HLD-3135	Film and Literature II	spring

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.

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
or CFD-4116	Master Class in Documentary I	fall
CFD-4117	Master Class in Documentary II	spring
or CFD-4151	The Business and Craft of Writing for Television I	fall
CFD-4152	The Business and Craft of Writing for Television II	spring
CFD-4950	Screenwriting Thesis I	fall
CFD-4955	Screenwriting Thesis II	spring

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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, this course will build on the techniques introduced in the foundation year to explore more complex projects. Special lenses, stocks, filters, lights, as well as support equipment will be introduced through technical demonstrations, lectures and assignments. Working in production teams, students will explore various filmmaking aspects and approaches. 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	L. Hillier
CFD-2010-F	Th	12:00-3:50	V. Caniglia

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. 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	L. Hillier
CFD-2015-F	Th	12:00-3:50	V. Caniglia

CFD-2017-A

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

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. 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	D. Katz
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	W	9:00-11:50	fall	C. Newman
CFD-2050-C	Th	3:00-5:50	fall	S. Rogers
CFD-2050-D	W	9:00-11:50	spring	C. Newman
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. Berg

AHD-2068**The Language of Film**

Wednesday 3:00-5:50

One semester: 3 art history credits

Instructor: A. Sinha

Serving 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 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. 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

Understand the role of production design in the filmmaking process will be explored in this course. It 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 William Cameron Menzies and how his contributions led to the advent of the production designer. The craft, process and working methods of the production designer will be explored in detail. How directors collaborate with designers to capture their vision on film will also be examined.

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

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-D through CFD-2088-F.*

Course #	Day	Time	Semester
CFD-2088-A	Tu	9:00-11:50	fall
CFD-2088-B	Tu	12:00-2:50	fall
CFD-2088-C	Tu	9:00-11:50	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 films. The goal is to develop highly evolved scripts through 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	M. Grisanti, G. LaVoo
CFD-2120-C	Tu	3:00-5:50	J. Brooker, M. Goldfried
CFD-2120-D	W	6:00-8:50	N. Greene, W. Hopkins

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. 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	M. Grisanti, G. LaVoo
CFD-2125-C	Tu	3:00-5:50	J. Brooker, M. Goldfried
CFD-2125-D	W	6:00-8:50	N. Greene, W. Hopkins

CFD-2127-A

The Director's Role

Tuesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: R. Toporoff

This course will explore and define 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-2131

Directing Actors

One semester: 3 studio credits

This course will cover practical skills for soliciting great performances from actors by focusing on, and demystifying, the actor/director collaboration. By exploring effective directorial techniques and approaches, students will consider various ways to work effectively—with both experienced actors and novices alike—to elicit spontaneous, authentic and nuanced performances. Script analysis, casting, rehearsal techniques and improvisation will be addressed. Each student will have the opportunity to direct with professional actors.

Course #	Day	Time	Semester	Instructor
CFD-2131-A	M	6:00-8:50	fall	TBA
CFD-2131-B	Tu	12:00-2:50	fall	M. Goldfried
CFD-2131-C	M	6:00-8:50	spring	TBA
CFD-2131-D	Tu	12:00-2:50	spring	M. Goldfried

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	D. Berry
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. 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	D. Berry
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 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. Issues raised by the pervasive role of mass media will be examined, 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: M. Mihut

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	K. Dobrowski
CFD-2230-C	Th	9:00-11:50	spring	D. Katz

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	W. Garcia, J. Lee
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

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	1:00-5:50	C. Newman
CVD-3010-B	Tu	9:00-1:50	D. Georgevich
CVD-3010-C	Th	9:00-1:50	Z. Amar
CVD-3010-D	Th	3:00-7:50	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	1:00-5:50	C. Newman
CVD-3015-B	Tu	9:00-1:50	D. Georgevich
CVD-3015-C	Th	9:00-1:50	Z. Amar
CVD-3015-D	Th	3:00-7:50	E. Bowes

CFD-3021

Directing Episodic Television I

Fall semester: 3 studio credits

Limited to 12 students

The skills required for directing television will be the focus of this course. Students will film scenes that are common to television dramas: an interrogation, a hospital scene, a love scenario, etc. We will begin with preproduction—schedules, auditions and scouting locations. Students will then prepare for filming with shot lists and tech scouts. Props, production design, wardrobe and script meetings will follow. Sessions on production will include rehearsals, camera placement, point of view and close-ups, and how to work with the director of photography, assistant directors, and other members of the crew. Lastly, students will film the same scenes in a variety of styles to understand how to accommodate the specific look of different series.

Course #	Day	Time	Instructor
CFD-3021-A	Tu	6:00-9:50	M. Mitchell
CFD-3021-B	Th	6:00-9:50	J. Alexander

CFD-3022

Directing Episodic Television II

Spring semester: 3 studio credits

Limited to 12 students

A continuation of CFD-3021, Directing Episodic Television I, in the spring semester we will address postproduction issues crucial to television, such as pacing, act breaks for commercials, teasers and cliffhangers. We will compare directors' cuts with producers' cuts to determine which is better, what changes were made, and why. The challenges of editing will be examined, from close-ups and pre-lapping dialogue to establishing shots and the time considerations for the television format. Prerequisite: CFD-3021, Directing Episodic Television I.

Course #	Day	Time	Instructor
CFD-3022-A	Tu	6:00-9:50	M. Mitchell
CFD-3022-B	Th	6:00-9:50	J. Alexander

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, Steadicam, 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. 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 and 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, J. Ricker
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	N. Greene, 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, J. Ricker
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	N. Greene, 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	TBA

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	W	12:00-2:50	spring	V. Stoll

HLD-3130 (previously 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, often drawing upon as well as influencing the narrative structures developed in literary works that include novels, drama, epic poetry and folk tales. This course will explore various aspects of the rich interaction among these forms, and will examine different ways that filmmakers 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, such as *All Quiet on the Western Front*, *Lolita*, *Trainspotting*, *Heart of Darkness (Apocalypse Now)*, *1984*, *The Dead*, *Of Mice and Men*, *King Lear (Ran)*, *The Grapes of Wrath* and *Wise Blood*. *Note: Open to film and video majors only.*

Course #	Day	Time	Instructor
HLD-3130-A	Tu	3:00-6:50	M. Grisanti
HLD-3130-B	W	9:00-12:50	D. Riccuito
HLD-3130-C	Th	9:00-12:50	W. Beckley

HLD-3135 (previously CTD-3135)**Film and Literature II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course. See HLD-3130 for course description. *Note: Open to film and video majors only.*

Course #	Day	Time	Instructor
HLD-3135-A	Tu	3:00-6:50	M. Grisanti
HLD-3135-B	W	9:00-12:50	D. Riccuito
HLD-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	J. Fox
CFD-3140-B	Th	3:00-6:50	M. Grisanti

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. See CFD-3140 for course description.

Course #	Day	Time	Instructor
CFD-3145-A	Tu	3:00-6:50	J. Fox
CFD-3145-B	Th	3:00-6:50	M. Grisanti

CFD-3170-A**Writing for Television 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**Writing for Television 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 presentation formats using groups, sub mixes, advanced plug-in and automation techniques will be the focus of this course.

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	N. Simopoulos

CFD-3194-A**Creative Producing**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: TBA

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 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: D. DeVilla

Transforming the physical and psychological environments of a student's script into the visual reality of his or her own film will be explored in this course. Students will bring in 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 building an environmental visual palette for their story. Attention will be given to 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.

Course #	Semester
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 design, sculpt, mold and cast a full-face prosthetic appliance, and use the resulting piece as a building block for other projects in prosthetic/visual effects makeup. Prerequisite: CFD-2088, Makeup for Film and Television.

CFD-3326-A

Advanced Documentary Workshop I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Kiely

This course will build on the material explored in CFD-2018, Documentary Workshop I. 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 I, or equivalent.

CFD-3327-A

Advanced 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. See CFD-3326 for course description.

CFD-3418

Writing the One-Act Play

Tuesday 5:00-7:50

One semester: 3 studio credits

Instructor: G. Girion

This course is designed to explore writing for the theater, in both traditional and experimental ways. Students will be given assignments that emphasize structure, character, story and plot. Making use of theater's unique possibilities in telling a story will also be emphasized: the static and moving images created specifically for their effect on the eye and mind of the audience; the sound and play of language and how speech is connected to character; and, finally, the ways that theater can call attention to itself as play, whether breaking conventions of reality, breaking the fourth wall, or breaking into song. Student will complete a one-act play.

Course #	Semester
CFD-3418-A	fall
CFD-3418-B	spring

CFD-3426-A

Recording Foley and Effects

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: P. Goodrich

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 recreate 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 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-3428-A

DaVinci Resolve: Color Correcting Your Film

Monday: 3:00-5:50

Spring semester: 3 studio credits

Instructor: J. Mastantuono

The fundamentals of color grading and finishing with DaVinci Resolve software will be covered in this course. Students will explore the process of color grading from picture lock to final delivery. Topics include: creating a look for a project, enhancing storytelling by drawing the eye, scene matching and project management. The course will focus on both the technical and aesthetic requirements of finishing projects for broadcast, commercial and theatrical release.

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 and will learn 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. *Note: No prior experience in music is required.*

Course #	Semester
CFD-3431-A	fall
CFD-3431-B	spring

CFD-3432-A**Postproduction: The Digital Workflow**

Monday 12:00-2:50

Fall 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.

CFD-3434-A**Postproduction: Structures in Storytelling**

Wednesday 12:00-2:50

Spring semester: 3 studio credits

Instructor: R. Pepperman

Inspired by the teachings of Sergei Eisenstein, Stefan Sharff, Karel Reisz, Andrei Tarkovsky, Alexander Mackendrick, Ingmar Bergman and Akira Kurosawa, this course will offer an advanced study into aesthetic solutions to shape image and sound compositions. An emphasis will be placed on the applications and significance of European montage. With a concentration on crafting a visual story via elements that are concurrently cohesive and divergent, we will screen student projects, theatrical releases and trailers, as well as discuss assigned readings in film criticism. The goal of the course is to master the elusive properties of moving-image editing.

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.

Course #	Semester
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 breaking down a script, 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.

Course #	Semester
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: S. Oppendisano

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.*

Course #	Semester
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 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. See CFD-4040 for course description. In the spring semester, professional actors will assist the process with dramatized readings.

CFD-4101-A

Master Class in Cinematography I

Friday 3:00-6:50

Fall 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.*

CFD-4102-A

Master Class in Cinematography II

Friday 3:00-6:50

Spring semester: 3 studio credits

Instructor: D. Georgevich

This is the second part of a two-semester course. Please see CFD-4101, Master Class in Cinematography I, for course description. *Note: Open to senior cinematography specialists only.*

CFD-4116-A

Master Class in Documentary I

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: M. Kirchheimer

In this advanced theory and production course students will produce a documentary of up to 50 minutes in length. Scripts, rushes and editing stages will be critiqued in class. Films from a variety of genres will be discussed and subjects will run the gamut of documentary techniques. Guest directors will discuss their work. Prerequisite: CFD-2017, Documentary Workshop I, or equivalent.

CFD-4117-A

Master Class in Documentary II

Tuesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: M. Kirchheimer

This is the second part of a two-semester course. See CFD-4116 for course description.

CFD-4151-A

The Business and Craft of Writing for Television I

Wednesday 3:00-6:50

Fall semester: 3 studio credits

Limited to 12 students

Instructor: D. Black

This course will focus on writing scripts for episodic television and will cover developing ideas, preparing a proposal, pitching the project, writing and rewriting, dealing with studios and networks, and collaborating with directors and actors. Students will focus on developing a TV pilot. Prerequisite: CFD-3170, Writing for Television I, or equivalent.

CFD-4152-A

The Business and Craft of Writing for Television II

Wednesday 3:00-6:50

Spring semester: 3 studio credits

Limited to 12 students

Instructor: D. Black

This is the second part of a two-semester course. See CFD-4151 for course description.

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. 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. 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 6:30-9:20

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

Understand the role of production design in the filmmaking process will be explored in this course. It 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 William Cameron Menzies and how his contributions led to the advent of the production designer. The craft, process and working methods of the production designer will be explored in detail. How directors collaborate with designers to capture their vision on film will also be examined.

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

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 through CFD-2088-C.*

Course #	Day	Time	Semester
CFD-2088-D	Tu	9:00-11:50	fall
CFD-2088-E	Tu	12:00-2:50	fall
CFD-2088-F	Tu	9:00-11:50	spring

CFD-2202-A

Acting II

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: M. Mihut

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

CFD-3418

Writing the One-Act Play

Tuesday 5:00-7:50

One semester: 3 studio credits

Instructor: G. Girion

This course is designed to explore writing for the theater, in both traditional and experimental ways. Students will be given assignments that emphasize structure, character, story and plot. Making use of theater's unique possibilities in telling a story will also be emphasized: the static and moving images created specifically for their effect on the eye and mind of the audience; the sound and play of language and how speech is connected to character; and, finally, the ways that theater can call attention to itself as play, whether breaking conventions of reality, breaking the fourth wall, or breaking into song. Student will complete a one-act play.

Course #	Semester
CFD-3418-A	fall
CFD-3418-B	spring

ARTS ABROAD SUMMER 2015

IPD-3426-A

Screenwriting in Italy

July 5 –July 18

Summer semester: 3 undergraduate studio credits; \$4,250

Instructors: Bobette Buster, Armando Fumagalli, Mara Perbellini

Limited enrollment

This program offers students a two-week journey of exploration and discovery into the world of screenwriting. Participants will spend the first week of the program in Milan and concentrate on exploring European cinema and television with an in-depth look at Italian filmmakers. The second week will take place in Belgirate, nestled near the southern tip of the Alps, and will focus on screenwriting.

Participants will undertake a comprehensive study of three approaches to scriptwriting: the arch plot (a goal-oriented form of narrative through which the story is formed around a protagonist struggling against external forces), the miniplot (similar to the arch plot, but open-ended and emphasizing internal conflict) and the antiplot (nonlinear and contradicts the arch plot form). An emphasis will be placed on creating characters and transforming them into powerful visual images that convey convincing performances on screen.

The second week will be held in the picturesque town of Belgirate. Here, under the guidance of Bobette Buster (a scriptwriting teacher and development consultant), participants will explore what makes a script sell, including how to articulate character emotions and the duality between protagonist and antagonist. Ms. Buster will then dissect a script and work on the developmental process.

Tuition includes accommodations, welcome and farewell dinners, daily Continental breakfast, travel from Milan to Belgirate, guided tours, site visits (including the World Expo in Milan).

For further information contact Sal Petrosino, program coordinator, via email: spetrosino@sva.edu; phone: 212.592.2194.

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

BFA Fine Arts

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.
 - 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.
 - 18 credits in art history courses that carry a prefix of AHD or VCD.
2. Students must meet all requirements of the BFA Fine Arts Department and complete a review of work at the end of each year. Students cannot begin classes the following semester until the work has been evaluated.
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.

All 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 director of academic advisement.

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

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 2016 semester should refer to General Foundation programs 20 and 21.

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 230 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.

FIRST-YEAR COURSE LISTING

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.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

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.

FID-1225

Painting II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430

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 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 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1220-01G Painting I 9:00-2:50 L. Behnke		FID-1130-01G 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		FID-1430-01G 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	FID-1225-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1135-01G 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 T. O'Connor	
10					
11	FID-1220-02G Painting I 9:00-2:50 D. Chow				
12				HCD-1020-02G Writing and Literature I 12:00-2:50 J. Anderson	
1					
2			FID-1130-02G Drawing I 12:00-5:50 S. Etkin		
3				SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna	SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna
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 T. O'Connor	
10					FID-1430-02G Sculpture 9:00-2:50 P. Dudek
11	FID-1225-02G Painting II 9:00-2:50 D. Chow			HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
12					
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2			FID-1135-02G Drawing II 12:00-5:50 S. Etkin		
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		FID-1220-03G Painting I 9:00-2:50 J. Jurayj		FID-1430-03G Sculpture 9:00-2:50 M. Carlson		
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2					FID-1130-03G Drawing I 12:00-5:50 S. Dentz	
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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		FID-1225-03G Painting II 9:00-2:50 J. Jurayj		SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb		
11						
12						
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2					FID-1135-03G 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			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
11				HCD-1020-04G Writing and Literature I 12:00-2:50 Instructor: TBA	
12					FID-1130-04G Drawing I 12:00-5:50 B. Adams
1					
2				FID-1430-04G Sculpture 3:00-8:50 D. Wapner	
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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			FID-1225-04G Painting II 12:00-2:50 M. Mattelson		
11				HCD-1025-04G Writing and Literature II 12:00-2:50 Instructor: TBA	
12					FID-1135-04G Drawing II 12:00-5:50 B. Adams
1					
2				SMD-1020-04G Foundations of Visual Comp. 3:00-8:50 Instructor: TBA	
3					
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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				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FID-1220-05G Foundations of Visual Comp. 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 Instructor: TBA				
10				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	
11					
12					
1					
2		FID-1225-05G Painting II 12:00-5:50 F. Brickhouse	FID-1430-05G 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			FID-1220-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
11					
12					
1					
2	FID-1130-06G Drawing I 12:00-5:50 B. Larsen	HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade			
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			FID-1225-06G Painting II 9:00-2:50 T. Kahn		FID-1430-06G Sculpture 9:00-2:50 D. Wapner
11					
12					
1					
2	FID-1135-06G Drawing II 12:00-5:50 B. Larsen	HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			
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 R. Josimovich
10			FID-1130-07G Drawing I 9:00-2:50 T. Roniger	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
2					
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 R. Josimovich
10			FID-1135-07G Drawing II 9:00-2:50 T. Roniger	FID-1225-07G Painting II 9:00-2:50 N. Chunn	
11					
12					
1					
2			FID-1430-07G 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	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1130-08G Drawing I 12:00-5:50 E. Izer	FID-1220-08G Painting I 12:00-5:50 S. Joelson
2					
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	FID-1430-08G Sculpture 9:00-2:50 J. Periman				
12					
1				FID-1135-08G Drawing II 12:00-5:50 E. Izer	FID-1225-08G Painting II 12:00-5:50 S. Joelson
2					
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				SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
11	FID-1130-09G Drawing I 9:00-2:50 A. Belag		FID-1220-09G Painting I 9:00-2:50 M. Sheehan		
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					
11	FID-1135-09G Drawing II 9:00-2:50 A. Belag		FID-1225-09G Painting II 9:00-2:50 M. Sheehan	FID-1430-09G 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					
11	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 I. Richer			FID-1430-10G 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	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 I. Richer			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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	FID-1220-11G Painting I 12:00-5:50 J. Linhares
1			FID-1430-11G Sculpture 12:00-5:50 S. DeFrank		
2				HCD-1020-11G Writing and Literature I 3:00-5:50 G. MacKenzie	
3					
4	FID-1130-11G Drawing I 3:00-8:50 N. Touron				
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 S. Hwang		SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 S. Hwang		
10					
11					
12				AHD-1015-11G Survey of World Art II 12:00-2:50 T. Kostianovsky	FID-1225-11G Painting II 12:00-5:50 J. Linhares
1					
2				HCD-1025-11G Writing and Literature II 3:00-5:50 G. MacKenzie	
3					
4					
5	FID-1135-11G Drawing II 3:00-8:50 N. Touron				
6					
7					
8					
9					

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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			FID-1135-12G Drawing II 9:00-2:50 Instructor: TBA	FID-1225-12G Painting II 9:00-2:50 D. Kardon	FID-1430-12G 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 Instructor: TBA			
10					
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				FID-1130-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FID-1220-13G 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 M. Curley			
10					
11					FID-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1225-13G Painting II 12:00-5:50 B. Komoski	
2					
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		FID-1130-14G Drawing I 9:00-2:50 E. Izer		FID-1430-14G Sculpture 9:00-2:50 R. Baron	FID-1220-14G 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 G. MacKenzie
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1135-14G Drawing II 9:00-2:50 E. Izer			FID-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 M. McKenna				
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 G. MacKenzie
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			FID-1220-15G Painting I 3:00-8:50 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:00-8:50 S. McGiver	
5	FID-1130-15G Drawing I 3:00-8:50 M. Jones				
6					
7					
8					
9					

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

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			FID-1225-15G Painting II 3:00-8:50 T.M. Davy	FID-1430-15G Sculpture 3:00-8:50 R. Baron	
5	FID-1135-15G Drawing II 3:00-8:50 M. Jones				
6					
7					
8					
9					

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 S. Flach	
10			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FID-1130-16G Drawing I 12:00-5:50 L. Scott				FID-1220-16G Painting I 12:00-5:50 J. Jurayi
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	FID-1135-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff			FID-1225-16G Painting II 12:00-5:50 J. Jurayi
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 2016

Freshmen who will begin their studies in the spring semester must register for spring 2016 and summer 2016 General Foundation program 20 or 21.

General Foundation 20 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-20G Survey of World Art I			
10		9:00-11:50 H. Werschkul			
11			SMD-1020-20G Foundations of Visual Comp.	FID-1220-20G Painting I	
12			9:00-2:50 S. Barrett	9:00-2:50 Instructor: TBA	
1					
2					
3		HCD-1020-20G Writing and Literature I			
4		3:00-5:50 Instructor: TBA			
5	FID-1130-20G Drawing I				
6	3:00-8:50 Instructor: TBA				
7					
8					
9					

General Foundation 20 / SUMMER 2016					
	5/3 – 5/23	5/11 – 6/1	5/25 – 6/15	6/16 – 7/7	7/8 – 7/28
9					
10					
11		FID-1225-20G Painting II		FID-1430-20G Sculpture	FID-1135-20G Drawing II
12		9:00-2:50 M-F Instructor: TBA		9:00-2:50 M-F Instructor: TBA	9:00-2:50 M-F Instructor: TBA
1					
2					
3	AHD-1015-20G Survey of World Art II		HCD-1025-20G Writing and Literature II		
4	3:00-5:50, M-F J. Edwards		3:00-5:50, M-F N. Friedland		
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 21 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-21G Survey of World Art I				
10	9:00-11:50 M. Denton				
11		FID-1220-21G Painting I	FID-1130-21G Drawing I	FID-1430-21G Sculpture	
12		9:00-2:50 Instructor: TBA	9:00-2:50 Instructor: TBA	9:00-2:50 Instructor: TBA	
1					
2					
3		HCD-1020-21G Writing and Literature I			
4		3:00-5:50 Instructor: TBA			
5					
6					

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity.

General Foundation 21 / SUMMER 2016					
	5/3 – 5/23	5/11 – 6/1	5/25 – 6/15	6/16 – 7/7	7/8 – 7/28
9					
10					
11		FID-1225-21G Painting II		SMD-1020-21G Foundations of Visual Comp.	FID-1135-21G Drawing II
12		9:00-2:50 M-F Instructor: TBA		9:00-2:50 M-F Instructor: TBA	9:00-2:50 M-F Instructor: TBA
1					
2					
3	AHD-1015-21G Survey of World Art II		HCD-1025-21G Writing and Literature II		
4	3:00-5:50, M-F Instructor: TBA		3:00-5:50, M-F Instructor: TBA		
5					
6					

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity. Summer foundation schedules are subject to change.

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; Drawing the Figure; Fur, Feathers and Scales: Comparative Animal Anatomy; Urban Botanicals). 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 unless they have completed these courses at SVA or another institution.

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: 1965-1985, or AHD-2303, History of Video Art: 1985 to Present, unless they have already completed one of these courses at another institution. Students must register for FID-3010, Visiting Artists/Critics Lecture Series I, and FID-3015, Visiting Artists/Critics Lecture Series II.

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 must register for the following Senior Workshops: FID-4500 and FID-4505. In addition, students must choose two sections of FID-4507 through FID-4544 in the fall semester, and two sections of FID-4554 through FID-4596 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: 1965-1985, or AHD-2303, History of Video Art: 1985 to Present (see Third-Year Fine Arts Seminars for specifics). Students must register for FID-4070, Visiting Artists/Critics Lecture Series III, and FID-4075, Visiting Artists/Critics Lecture Series IV.

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. All students must submit 15 high-resolution images (TIFF and JPEG formats) of artwork completed during the senior year.

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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	3:00-8:50	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	J. Tekippe

SECOND-YEAR ART HISTORY REQUIREMENT

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

Spring 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.

SECOND- AND THIRD-YEAR DRAWING COURSES

FID-2120-A through FID-2120-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
FID-2120-A	M	9:00-11:50
FID-2120-B	M	12:00-2:50
FID-2120-C	Tu	9:00-11:50

FID-2120-D through FID-2120-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
FID-2120-D	W	9:00-11:50
FID-2120-E	W	12:00-2:50
FID-2120-F	W	3:00-5:50

FID-2125

Anatomy II

Spring semester: 3 studio credits

Please see the corresponding section of FID-2120 for course description.

Course #	Day	Time	Instructor
FID-2125-A	M	9:00-11:50	G. Boorujy
FID-2125-B	M	12:00-2:50	G. Boorujy
FID-2125-C	Tu	9:00-11:50	G. Boorujy
FID-2125-D	W	9:00-11:50	A. Gerndt
FID-2125-E	W	12:00-2:50	A. Gerndt
FID-2125-F	W	3:00-5:50	A. Gerndt

FID-2127-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 that 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.

FID-2131 / FID-2132

Drawing

Wednesday 12:00-2:50

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
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FID-2131-A	fall
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FID-2132-A	spring
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FID-2142-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.

FID-2146-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.

FID-2153 / FID-2154

Drawing

Thursday 12:00-5:50

One semester: 3 studio credits

Instructor: B. Larsen

In this course, students will develop ideas conceptually and physically. The first step is to deconstruct a book and reconstruct it as an idea book or journal (with a variety of papers), which will become a personal encyclopedia of ideas. The fall semester will emphasize recognition (history of drawing included), documentation (personal record keeping) and making drawings. The spring semester continues these practices while also advancing presentation skills (matting, framing, documentation and storage of artworks). During the first hour of each session we will meet as a group to share our books and then work on drawing projects, with individual instruction available. Models will be available for a portion of most class sessions. Documentary films on Andy Goldsworthy, Jean Cocteau (*Orpheus*), Francis Bacon and Andy Warhol will be shown.

Course #	Semester
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FID-2153-A	fall
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FID-2154-A	spring
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FID-2159-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.

FID-2173-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.

FID-3113-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.

FID-3167 / FID-3168**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), 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
FID-3167-A	fall
FID-3168-A	spring

SECOND- AND THIRD-YEAR PAINTING COURSES**FID-2207 / FID-2208****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
FID-2207-A	fall
FID-2208-A	spring

FID-2214-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.

FID-2217 / FID-2218**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
FID-2217-A	fall
FID-2218-A	spring

FID-2228-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.

FID-2236 / FID-2237**Painting and Photographic Sources**

Tuesday 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
FID-2236-A	fall
FID-2237-A	spring

FID-2242 / FID-2243**The Abstract Image**

Tuesday 3:00-8:50

One semester: 3 studio credits

Instructor: A. Belag

In this course, students will develop a painting practice that employs imagery and pictorial means from both abstract and representational realms. This painting tradition includes the work of Henri Matisse, Philip Guston, Elizabeth Murray and Gerhard Richter, to name a few. Students will be encouraged to create images that incorporate the formal languages of modes of abstraction. The development of a mature studio practice will be stressed.

Course #	Semester
FID-2242-A	fall
FID-2243-A	spring

FID-2251-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.*

FID-2263-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.

FID-3217 / FID-3218**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
FID-3217-A	fall
FID-3218-A	spring

FID-3223 / FID-3224**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. Home assignments, slide presentations and museum visits are included.

Course #	Semester
FID-3223-A	fall
FID-3224-A	spring

FID-3236 / FID-3237**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
FID-3236-A	fall
FID-3237-A	spring

FID-3242-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 rpsavaphotos.com. *Note: An assortment of hand tools and power tools are available for fabrication of projects, as well as access to the sculpture studio.*

FID-3251 / FID-3252**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.

Course #	Semester
FID-3251-A	fall
FID-3252-A	spring

FID-3268 / FID-3269**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. This is 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.

Course #	Semester
FID-3268-A	fall
FID-3269-A	spring

**SECOND- AND THIRD-YEAR
SCULPTURE AND DIGITAL COURSES****FID-2413 / FID-2414****Ceramic and Mixed-Media Installation**

Tuesday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

Instructor: N. Touron

This course is an intensive production-based course focusing on the creation of mixed-media installations using ceramic as the starting medium. The course will be divided into two sections. The first will cover different aspects of plaster mold production and the use of liquid clay (slip) in order to produce duplicates of an object. The second section will focus on the students' project ideas through the review of work of artists producing installation art; group and individual critiques and exhibition reviews. Once a basic knowledge of mold-making and slip casting is established, students will propose a series of projects of which some will be selected during group critiques for full production. Specific analysis of mixed media use for each student's project will be reviewed and organized in terms of production and aesthetics during group session. Attention will be given to the context in which the installation is placed and viewed and its impact on the physical and cultural environment of society. Homework will be extensive in order to acquire an independent work ethic.

Course #	Semester
FID-2413-A	fall
FID-2414-A	spring

FID-2421-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; the castings 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.

FID-2426**Soft Sculpture**

Friday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

Instructor: R. Baron

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.

Course #	Semester
FID-2426-A	fall
FID-2426-B	spring

FID-2431 / FID-2432**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 discuss work done in class. The idea comes first and then the sculpture. Where it came from, what it means, how it got there. Visits to museums, galleries and studios will be assigned. Slide lectures will augment discussion.

Course #	Semester
FID-2431-A	fall
FID-2432-A	spring

FID-2438 / FID-2439**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.

Course #	Semester
FID-2438-A	fall
FID-2439-A	spring

FID-2446 / FID-2447**Figurative Sculpture**

Monday 3:00-8:50

One semester: 3 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.

Course #	Semester
FID-2446-A	fall
FID-2447-A	spring

FID-2453-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."

FID-2461 / FID-2462**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 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.

Course #	Semester	Instructor
FID-2461-A	fall	J. Wasson
FID-2462-A	spring	J. Choi

FID-2483 / FID-2484**Silver Jewelry Making**

One semester: 3 studio credits

Equipment fee: \$45

Instructor: R. Santana

This studio course will focus on basic metalworking for creating jewelry. Techniques covered will include: soldering and annealing, metal construction and forming, polishing and stone setting, as well as decorative finishes for surface treatment of metals, such as texturing, patinas, antiquing and stamping. Each student will begin with designing and creating a ring set with a stone, followed by personal projects that employ the areas covered in class. There will be time for experimentation. Individual instruction on additional techniques such as making chains, jump rings, clasps and hooks will be given for projects that require these techniques. Assignments vary each semester and students are welcome to continue their projects from a previous course. *Note: Previous design or metal experience not required.*

Course #	Day	Time	Semester
FID-2483-A	M	3:00-5:50	fall
FID-2483-B	M	3:00-5:50	spring
FID-2484-A	Tu	12:00-2:50	fall
FID-2484-B	Tu	12:00-2:50	spring

FID-3413-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.

FID-3422-A**Transmedia Workshop**

Monday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: A. Ginzlel

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 and 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.

FID-3438 / FID-3439**Sculpture/Video Art: From Space to Time**

Wednesday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

Instructor: TBA

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, and readings of related articles and essays, information will be presented to help clarify directions and provide alternatives in which to work. During individual meetings, I will suggest many artists who share an affinity with your ideas and sensitivity, as well as materials and possible formal and conceptual directions that may benefit your work; you are encouraged to bring in personal interests—music, science, popular culture, philosophy, humor—and incorporate them in the few projects that will be presented for group critiques. Projects will relate to ideas and forms that include visibility and invisibility; sound and silence; time and motion; ephemerality and permanence; discipline and freedom; and gender, social and political issues in relation to sculpture. Indoor and outdoor site-specific or performance-oriented work is included.

Course #	Semester
FID-3438-A	fall
FID-3439-A	spring

FID-3446 / FID-3447**Digital Sculpture: Designing the Future**

Tuesday 3:00-8:50

One semester: 3 studio credits

Equipment fee: \$200 each semester

Instructor: L. Navarro

This course introduces 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, full-scale installation will include new spatial concepts and novel materials. Software and equipment instructions will be provided. Guest lectures and studio visits are included. *Note: No previous experience with digital design or advanced machining is required.*

Course #	Semester
FID-3446-A	fall
FID-3447-A	spring

FID-3453-A**Video Installation: When Light Becomes Form**

Tuesday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: R. Valverde

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 course will touch on issues of gender, social and political activism, and the history of media communication.

FID-3461-A**Devices of Wonder: Digital Media and Installation**

Monday 9:00-2:50

Fall semester: 3 studio credits

Instructor: A. Janacua

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, 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.

FID-3539-A**Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

As in the past, artists today look to the history of art for inspiration. But we also want our work to communicate with more diverse audiences outside of the art world. So we appropriate the ideas and practices of disciplines that were not previously considered within the realm of art. Our projects in this course will explore these "alien" methodologies. We'll repurpose techniques of mass production to modulate the scale and adaptability of our work. We'll utilize film techniques to deal with issues of time compression, psychological space and storytelling. We'll adapt developments in science to conjure the invisible or to actualize the unimagined. We'll investigate how the Internet and social media sites have reconfigured old notions of public and private and we'll exploit this new virtual space in our art. The world as we know it is more complex and nuanced than it was just a generation ago. The goal of this course is to discover how art has evolved in this new environment. Students may also develop other areas of interest as a focus of their work. All practices are allowed. The course will include readings, film screenings, and other activities that relate to our studio projects.

SECOND- AND THIRD-YEAR INTERDISCIPLINARY COURSES

FID-2513 / FID-2514

Cut-and-Paste Media Workshop

Monday 3:00-8:50

One semester: 3 studio credits

Studio fee, \$100

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	Instructor
FID-2513-A	fall	Beth B
FID-2514-A	spring	G. Houg

FID-2519-A

Art and Shamanism

Thursday 3:00-8:50

Spring semester: 3 studio credits

Instructor: A. 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. Projects can take the form of 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-3351

Art and Activism

Thursday 9:00-2:50

Fall semester: 3 studio credits

Instructor: M. Gal

The purpose of this course is to study the relationship between art, politics and activism. While art is often perceived as unrelated to politics, we will examine how social events affect the way artists work. We will look into various political figures, from Che Guevara to Edward Snowden's recent leaks, and study the struggle to resist traditional imagery in order to create new perspectives and histories. Through your projects we will explore the social and political realities within which all images are made. In order to create effective, current and relevant artwork, we will discuss who is responsible for the writing of our histories, how we acquire taste, and which traditions we follow.

FID-3527-A

Image, Object and Meaning: Hybrid Studio Practices

Tuesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: TBA

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-3531-A

Photography: Theory and Practice

Wednesday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: R. Valverde

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 and 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.

FID-3539-A

Interdisciplinary Workshop

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

As in the past, artists today look to the history of art for inspiration. But we also want our work to communicate with more diverse audiences outside of the art world. So we appropriate the ideas and practices of disciplines that were not previously considered within the realm of art. Our projects in this course will explore these "alien" methodologies. We'll repurpose techniques of mass production to modulate the scale and adaptability of our work. We'll utilize film techniques to deal with issues of time compression, psychological space and storytelling. We'll adapt developments in science to conjure the invisible or to actualize the unimaginable. We'll investigate how the Internet and social media sites have reconfigured old notions of public and private and we'll exploit this new virtual space in our art. The world as we know it is more complex and nuanced than it was just a generation ago. The goal of this course is to discover how art has evolved in this new environment. Students may also develop other areas of interest as a focus of their work. All practices are allowed. The course will include readings, film screenings, and other activities that relate to our studio projects.

FID-3542-A**Performance Art**

Thursday 3:00-8:50

Fall semester: 3 studio credits

Instructor: TBA

This course will explore the evolution and wide variety of performance art forms in a studio situation. Each week the work of artists who use performance in different ways will be presented, and the following week students will respond with their own short performances, leading up to a "Fluxus-style" group performance in front of a live audience at the end of the course. We will begin by examining the difference between performance art and theater through studying the work of Marina Abramovic, the first performance artist to have a retrospective of her work at MoMA (2010). We will then investigate a variety of artists who used performance as a way to develop radical new forms in traditional art practice (Nauman, Acconci, Kelly, Beuys, Jonas, Paik, Wilke). Some of the other areas we will look at are: performance art as a bridge between different forms (Acconci, Ono, Paik, etc.); performance using sound as a medium (Fox, Beuys, Heyward, Marioni); collaborative works (Cage, Rauschenberg, Kaprow, Abramovic/Ulay, Oldenburg); the importance of feminist works in performance (Wilke, Jonas, Antin, Finley); contemporary performance artists and how they differ from the pioneers (Ei Arkawa, Rikrit, Ramirez). The goal of this course is to expand students' work in their chosen fields.

FID-3551-A**Collaborative Practices**

Friday 9:00-2:50

Fall semester: 3 studio credits

Instructor: A. Janacua

Collaborative Practices examines the role, and its challenges, of collective art-making. Students will look to art historical antecedents to observe how collaborative practices have progressed throughout art history. We will discuss and define distinctions between collectivism and collaboration, and identify key concerns of contemporary art groups/collaborations. Issues surrounding authorship, altruism, social and economic divides, relational aesthetics, studio output and internships will be emphasized. All projects will be collaboratively made and will investigate the invisible administrative labor behind studio practice, as well as tactile material processes as handled by various parties. Key to this course will be active discussion and a willingness to let go of the artist's hand.

**SECOND- AND THIRD-YEAR
NEW MEDIA COURSES****FID-3611-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 beeps when you touch it, this is the course for you. In this course, students will construct several electronics projects that illustrate the possibilities of physical computing, and to provide students with tools for further exploration. Using Max/MSP/Jitter we will build custom electronics and program these microcontrollers to create strange and meaningful forms of interaction. *Note: No prior programming or soldering experience is required, but an interest in accessing your inner mad scientist is a must.*

FID-3612-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-3611, 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-3611, 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-3632-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 post-naturalist 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-3639-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-3644-A**FOOD: Projects in Bio Art**

Thursday 3:00-8:50

Fall semester: 3 studio credits

Instructor: S. Anker

You are what you eat—or are you? Do you know what is in your food? From farm to fork what happens in between? Is what the food producer tells you true? FOOD: Projects in Bio Art focuses on how food production, industrial farming and GMOs have become part of our daily life. Projects will consist of growing plants hydroponically, DNA analysis of local food, and time-lapse photography and microscopic imaging of foodstuffs. In addition, we will explore the cultural differences, taboos and evolution of eating practices. We will look at culinary styles around the world, and their social, economic and political ramifications. We will examine urban farming, molecular cuisine, digital gastronomy, as well as pesticides and contaminants. Part forensic and part horticulture in practice, we will gather plants to extract pigments for watercolor; design food sculptures, including stencils for cakes; and use spices in novel ways. We will explore the effect microorganisms have on food—from cheese to e-coli to yogurt. From the good, the bad and the ugly, how has genetic engineering affected our lives? What effect is global warming having on food sources? Performance, painting, sculpture, public art, photography, illustration and cartooning, as well as community-based projects are welcome.

FID-3652-A**Ecoventions: Your Art Can Change the World**

Thursday 3:00-8:50

Spring semester: 3 studio credits

Instructor: B. Ballengée

Although today's environmental problems are daunting and complex, many ecological artists are working toward real-world solutions. The term "ecovention" (ecology + invention) describes artist-initiated projects that employ inventive strategies to tackle such environmental issues as: loss of biodiversity and habitats; air, land and water pollution; urban infrastructure/environmental justice; and healthy and sustainable food. In many of these projects, the role of the artist, scientist, activist and educator overlap, questioning the established boundaries between art and science. In this field-and-lab studio course, students will be introduced to 1) fundamental ideas in environmental science, 2) practical strategies and skills needed for art practices involving scientific and ecological study, 3) a historical survey of ecological artworks. Hands-on laboratory exercises will include using plants and microbes to filter polluted water, creating self-sustainable biospheres, and making seed bombs and microhabitats with native flora to attract pollinator species of insects. Field trips will explore urban beekeeping, green roofing/roof gardening, as well as local ecosystems to study urban tolerant and migratory floral/faunal species. Students will work individually and in groups to create ecoventions, and to conceptualize ways to make NYC more sustainable.

FID-3661 / FID-3662**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 handcrafted couture into a fine arts media. Just like a tattoo where an image is created with color and needles, the embroidered fabric or paper is needle-stitched in colored threads. The image is a file that can be saved and repeated as a multiple or repeat pattern. The course will cover digital sewing using registration applications. Techniques related to fashion and the fine arts will be explored. A visit to a commercial embroidery atelier will be at the conclusion of the course.

Course #	Semester
FID-3661-A	fall
FID-3662-A	spring

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	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.

FID-2806 through FID-2814

Printmaking: Silkscreen

One semester: 3 studio credits

Materials fee: \$275

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. Water-based silkscreen ink is used in class allowing for soap-and-water cleanup.

Course #	Day	Time	Semester	Instructor
FID-2806-A	M	2:00-6:50	fall	C. Yoder
FID-2807-A	W	9:00-1:50	fall	L. Wright
FID-2808-A	W	2:00-6:50	fall	L. Wright
FID-2809-A	F	9:00-1:50	fall	G. Prande
FID-2812-A	W	9:00-1:50	spring	L. Wright
FID-2813-A	W	2:00-6:50	spring	L. Wright
FID-2814-A	F	9:00-1:50	spring	G. Prande

FID-2821 / FID-2822

Printmaking: Etching

Tuesday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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, à la poupée, 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
FID-2821-A	fall
FID-2822-A	spring

FID-2829-A

Printmaking: Monoprint, Woodcut, Linoleum

Tuesday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$275

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.

FID-2834-A

Bound and Unbound: Relief Print in Book Form, Portfolio, Serial Image

Monday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$275

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.

FID-2857 / FID-2858

Textile Printing: An Introduction

Thursday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: L. Wright

This course will appeal to fine artists as well as graphic designers and emerging fashion designers. Demonstrations will demystify the process of printing on canvas, T-shirts or totes. Learn to use various methods of printing on fabric, from silkscreen to block printing and stencils. You will be guided through "step and repeat" color separation used in printing entire bolts of fabric, to "engineered" images for pre-made piece goods like jackets, hats and patches. Students will use textile inks that are permanent and washable for professional results. Start your own T-shirt business and know what to buy and where to buy it.

Course #	Semester
FID-2857-A	fall
FID-2858-A	spring

FID-3812-A

Copper-Plate Etching

Wednesday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$275

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.

FID-3817-A

Printmaking: Color Etching Processes

Wednesday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$275

Instructor: E. Breiger

This course will focus on the many ways of working with color and inking processes in etching. Traditional and contemporary techniques, including drypoint, hard ground, soft ground, lift ground, white ground and aquatint, will be used to capture the qualities of pen and ink, crayon and brush. These processes can be combined on a single plate or with multiple plates to create layered depths of color and texture. Inking techniques include intaglio, surface rolls, stencils and viscosity—a method of applying multiple colors on a single plate. Chine collé, collagraphs, monotypes, Xerox transfers, offsetting and three-dimensional prints will be demonstrated, along with photo-etching processes. Print on various papers, canvas, silk, aluminum, and other surfaces to make one-of-a-kind prints, editions, collages and mixed-media works.

FID-3827 / FID-3828**Printmaking: Lithography**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: C. Yoder

The majority of mass printing is produced by the lithographic process. It has the remarkable ability to reproduce all the subtle qualities of charcoal, pencil, ink, watercolor, and more. This innate characteristic is why so many artists over the years have chosen to work in lithography. Goya, Lautrec, Picasso, Rauschenberg, Johns and Bourgeois, to name a few. Lithography is a medium that readily lends itself equally to painting and drawing, as well as various digital and photographic media. This course will offer traditional hand-drawn and state-of-the-art methods in realizing multicolored, professionally printed editions or work resulting in unique monoprints. These will include the options to work with hand-drawn aluminum plates, Bavarian limestone, photographic plates or any combination of these techniques.

Course #	Semester
FID-3827-A	fall
FID-3828-A	spring

FID-3836 / FID-3837**Printmaking: Silkscreen Projects**

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

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. Water-based silkscreen ink will be used, allowing for soap-and-water cleanup.

Course #	Semester
FID-3836-A	fall
FID-3837-A	spring

FID-3846-A**Printmaking: Silkscreen and Painting/Combined Media**

Tuesday 9:00-1:50

Spring semester: 3 studio credits

Materials fee: \$275

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.

FID-3847 / FID-3848**Printmaking: Letterpress**

Monday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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
FID-3847-A	fall
FID-3848-A	spring

FID-3862 / FID-3863**Printmaking: Silkscreen and the Artists' Book**

One semester: 3 studio credits

Materials fee: \$275

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. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

Course #	Day	Time	Semester
FID-3862-A	Th	9:00-1:50	fall
FID-3862-B	Th	2:00-6:50	fall
FID-3863-C	Th	9:00-1:50	spring

FID-3871-A**Printmaking: Advanced Silkscreen and the Artists' Book**

Thursday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$275

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. Prerequisite: At least one silkscreen course, or instructor's permission.

FID-3876 / FID-3877**Printmaking: Silkscreen Multiples**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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

FID-3876-A fall

FID-3877-A spring

FID-3883 / FID-3884**Printmaking: Graphic Image Silkscreen**

Monday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

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

FID-3883-A fall

FID-3884-A spring

FID-3896-A**Japanese Woodblock Printing**

Tuesday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$275

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-H/J**Senior Seminar: Printmaking**

Tuesday 3:00-5:50

One 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.*

Course # Semester

AHD-4140-H fall

AHD-4140-J spring

PRINTMAKING WORKSHOP ACCESS**Printmaking Workshop Access: Undergraduate Students**

One semester: no credit

Access fee: \$325

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

FID-Access-P fall

FID-Access-P1 spring

Printmaking Workshop Access: Graduate Students

One semester: no credit

Access fee: \$325

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

FIG-Access-P fall

FIG-Access-P1 spring

THIRD-YEAR SEMINARS

FID-3010-A

Visiting Artists/Critics Lecture Series I

Fall semester: no credit; required

October 1 and November 10

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 fine arts majors.*

FID-3015-A

Visiting Artists/Critics Lecture Series II

Spring semester: no credit; required

February 2 and March 31

Hours: 6:45-8:30

This is the second part of a two-semester course. 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	TBA

THIRD-YEAR ART HISTORY AND HUMANITIES

Note: Third-year fine arts majors must take one semester of HDD-3200, Ideas in Art, or AHD-2302, History of Video Art: 1965-1985, or AHD-2303, History of Video Art: 1985 to Present, unless they have already completed one of these courses at another institution.

AHD-2302-A

History of Video Art: 1965 to 1985

Monday 11:00-1:50

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, 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, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Howard Fried, Terry Fox, 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 and 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, 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, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs. Prerequisite: AHD-2302, History of Video Art: 1965 to 1985.

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 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Mathes

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.*

FOURTH-YEAR SEMINARS

FID-4070-A

Visiting Artists/Critics Lecture Series III

Fall semester: no credit; required

October 1 and November 10

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 senior fine arts majors only.*

FID-4075-A

Visiting Artists/Critics Lecture Series IV

Spring semester: no credit; required

February 2 and March 31

Hours: 6:45-8:30

This is the second part of a two-semester course. See FID-4110 for course description.

FID-4081-A

Professional Practices

Monday 2:00-2:50

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 senior fine arts majors only.*

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**

Friday 12:00-2:50

Fall semester: 3 art history credits

Instructor: C. Matlin

This course is about the ideas and thinkers you might have missed while in art school. Some texts may be familiar, many will not. The aim of the course is to fill in the gaps in your reading knowledge. To this end, we will read some of the major texts in 19th- and 20th-century aesthetic and art historical thought: Alexis de Tocqueville, Ralph Waldo Emerson, John Dewey, Clement Greenberg, Raymond Williams, Judith Butler, Griselda Pollock, and more. We will try to refrain from reading ourselves backward into the text, as anachronism has no place here. Instead, we will use the texts as a guidepost for our understanding of our current world, whether art-related or not. As such, the inclusion of art and artists into the discussion is encouraged. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

AHD-4140-D**Senior Seminar**

Monday 12:00-2:50

Spring semester: 3 art history credits

Instructors: S. Ellis, M. Levenstein

This course will examine the evolution of painting practice and theory since the advent of pluralism and postmodernism in the early 1970s. During this period, the medium was confronted with challenges from almost every faction within critical discourse. Rather than disappearing under this onslaught, as was widely predicted through much of the 20th century, the medium adapted to its new context, found ways to absorb many of the critical arguments directed against it and, in the process, re-imagined its potential for confronting contemporary experience. We will consider this history up to the present in assigned texts and exhibitions as well as in studio discussion of student work.

AHD-4140-E**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 both artists and audiences 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-F**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-G/H**Senior Seminar: Printmaking**

Tuesday 3:00-5:50

One 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.*

Course #

AHD-4140-G

Semester

fall

AHD-4140-H

spring

FOURTH-YEAR FINE ARTS STUDIO 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.

FID-4500-A**Senior Workshop I: Painting, Drawing, Sculpture, Video Art, Multimedia**

Monday 3:00-8:50

Fall semester: 3 studio credits

Instructors: S. Anker, L. Buvoli, 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-4505-A**Senior Workshop II: Painting, Drawing, Sculpture, Video Art, Multimedia**

Monday 3:00-8:50

Spring semester: 3 studio credits

Instructors: S. Anker, A. Aycock, J. Newman, T. Rollins, D. Ross, J. Silverthorne, J. Winsor

This is the second part of a two-semester course. See FID-4500 for course description.

FID-4507 through FID-4544**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-4507-A	Tu	12:00-5:50	2	8	L. Wells
FID-4509-A	W	12:00-5:50	1	7	R. Winters
FID-4512-A	W	12:00-5:50	1	7	S. Miller
FID-4516-A	Th	9:00-2:50	1	7	A. Ginzel
FID-4518-A	Th	9:00-2:50	1	7	D. Chow
FID-4521-A	Th	9:00-2:50	1	7	Beth B
FID-4524-A	Tu	12:00-5:50	8	14	J. Newman
FID-4527-A	Tu	3:00-8:50	8	14	A. Abreu
FID-4529-A	W	9:00-2:50	8	14	T. Rollins
FID-4533-A	W	12:00-5:50	8	14	M. Levenstein
FID-4536-A	W	12:00-5:50	8	14	J. Linhares
FID-4539-A	Th	9:00-2:50	8	14	TBA
FID-4542-A	Th	12:00-5:50	8	14	S. Joelson
FID-4544-A	Th	12:00-5:50	8	14	S. Ellis

FID-4554 through FID-4596**Senior Workshop IV**

Spring semester: 3 studio credits per section

This is the second part of a two-semester course. Please see FID-4507 through FID-4544 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-4554-A	Tu	9:00-2:50	1	7	L. Umlauf
FID-4558-A	Tu	12:00-5:50	1	7	C. Beckley
FID-4562-A	W	9:00-2:50	1	7	S. Williams
FID-4567-A	W	12:00-5:50	1	7	G. Simmons
FID-4571-A	Th	9:00-2:50	1	7	S. Flach
FID-4574-A	Th	12:00-5:50	1	7	TBA
FID-4577-A	Th	3:00-8:50	1	7	S. Ellis
FID-4582-A	Tu	12:00-5:50	8	14	L. Umlauf
FID-4584-A	Tu	12:00-5:50	8	14	TBA
FID-4587-A	Tu	9:00-2:50	8	14	R. Murray
FID-4589-A	W	9:00-2:50	8	14	N. Chunn
FID-4592-A	W	12:00-5:50	8	14	L. Benglis
FID-4594-A	Th	9:00-2:50	8	14	J. Miller
FID-4596-A	Th	9:00-2:50	8	14	R. Winters

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. Capiro

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. 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. Capiro

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	9:00-10:25	C. Skutsch
HHD-1040-HP2	M	10:30-11:55	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. See HHD-1040 for course description.

Course #	Day	Time	Instructor
HHD-1045-HP1	M	9:00-10:25	C. Skutsch
HHD-1045-HP2	M	10:30-11:55	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	10:30-11:55
HPD-1050-HP2	M	9:00-10:25
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. See HPD-1050 for course description.

Course #	Day	Time
HPD-1055-HP1	M	10:30-11:55
HPD-1055-HP2	M	9:00-10:25
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	Tu	9:00-10:25	J. Bradshaw
HLD-1827-HP2	Tu	10:30-11:55	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. See HLD-1827 for course description.

Course #	Day	Time	Instructor
HLD-1828-HP1	Tu	9:00-10:25	J. Bradshaw
HLD-1828-HP2	Tu	10:30-11:55	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**

Fall 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	Instructor
AHD-2010-HP1	Tu	6:00-8:50	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	S. Ostrow

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.*

Second-year honors students must take:

HHD-2050, History of the Premodern World
 HLD-2123, Human and Divine
 HPD-2060-HP, From Ancient Myth to the Birth of Modern Science
 or HPD-2062-HP, Scientific Subjectivity: Psychology, Sociology and Anthropology From 1800 to 1950

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**

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 #	Day	Time	Instructor
HLD-2123-HP1	M	3:00-5:50	M. Fleming-Ives
HLD-2123-HP2	Th	3:00-5:50	D. Lukic

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**

Tuesday 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-HP

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.*

HSD-2774-HP

Life in the Concrete Jungle: Urban Zoology

Tuesday 9:00-11:50

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 reptiles. 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. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

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.*

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 230 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. 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. 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. 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. 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. 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

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

Foundations of Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. 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 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	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Bradshaw			
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			ADD-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
12					
1		ADD-1010-1AD Principles of Visual Language I 12:00-5:50 P. Ahlberg		ADD-1020-1AD Foundations in 3D Design 12:00-5:50 K. O'Callaghan	
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Honors Program Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch	HLD-1828-HP1 Why Modernism? Part II 9:00-10:25 J. Bradshaw			
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			ADD-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
12					
1		ADD-1015-1AD Principles of Visual Language II 12:00-5:50 P. Ahlberg		SMD-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	
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Honors Program Advertising Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Capio		HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Mattin		
10					
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:25 J. Bradshaw		HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		ADD-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
12					
1		ADD-1010-1AD Principles of Visual Language I 12:00-5:50 P. Ahlberg		ADD-1020-1AD Foundations in 3D Design 12:00-5:50 K. O'Callaghan	
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Honors Program Advertising Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Capio		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Mattin		
10					
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:25 J. Bradshaw		HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		ADD-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
12					
1		ADD-1015-1AD Principles of Visual Language II 12:00-5:50 P. Ahlberg		SMD-1020-1AD Foundations of Visual Comp. 12:00-5:50 T. Fong	
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Honors Program Advertising Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Capio		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Mattin		
10					
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:25 J. Bradshaw		HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		ADD-1010-3AD Principles of Visual Language I 9:00-2:50 R. Mehl
12					
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2			ADD-1020-3AD Foundations in 3D Design 12:00-5:50 S. Killman	ADD-1030-3AD Foundations of Drawing I 12:00-5:50 C. Fabricatore	
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Honors Program Advertising Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Capio		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Mattin		
10					
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:25 J. Bradshaw		HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		ADD-1015-3AD Principles of Visual Language II 9:00-2:50 R. Mehl
12					
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2			SMD-1020-3AD Foundations of Visual Comp. 12:00-5:50 T. Fong	ADD-1035-3AD Foundations of Drawing II 12:00-5:50 C. Fabricatore	
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Note: Honors Advertising Foundation 3 will not be made available until all other Honors Advertising Foundation programs have reached capacity.

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

Note: Students in the Animation Honors Program may take up to 18 credits at the base tuition rate in the spring semester of their foundation year.

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 230 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. 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. 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. 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. 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. See AND-1020 for course description.

AND-1060

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. Projects will explore the formal elements of art, such as line, space, scale and texture, as well as general topics, including anatomy, color theory, perspective and observation. Pencil, charcoal, pen-and-ink and watercolor will be among the materials explored. Projects will range from the figure, nature and still life, and field trips will include drawing on location. Emphasis will be placed upon developing each student's personal style.

AND-1065

Drawing II

Spring semester: 3 studio credits

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

AND-1230

Digital Compositing

Spring semester: 3 studio credits

This course will cover digital animation production and give students the tools, techniques and concepts that are essential to create digital movies, effects and animation for broadcast, motion graphics and the web. Demonstrations and assignments are geared to introduce students to a range of software applications as well as production experience. The primary software for the course will be Adobe After Effects.

Honors Program Animation Foundation / 1 FALL					
	MON	TUES	WED	THURS	FRI
9		HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Bradshaw	HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Matlin	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	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube	HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		AND-1060-1AN Drawing I 9:00-2:50 M. Archambault
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Honors Program Animation Foundation / 1 SPRING					
	MON	TUES	WED	THURS	FRI
9		HLD-1828-HP1 Why Modernism? Part II 9:00-10:25 J. Bradshaw	HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Matlin	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	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube	HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		AND-1065-1AN Drawing II 9:00-2:50 M. Archambault
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12				AND-1145-1AN Storytelling/ Storyboards II 12:00-2:50 J. Grimaldi	
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Honors Program Animation Foundation / 2 FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Capiro		HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Matlin		
10		AND-1020-4AN Introduction to Animation I 9:00-1:50 D. Duga	HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		AND-1060-4AN Drawing I 9:00-2:50 D. Duga
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:25 J. Bradshaw				
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3				AND-1140-4AN Storytelling/ Storyboards I 3:00-5:50 J. Grimaldi	
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Honors Program Animation Foundation / 2 SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Capiro		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Matlin		
10		AND-1025-4AN Introduction to Animation II 9:00-1:50 D. Duga	HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		AND-1065-4AN Drawing II 9:00-2:50 D. Duga
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:25 J. Bradshaw				
12	AND-1230-4AN Digital Compositing 12:00-2:50 K. Llewellyn				
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3				AND-1145-4AN Storytelling/ Storyboards II 3:00-5:50 J. Grimaldi	
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HONORS PROGRAM: CARTOONING AND ILLUSTRATION

FIRST-YEAR REQUIREMENTS

First-year cartooning 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 230 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. 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. 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. See HLD-1827 for course description.

FID-1130 **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.

FID-1135 **Drawing II**

One semester: 3 studio credits
This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220 **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.

FID-1225 **Painting II**

One semester: 3 studio credits
This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430 **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 web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

Honors Program Cartooning and Illustration Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Bradshaw			
10					
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:55 I. Taube			
12					
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2		FID-1220-HP1 Painting I 12:00-5:50 L. Behnke	SMD-1020-HP1 Foundations of Visual Comp. 12:00-5:50 S. McGiver	FID-1130-HP1 Drawing I 12:00-5:50 P. Hristoff	
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Honors Program Cartooning and Illustration Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	HLD-1828-HP1 Why Modernism? Part II 9:00-10:25 J. Bradshaw			
10					
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:55 I. Taube			
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2		FID-1225-HP1 Painting II 12:00-5:50 L. Behnke	FID-1430-HP1 Sculpture 12:00-5:50 J. Cohen	FID-1135-HP1 Drawing II 12:00-5:50 P. Hristoff	
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Note: Honors Program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course.

Honors Program Cartooning 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					
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:55 L. Blythe			
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2	SMD-1020-HP2 Foundations of Visual Comp. 12:00-5:50 M. Neumann	FID-1220-HP2 Painting I 12:00-5:50 B. Komoski		FID-1130-HP1 Drawing I 12:00-5:50 P. Hristoff	
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Honors Program Cartooning 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					
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:55 L. Blythe			
12					
1					
2		FID-1225-HP2 Painting II 12:00-5:50 B. Komoski	FID-1430-HP1 Sculpture 12:00-5:50 J. Cohen	FID-1135-HP1 Drawing II 12:00-5:50 P. Hristoff	
3					
4					
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6					

Note: Honors Program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course.

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 230 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. 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. 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. See HLD-1827 for course description.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 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 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 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 digital video technologies, with a concentration on basics of video production, nonlinear editing and digital post-production. Students will explore the use of cameras, cinematography and file compression. Projects will take students from still and video images to composited animation 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	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Bradshaw			
10				SDD-1050-2C Narrative Workshop 9:00-11:50 R. Tiep-Daniels	
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	FID-1130-2C Drawing I 9:00-2:50 Instructor: TBA		
12					
1					
2	SMD-1200-2C Imaging Tools/ Techniques 12:00-5:50 S. Barrett				
3					
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	HLD-1828-HP1 Why Modernism? Part II 9:00-10:25 J. Bradshaw			
10				SMD-1230-2C Introduction to Computer Animation 9:00-1:50 D. Han	
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	FID-1135-2C Drawing II 9:00-2:50 Instructor: TBA		
12					SMD-1250-2C Digital Video Tools/Tech. 12:00-2:50 A. Meyers
1					
2					
3					
4					
5					
6					

Honors Program Computer Art, Computer Animation and Visual Effects Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 I. Taube			
10			SMD-1200-3C Imaging Tools/ Techniques 9:00-11:50 S. Hwang		SMD-1200-3C Imaging Tools/ Techniques 9:00-11:50 S. Hwang
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:55 L. Blythe			
12					SDD-1050-3C Narrative Workshop 12:00-2:50 J. Calhoun
1				FID-1130-HP1 Drawing I 12:00-5:50 P. Hristoff	
2					
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Honors Program Computer Art, Computer Animation and Visual Effects Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 I. Taube			
10					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	HLD-1828-HP2 Why Modernism? Part II 10:30-11:55 L. Blythe			
12	SMD-1250-3C Digital Video Tools/Tech. 12:00-2:50 E. Reinfeld				
1				FID-1135-HP1 Drawing II 12:00-5:50 P. Hristoff	
2					
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6					

Honors Program Computer Art, Computer Animation and Visual Effects Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Capiro		HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Matlin		
10					
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:25 J. Bradshaw	SMD-1200-4C Imaging Tools/ Techniques 9:00-2:50 S. Barrett	HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		
12					
1					
2	FID-1130-HP3 Drawing I 12:00-5:50 T. Roniger				
3					SMD-1230-4C Introduction to Computer Animation 2:00-6:50 M. Neumann
4					
5					
6					

Honors Program Computer Art, Computer Animation and Visual Effects Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Capiro		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Matlin		
10					
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:25 J. Bradshaw		HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn	SDD-1050-4C Narrative Workshop 12:00-2:50 J. Calhoun	
12					
1		SMD-1250-4C Digital Video Tools/Tech. 3:00-5:50 A. Meyers			
2	FID-1135-HP3 Drawing II 12:00-5:50 T. Roniger				
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Note: Honors Program Computer Art Foundation 3 will not be made available until all other Honors Program Computer Art Foundation programs have reached capacity.

HONORS PROGRAM: DESIGN AND FINE ARTS

FIRST-YEAR REQUIREMENTS

First-year design and fine arts 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 230 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. 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. 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. See HLD-1827 for course description.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

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.

FID-1225

Painting II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430

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 web. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives.

Honors Program Design and Fine Arts Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Bradshaw			
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			
12					
1					
2		FID-1220-HP1 Painting I 12:00-5:50 L. Behnke	SMD-1020-HP1 Foundations of Visual Comp. 12:00-5:50 S. McGiver	FID-1130-HP1 Drawing I 12:00-5:50 P. Hristoff	
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Note: Honors Program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course.

Honors Program Design and Fine Arts Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch	HLD-1828-HP1 Why Modernism? Part II 9:00-10:25 J. Bradshaw			
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			
12					
1					
2		FID-1225-HP1 Painting II 12:00-5:50 L. Behnke	FID-1430-HP1 Sculpture 12:00-5:50 J. Cohen	FID-1135-HP1 Drawing II 12:00-5:50 P. Hristoff	
3					
4					
5					
6					

Honors Program Design and Fine Arts 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					
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:55 L. Blythe			
12					
1					
2	SMD-1020-HP2 Foundations of Visual Comp. 12:00-5:50 M. Neumann	FID-1220-HP2 Painting I 12:00-5:50 B. Komoski		FID-1130-HP1 Drawing I 12:00-5:50 P. Hristoff	
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Note: Honors Program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course.

Honors Program Design and Fine Arts 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					
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:55 L. Blythe			
12					
1					
2		FID-1225-HP2 Painting II 12:00-5:50 B. Komoski	FID-1430-HP1 Sculpture 12:00-5:50 J. Cohen	FID-1135-HP1 Drawing II 12:00-5:50 P. Hristoff	
3					
4					
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6					

Honors Program Design and Fine Arts Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Capiro		HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Mattin		
10					
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:25 J. Bradshaw		HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		
12					
1					
2	FID-1130-HP3 Drawing I 12:00-5:50 T. Roniger	FID-1220-HP2 Painting I 12:00-5:50 B. Komoski	SMD-1020-HP1 Foundations of Visual Comp. 12:00-5:50 S. McGiver		
3					
4					
5					
6					

Note: Honors Program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course.

Honors Program Design and Fine Arts Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Capiro		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Mattin		
10					
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:25 J. Bradshaw		HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		
12					
1					
2	FID-1135-HP3 Drawing II 12:00-5:50 T. Roniger	FID-1225-HP2 Painting II 12:00-5:50 B. Komoski	FID-1430-HP1 Sculpture 12:00-5:50 J. Cohen		
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4					
5					
6					

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. 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.

Note: Students in the Film and Video Honors Program may take up to 18 credits at the base tuition rate in the spring semester of their foundation year.

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 230 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. 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. 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. 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. See HLD-1827 for course description.

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 examine film language and visual storytelling, including structure, psychology of the frame, storyboarding, lensing, work flow, scene coverage and lighting. The importance of collaboration will be emphasized by working on different scenes in production teams and with professional actors.

CFD-1025

Introduction to Production II

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of this two-semester course. The spring semester will continue to explore in-class productions working with actors in a professional environment, with an emphasis on the actor-director relationship. Crew management will be addressed through in-class scene work. Each student will prepare a storyboard and shot list, as well as cast and budget a short digital or film project.

CFD-1070

Acting for Filmmakers

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 editing choices that maximize the actors' performances will be emphasized.

CVD-1090

Introduction to Editing: Avid

One semester: 3 studio credits

Limited to 17 students per section

This will explore Avid technology through lectures and exercises, applications and screenings. Areas of exploration will include editorial and narrative structure, rhythm and pace. Scene study and editing choices that maximize the actors' performances will be emphasized.

CFD-1140
Fundamentals of Narrative I

Fall semester: 3 studio credits

The forms and aesthetics underlying on-screen storytelling, including 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 screenwriting 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. See CFD-1140 for course description.

Honors Program Film and Video Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP3 Hist./Theory of Modern Art I 9:00-10:25 M. Capiro		HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Matlin		
10		CFD-1020-03F Introduction to Production I 9:00-12:50 M. Kirchheimer	HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:25 J. Bradshaw				
12			CFD-1140-03F Fundamentals of Narrative I 12:00-2:50 G. LaVoo		
1					
2					
3		CVD-1080-03F Intro to Editing: Final Cut Pro 3:00-5:50 D. Katz			
4					
5					
6					

Honors Program Film and Video Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP3 Hist./Theory of Modern Art II 9:00-10:25 M. Capiro		HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Matlin		
10		CFD-1025-03F Introduction to Production II 9:00-12:50 M. Kirchheimer	HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:25 J. Bradshaw				
12	CVD-1090-03F Intro to Editing: Avid 12:00-2:50 J. Berg		CFD-1145-03F Fundamentals of Narrative II 12:00-2:50 G. LaVoo		
1					
2					
3	CFD-1070-03F Acting for Filmmakers 3:00-5:50 M. Mihut				
4					
5					
6					

Honors Program Film and Video Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Political Hist. Mod. World I 9:00-10:25 C. Skutsch	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Bradshaw			
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			
12					CFD-1140-05F Fundamentals of Narrative I 12:00-2:50 G. Girion
1					
2					
3			CVD-1080-05F Intro to Editing: Final Cut Pro 3:00-5:50 A. Odezynska		
4					
5					
6					

Honors Program Film and Video Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Political Hist. Mod. World II 9:00-10:25 C. Skutsch	HLD-1828-HP1 Why Modernism? Part II 9:00-10:25 J. Bradshaw			
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			
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 M. Wojcik		CFD-1070-05F Acting for Filmmakers 3:00-5:50 Instructor: TBA
4					
5					
6					

Honors Program Film and Video Foundation 3 / 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				CFD-1020-08F Introduction to Production I 9:00-12:50 M. Kirchheimer	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:55 L. Blythe			
12					
1	CVD-1090-08F Intro to Editing: Avid 1:00-3:50 D. Vozza				
2					
3		CFD-1140-08F Fundamentals of Narrative I 3:00-5:50 R. Frumkes			
4					
5					
6					

Honors Program Film and Video Foundation 3 / 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-1025-08F Introduction to Production II 9:00-12:50 M. Kirchheimer	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:55 L. Blythe			
12					
1	CVD-1080-08F Intro to Editing: Final Cut Pro 12:00-2:50 D. Katz				
2					
3		CFD-1145-08F Fundamentals of Narrative II 3:00-5:50 R. Frumkes	CFD-1070-08F Acting for Filmmakers 3:00-5:50 R. Sedgwick		
4					
5					
6					

Honors Program Film and Video Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 I. Taube	HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Mattin		
10	CVD-1080-07F Intro to Editing: Final Cut Pro 9:00-11:50 K. Dobrowolski	HLD-1827-HP2 Why Modernism? Part I 10:30-11:55 L. Blythe	HPD-1050-HP3 Modern Philosophy I 10:30-11:55 T. Huhn		
11					
12				CFD-1140-07F Fundamentals of Narrative I 12:00-2:50 S. Robinson	
1					
2					
3					
4				CFD-1020-07F Introduction to Production I 3:00-6:50 C. Faulkner	
5					
6					

Honors Program Film and Video Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 I. Taube	HHD-1045-HP3 Political Hist. Mod. World II 9:00-10:25 C. Mattin		
10	CVD-1090-07F Intro to Editing: Avid 9:00-11:50 E. Bowes	HLD-1828-HP2 Why Modernism? Part II 10:30-11:55 L. Blythe	HPD-1055-HP3 Modern Philosophy II 10:30-11:55 T. Huhn		
11					
12				CFD-1145-07F Fundamentals of Narrative II 12:00-2:50 S. Robinson	
1					
2					
3	CFD-1070-07F Acting for Filmmakers 3:00-5:50 J. Lee				
4				CFD-1025-07F Introduction to Production II 3:00-6:50 C. Faulkner	
5					
6					

Honors Program Film and Video Foundation 5 / 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			CFD-1020-01F Introduction to Production I 9:00-12:50 Instructor: TBA	CFD-1140-01F Fundamentals of Narrative I 9:00-11:50 G. Girion	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:55 L. Blythe			
12					
1					
2					
3			CVD-1090-01F Intro to Editing: Avid 3:00-5:50 M. Wojcik		
4					
5					
6					

Honors Program Film and Video Foundation 5 / 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-1025-01F Introduction to Production II 9:00-12:50 Instructor: TBA	CFD-1145-01F Fundamentals of Narrative II 9:00-11:50 G. Girion	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:55 L. Blythe			
12					
1					
2					
3	CFD-1070-01F Acting for Filmmakers 3:00-5:50 Instructor: TBA				
4				CVD-1080-01F Intro to Editing: Final Cut Pro 3:00-5:50 R. Pepperman	
5					
6					

HONORS PROGRAM: PHOTOGRAPHY FIRST-YEAR REQUIREMENTS

First-year photography majors in the Honors Program must take all of the courses that follow. Students must also choose one elective photography course from the offerings listed on the following page (PHD-1411 through PHD-1447). These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. 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.

Note: Students in the Photography Honors Program may take up to 18 credits at the base tuition rate in the spring semester of their foundation-year. Honors students who elect to take AHD-1090, History of Photography, in their foundation year may also take up to 18 credits at the base tuition rate for the fall semester of their foundation year.

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 230 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 are required to pass the Introduction to Digital Imaging Exam in order to advance to the second year of study. The exam will be given during the fall semester. Students requesting an exemption for PHD-1080, Introduction to Digital Imaging, are required to pass this exam to be granted an exemption from this course. Students may enter their next year level only after all photography requirements have been satisfied in their current year.

AHD-1040 / AHD-1045

History and Theory of Modern Art I and II

Two semesters: 1.5 art history credits per semester

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.*

HHD-1040 / HHD-1045

Political History of the Modern World I and II

Two semesters: 1.5 humanities and sciences credits per semester

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.*

HPD-1050 / HPD-1055

Modern Philosophy I and II

Two semesters: 1.5 humanities and sciences credits per semester

These courses 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, 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.*

HLD-1827 / HLD-1828

Why Modernism? Part I and II

Two semesters: 1.5 humanities and sciences credits per semester

What happened in literature while the visual arts, music and dance made their fundamental break from traditional forms? These courses 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.

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, 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-1060

Photography on Assignment

One semester: 3 studio credits

This 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. Students will be given location assignments, which will imitate those of a commercial or editorial photographer working in the current marketplace. The course emphasizes the practical, and will help students be flexible and resourceful in their problem solving abilities. Students will receive individual critique of their work.

PHD-1080

Introduction to Digital Imaging

Fall 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 commerce, language, career, techniques, video and social media.

AHD-1090

History of Photography

One semester: 3 art history credits

Serving as introduction to the history of photography, this course will examine the beginnings of the medium and continue through to the work of the present day. Particular attention will be given to major photographic movements and technological advances of the 19th century through the first half of the 20th century. Prominent photographers from this period will also be studied. *Note: Students enrolled in the honors program may take this course in their second year of study.*

FIRST-YEAR ELECTIVE COURSES

Students must take one course from the elective choices that follow.

PHD-1411

Foundation Studio

Spring semester: 3 studio credits

Instructor: J. Sinnott

Geared toward students interested in still life, fashion or portraiture, this course is offered as a prelude to Studio Photography. The fundamentals of the studio will be introduced, including various formats, lightning techniques and exposure methods.

Course #	Day	Time
PHD-1411-A	W	9:00-11:50
PHD-1411-B	F	9:00-11:50

PHD-1414-A

The Eloquent Photographer

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Balsys

This critique course is designed to help you to refine your personal photographic voice. We will examine such issues as private language, self-expression and artistic expression, context and irony, and the roles played by technique, experimentation and the happy accident. We will discuss commitment, discipline and the importance of failure in the creative process. An array of approaches—from the formalist to the over-the-top absurd—will be part of our conversation. Bring a sense of commitment (and sense of humor) and curiosity to class, as well as a few examples of recent work to the first session.

PHD-1418

Vision and Technique

Spring semester: 3 studio credits

Instructor: J. Seador

To be a successful photographer requires a combination of technical skills and visual creativity. Technical knowledge gives the photographer power and confidence to work creatively. This course will explore the connection between vision and the fundamental concepts of analog and digital photography. Through demonstrations, and a hands-on approach, students will explore a wide range of photographic topics and how they impact upon your photographic work and goals.

Course #	Day	Time
PHD-1418-A	W	9:00-11:50
PHD-1418-B	F	9:00-11:50

PHD-1422-A

Photographic Narrative

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: E. Bick

Fundamental to photographic content is storytelling, and this course will explore narrative in various forms and genres, from fashion to social documentary to fabricated and theatrical images to those that propose to depict fact. Both single and sequential images will be considered, as well as different ways of grouping photographs to create narrative. Class sessions will be a combination of student work and historical and contemporary models.

PHD-1426-A

Talking Photographs

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Morrison

Photographs contain symbols and form that convey content, and this course engages students to carefully consider these constructs. The goal is for students to learn how to analyze photographs, develop opinions, and voice these ideas both visually and verbally. These concepts will be explored by examining iconic images from the history of photography and the student's work. The course objectives will be achieved through discussions, lectures, writings and photographic assignments.

PHD-1437-A

Shoot, Shout, Change

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: K. Oni

Conceived to develop an understanding of how photography and politics are directly interconnected, this studio course is structured around critiques, presentations by visiting artists on the work of artists and collectives that have used photography as a way to question and alter social and political realities. 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 and strengthen their analytical skills with regard to their own work.

PHD-1443-A

The Viral Image

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: TBA

The still photograph as a viral entity and the impact of distribution via electronic means will be explored in this course. This new dissemination of images, their frequent anonymity, and their availability and interactive quality on mobile devices will be topics of consideration. Student work will be shared via social media.

PHD-1447-A

The Critical Eye

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: G. Pond

This course is an 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.

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. Capiro	PHD-1080-05P Digital Imaging 9:00-11:50 J. Seador	HHD-1040-HP3 Political Hist. Mod. World I 9:00-10:25 C. Matlin	PHD-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
10	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		
11					
12					
1					
2					
3		AHD-1090-05P* History of Photography 3:00-5:50 M.J. Marks			
4					
5					
6					
7				Foundation Symposium** 6:00-8:50	
8					
9					

* Note: Students enrolled in the honors program may take AHD-1090 in their second year of study,

**PHD-1240-05P, Career; first 5 weeks; instructor: M. Lightner
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	PHD-1035-05P Photography Workshop II 9:00-2:50 A. Robinson	Photography Elective 9:00-11:50
10	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		
11					
12			PHD-1060-05P Photography on Assignment 12:00-2:50 S. Klein		
1					
2					
3					
4					
5					
6					
7				Foundation Symposium** 6:00-8:50	
8					
9					

**PHD-1230-05P, Language; first 5 weeks; instructor: J. Enxuto
PHD-1270-05P, Social Media; second 5 weeks; instructor: M. Berg
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	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					
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:55 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:55 L. Blythe			
12					
1					
2					
3		AHD-1090-05P* History of Photography 3:00-5:50 M.J. Marks	PHD-1030-08P Photography Workshop I 12:00-5:50 Instructor: TBA		
4					
5					
6					
7	Foundation Symposium** 6:00-8:50				
8					
9					

* Note: Students enrolled in the honors program may take AHD-1090 in their second year of study,

**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	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	Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
10					
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:55 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:55 L. Blythe			
12					
1					
2					
3			PHD-1035-08P Photography Workshop II 12:00-5:50 Instructor: TBA		PHD-1060-08P Photography on Assignment 3:00-5:50 S. Klein
4					
5					
6					
7	Foundation Symposium** 6:00-8:50				
8					
9					

**PHD-1230-08P, Language; first 5 weeks; instructor: J. Enxuto
PHD-1270-08P, Social Media; second 5 weeks; instructor: M. Berg
PHD-1250-08P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Humanities and Sciences

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, 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 HDR in each of the following four areas, unless credit has been awarded in transfer for these distribution requirements:

- History – HHD prefix
- Literature – HLD prefix
- Social Sciences – HPD prefix
- Science – HSD prefix

Distribution requirements may only be fulfilled by courses from the specified core curriculum, listed with an affix of "R" in the course code.

• PROFICIENCY EXAMINATION

All students must take and pass the Proficiency Examination (PE) during their first semester at SVA. 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. Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via email: nfriedland@sva.edu; phone: 212.592.2575.

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

Critical Writing Courses

Course #	Title	Day	Time	Semester	Instructor
HWD-2000-A	Writing About Art	Th	12:00	fall	E. Rivera
HWD-2000-B	Writing About Art	F	12:00	spring	E. Rivera
HWD-2103-A	Everybody's a Critic: Writing About Pop Culture	Tu	12:00	spring	B. Altman
HWD-2124-A	Capture and Release: Writing Through the Animal	Th	3:00	spring	B. Ides
HWD-2254-A	Land of Saints and Sinners: Writing Through Ireland	M	12:00	spring	A. Armstrong
HWD-2268-A	The Power and the Pity: Brutal Tales From Latin America	Tu	3:00	spring	E. Rivera
HWD-2304-A	New Media and You	Tu	12:00	spring	R. Leslie

Creative Writing Courses

Course #	Title	Day	Time	Semester	Instructor
HWD-3001-A	Experimental Writing I	W	12:00	fall	R. Weinreich
HWD-3002-A	Experimental Writing II	W	12:00	spring	R. Weinreich
HWD-3014-A	Storytelling and Narrative Art	Th	9:00	fall	M. Grisanti
HWD-3016-A	Immersive Storytelling	Th	9:00	spring	M. Grisanti
HWD-3111-A	Creative Nonfiction	Th	12:00	spring	R. Weinreich
HWD-3119-A	The Creative Self: Autobiography	Tu	12:00	fall	G. MacKenzie
HWD-3222-A	Writing Speculative Fiction	W	3:00	fall	C. Stine
HWD-3236-A	The Art of Words	Tu	12:00	spring	G. MacKenzie
HWD-3244-A	Journals: Yours and Theirs	Th	3:00	fall	A. Rower
HWD-3245-A	Art of the Journal/Journal as Art	Th	3:00	spring	A. Rower
HWD-3261-A	Visuality in Poetry	M	6:00	fall	T. Donovan
HWD-3262-A	Visual Poetics	Th	6:00	spring	T. Donovan
HWD-3552-A	Writing, Multimedia and Performance	W	3:00	fall	D. Singer
HWD-3990-A	Writing Portfolio	TBA	TBA	spring	TBA

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/writing-program.

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

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	Th	3:00	fall	J. Wnek
HDD-2189-A	Music in Western Civilization II	Th	3:00	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 and Renaissance Perspectives	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	M. Schultz-Hafid
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	Th	9:00	fall	E. Ramos
HHD-2778-R	U.S. History II	Th	9:00	spring	E. Ramos
HHD-2785-R	Social Life and Culture of 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	12:00	fall	A. Alvarado-Diaz
HHD-2990-R2	Western Civilization I	W	3:00	fall	C. Skutsch
HHD-2990-R3	Western Civilization I	Th	12:00	fall	W. Rednour
HHD-2990-R4	Western Civilization I	Th	3:00	fall	W. Rednour
HHD-2990-R5	Western Civilization I	F	9:00	fall	G. Ouwendijk
HHD-2990-R6	Western Civilization I	F	12:00	fall	G. Ouwendijk
HHD-2990-R7	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	12:00	spring	A. Alvarado-Diaz
HHD-2995-R2	Western Civilization II	W	3:00	spring	C. Skutsch
HHD-2995-R3	Western Civilization II	Th	12:00	spring	W. Rednour
HHD-2995-R4	Western Civilization II	Th	3:00	spring	W. Rednour
HHD-2995-R5	Western Civilization II	F	9:00	spring	G. Ouwendijk
HHD-2995-R6	Western Civilization II	F	12:00	spring	G. Ouwendijk
HHD-2995-R7	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-3331-R	World War II	Tu	12:00	fall	W. Rednour
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	Tu	12:00	spring	W. Rednour
HHD-3467-R	Prehistory	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	Eco-Politics: Who Rules America?	Th	12:00	spring	J. Barkan
HHD-3766-R	Politics and Power in America: From FDR 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

History (continued)

Course #	Title	Day	Time	Semester	Instructor
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
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

Course #	Title	Day	Time	Semester	Instructor
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	K. Miyabe
HLD-2224-A	Short Fiction II	M	12:00	spring	G. Moore
HLD-2313-A	Erotic Literature	F	9:00	fall	F. Litvack
HLD-2565-R	American Theater	M	12:00	spring	N. Friedland
HLD-2677-A	Fiction of the 19th Century I	W	9:00	fall	F. Litvack
HLD-2678-A	Fiction of the 19th Century II	W	9:00	spring	F. Litvack
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	3:00	spring	S. Mosakowski
HLD-3011-A	The Anatomy of Hell	W	12:00	spring	L. Phillips
HLD-3026-R	Comparative Literature: Great Books	M	12:00	fall	K. Miyabe
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-3367-R	Modern Japanese Literature in Translation	Th	12:00	spring	K. Miyabe
HLD-3477-A	Children's Literature for Illustrators	Tu	9:00	fall	B. Blum
HLD-3501-R	Tragedy	W	12:00	spring	K. Miyabe
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	E. Holswade
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	fall	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	G. Moore
HLD-4177-R	French Existentialism	M	6:00	fall	G. Moore
HLD-4177-R1	French Existentialism	Tu	12:00	fall	G. Moore
HLD-4193-R	Literature of Love	F	12:00	fall	J. Robinson-Appels
HLD-4199-R	Antiheroes and Villains in Literature	M	12:00	fall	S. Van Booy
HLD-4288-R	Politics and Literature	Th	12:00	fall	N. Friedland
HLD-4312-R	Modern Literary Survey: India and Asia	Tu	12:00	spring	D. Riccuito
HLD-4322-R	20th-Century American Novel	Th	12:00	fall	TBA
HLD-4372-R	At the Crossroads: Utopia or Dystopia?	Tu	12:00	fall	V. Benedetto

SOCIAL SCIENCES

Philosophy and Cultural Studies

Course #	Title	Day	Time	Semester	Instructor
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-3013-R	Madness and Creativity	M	6:00	spring	G. Moore
HPD-3024-R	Art, Ethics and Moral Responsibility	F	12:00	spring	C. Bica
HPD-3123-R	The Philosophy of Human Nature	F	3:00	spring	A. Candal
HPD-3133-R	Nietzsche: Nihilism and Freedom	M	12:00	fall	G. Moore
HPD-3201-R	Noticing and Awe	W	12:00	fall	G. Moore
HPD-3201-R1	Noticing and Awe	Th	12:00	spring	G. Moore
HPD-3221-R	Philosophy: Our Pursuit of Wisdom	W	12:00	spring	G. Moore
HPD-3342-A	Philosophy of the Sexes and Racism	W	3:00	fall	B. Karp
HPD-3343-A	Sexuality, Race and Representation	W	3:00	spring	B. Karp
HPD-3401-R	History of Problems in Social and Political Philosophy I	M	12:00	fall	C. Bica
HPD-3402-R	History of Problems in Social and Political Philosophy II	Tu	12:00	spring	C. Bica
HPD-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

Course #	Title	Day	Time	Semester	Instructor(s)
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	6:00	fall	S. Kim
HPD-3522-R1	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	Th	3:00	fall	D. Maat, R. Milgrom
HPD-3530-C	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	M	3:00	fall	TBA
HPD-3541-R1	Introduction to Psychology	Tu	3:00	spring	A. Hoffman-Stachelberg
HPD-3557-R	Income Inequality, Human Suffering and the Artist's Perspective	Th	6:00	fall	D. Borg
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	M	6:00	spring	J. Lange-Castronova
HPD-3636-A	Protect Your Creative Assets: Legal Concerns for Visual Artists in a Digital Age	W	3:00	spring	C. Steinberg
HPD-3641-R	Abnormal Psychology I: Neurotic and Character Disorders	M	6:00	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	W	6:00	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	Th	6:00	spring	D. Borg
HPD-3652-R	Erich Fromm: From Love to Genocide	W	6:00	fall	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	M	6:00	spring	D. Borg
HPD-3899-R1	Theories of Personality II	Tu	12:00	spring	E. Arfin
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	Th	3:00	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-2631-R1	Neuroscience and Culture	M	12:00	spring	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-2898-R	Cold-Blooded: An Introduction to Ichthyology and Herpetology	M	3:00	fall	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	T. Gorrell
HSD-3016-R	Science in the Modern World	Th	12:00	spring	T. Gorrell
HSD-3021-R	Technology, Identity and 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. Giakoumis
HSD-3523-R	Conservation Biology	W	6:00	spring	M. Giakoumis
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	9:00	fall	P. Garcia-Lopez
HSD-4129-R	Science, Art and Visual Culture	Tu	9:00	spring	P. Garcia-Lopez
HSD-4138-R	Brave New Worlds: Science and Science Fiction	M	12:00	fall	P. Garcia-Lopez
HSD-4204-R	Human Anatomy and Physiology	Th	12:00	fall	T. Gorrell
HSD-4232-R	Light, Color and Vision	F	9:00	fall	M. Levandowsky
HSD-4233-R	Vision, Perception and the Mind	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
HSD-4444-A	Frequencies of Sound	M	9:00	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</i>
SPD-2717-A	The Philosophy and Practice of Yoga I	F	12:00	fall	N. Katz
SPD-2718-A	The Philosophy and Practice of Yoga II	F	12:00	spring	N. Katz
SPD-2753-A	French for Artists (and Travelers)	F	12:00	spring	G. Moore
SPD-2877-A	Holography	W	3:00	fall	S. Morée

**ENGLISH AS A SECOND LANGUAGE (ESL)
FOR UNDERGRADUATE STUDENTS**

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
ESD-0050-A	Reading Strategies I	M	9:00	fall	S. Zachary
ESD-0050-B	Reading Strategies I	Tu	9:00	fall	S. Zachary
ESD-0050-C	Reading Strategies I	W	9:00	fall	J. Beardasley
ESD-0050-D	Reading Strategies I	Th	9:00	fall	S. Beker
ESD-0050-E	Reading Strategies I	F	9:00	fall	D. Puglisi
ESD-0050-F	Reading Strategies I	F	12:00	fall	D. Singer
ESD-0055-A	Reading Strategies II	M	9:00	spring	S. Zachary
ESD-0055-B	Reading Strategies II	Tu	9:00	spring	S. Zachary
ESD-0055-C	Reading Strategies II	W	9:00	spring	J. Beardasley
ESD-0055-D	Reading Strategies II	Th	9:00	spring	S. Beker
ESD-0050-E	Reading Strategies II	F	9:00	spring	D. Puglisi
ESD-0055-F	Reading Strategies II	F	12:00	spring	D. Singer
ESD-0060-A	Writing Strategies I	M	9:00	fall	D. Maier
ESD-0060-B	Writing Strategies I	Tu	9:00	fall	S. Pulo
ESD-0060-C	Writing Strategies I	W	9:00	fall	H. Rubinstein
ESD-0060-D	Writing Strategies I	Th	9:00	fall	H. Rubinstein
ESD-0060-E	Writing Strategies I	Th	12:00	fall	D. Maier
ESD-0065-A	Writing Strategies II	M	9:00	spring	D. Maier
ESD-0065-B	Writing Strategies II	Tu	9:00	spring	S. Pulo
ESD-0065-C	Writing Strategies II	W	9:00	spring	H. Rubinstein
ESD-0065-D	Writing Strategies II	Th	9:00	spring	H. Rubinstein
ESD-0065-E	Writing Strategies II	Th	12:00	spring	D. Maier
ESD-0066-A	Topics in Grammar	W	9:00	fall	E. Blacksberg
ESD-0066-B	Topics in Grammar	W	6:00	fall	E. Blacksberg
ESD-0067-A	Topics in Grammar	W	9:00	spring	E. Blacksberg
ESD-0067-B	Topics in Grammar	W	6:00	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	M	3:00	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	M	3:00	spring	D. Maier
ESD-0073-A	TOEFL Strategies	W	6:00	fall	C. Donnelly
ESD-0074-A	TOEFL Strategies	W	6:00	spring	C. Donnelly
ESD-0078-A	Speak Fluently	Tu	6:00	fall	C. Donnelly
ESD-0079-A	Speak Fluently	Tu	6:00	spring	C. Donnelly
ESD-0226-A	IBT TOEFL Reading	W	12:00	fall	C. Donnelly
ESD-0283-A	Building Vocabulary Skills	Tu	9:00	fall	H. Rubinstein
ESD-0284-A	Building Vocabulary Skills	Tu	9:00	spring	H. Rubinstein
ESD-0288-A	Acting the Memoir	Tu	6:00	fall	P. Ricci
ESD-0289-A	Acting the Memoir	Tu	6:00	spring	P. Ricci
ESD-0311-A	Improve Your Pronunciation	F	3:00	fall	C. Donnelly
ESD-0312-A	Improve Your Pronunciation	F	3:00	spring	C. Donnelly
ESD-0323-A	Smartphone Documentary	W	12:00	spring	C. Donnelly

GENERAL COURSE LISTING

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

Courses are listed in numerical order by discipline.

FOUNDATION REQUIREMENTS

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	E. Rivera
HCD-1020-3AD	M	12:00-2:50	fall	TBA
HCD-1020-1AN	M	3:00-5:50	fall	D. Singer
HCD-1020-2AN	Tu	3:00-5:50	fall	K. Miyabe
HCD-1020-3AN	Tu	12:00-2:50	fall	P. Patrick
HCD-1020-4AN	F	3:00-5:50	fall	R. Josimovich
HCD-1020-5AN	Tu	3:00-5:50	fall	P. Patrick
HCD-1020-6AN	F	3:00-5:50	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	TBA
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	R. Josimovich
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	TBA
HCD-1020-14G	F	3:00-5:50	fall	G. MacKenzie
HCD-1020-15G*	F	9:00-11:50	fall	TBA
HCD-1020-16G*	Tu	9:00-11:50	fall	C. Stine
HCD-1020-20G	Tu	3:00-5:50	spring	TBA
HCD-1020-21G	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	J. Robinson-Appels
HCD-1020-4C	Th	9:00-11:50	fall	G. MacKenzie
HCD-1020-5C	Th	9:00-11:50	fall	E. Rivera
HCD-1020-01F	F	9:00-11:50	fall	TBA
HCD-1020-02F	Tu	12:00-2:50	fall	J. Robinson-Appels
HCD-1020-03F	W	9:00-11:50	fall	S. Mosakowski
HCD-1020-04F	W	9:00-11:50	fall	TBA
HCD-1020-05F	M	12:00-2:50	fall	E. Holswade
HCD-1020-06F	F	9:00-11:50	fall	M. Hendricks
HCD-1020-07F	Tu	12:00-2:50	fall	R. DiPalma
HCD-1020-08F	Tu	12:00-2:50	fall	TBA
HCD-1020-09F	Tu	12:00-2:50	fall	TBA
HCD-1020-10F	Tu	3:00-5:50	fall	TBA
HCD-1020-1D	W	9:00-11:50	fall	K. Miyabe
HCD-1020-2D	W	9:00-11:50	fall	K. Miyabe
HCD-1020-01P	Tu	9:00-11:50	fall	A. Armstrong
HCD-1020-02P	W	3:00-5:50	fall	E. Rivera
HCD-1020-03P	W	12:00-2:50	fall	TBA

HCD-1020-04P	Th	12:00-2:50	fall	A. Armstrong
HCD-1020-05P	M	12:00-2:50	fall	N. Dhillon
HCD-1020-06P	Th	12:00-2:50	fall	TBA
HCD-1020-07P	W	3:00-5:50	fall	A. Rower
HCD-1020-08P	Th	12:00-2:50	fall	TBA
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

* 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. *Note: This course is available only to students whose first language is not English. It 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.*

Course #	Day	Time	Semester	Instructor
HCI-1020-A	M	9:00-11:50	fall	J. Beardley
HCI-1020-B	M	3:00-5:50	fall	S. Van Booy
HCI-1020-C	M	3:00-5:50	fall	C. Donnelly
HCI-1020-D	Tu	9:00-11:50	fall	J. Beardley
HCI-1020-E	Tu	9:00-11:50	fall	TBA
HCI-1020-F	Tu	12:00-2:50	fall	S. Pulo
HCI-1020-G	Tu	3:00-5:50	fall	S. Pulo
HCI-1020-H	Tu	6:00-8:50	fall	D. Puglisi
HCI-1020-J	W	9:00-11:50	fall	TBA
HCI-1020-K	W	3:00-5:50	fall	D. Puglisi
HCI-1020-L	W	6:00-8:50	fall	S. Zachary
HCI-1020-M	W	6:00-8:50	fall	C. Wishengrad
HCI-1020-N	Th	9:00-11:50	fall	R. Josimovich
HCI-1020-P	Th	3:00-5:50	fall	J. Immerman
HCI-1020-R	F	9:00-11:50	fall	J. Beardley
HCI-1020-S	F	12:00-2:50	fall	TBA
HCI-1020-T	M	6:00-8:50	spring	TBA

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. Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via email: nfriedland@sva.edu; phone: 212.592.2575.

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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/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. HCD-1025-A through HCD-1025-C are open to all students who need to register for this course in the fall semester.*

Course #	Day	Time	Semester	Instructor
HCD-1025-A	M	9:00-11:50	fall	TBA
HCD-1025-B	M	6:00-8:50	fall	TBA
HCD-1025-C	M	6:00-8:50	fall	TBA
HCD-1025-1AD	M	12:00-2:50	spring	R. Josimovich
HCD-1025-2AD	M	12:00-2:50	spring	E. Rivera
HCD-1025-3AD	M	12:00-2:50	spring	TBA
HCD-1025-1AN	M	3:00-5:50	spring	D. Singer
HCD-1025-2AN	Tu	3:00-5:50	spring	K. Miyabe
HCD-1025-3AN	Tu	12:00-2:50	spring	P. Patrick
HCD-1025-4AN	F	3:00-5:50	spring	R. Josimovich
HCD-1025-5AN	Tu	3:00-5:50	spring	P. Patrick
HCD-1025-6AN	F	3:00-5:50	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	TBA
HCD-1025-05G	M	9:00-11:50	spring	TBA
HCD-1025-06G	Tu	12:00-2:50	spring	E. Holswade
HCD-1025-07G	F	9:00-11:50	spring	R. Josimovich
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	M. Curley
HCD-1025-14G	F	3:00-5:50	spring	G. MacKenzie
HCD-1025-15G*	F	9:00-11:50	spring	TBA
HCD-1025-16G*	Tu	9:00-11:50	spring	C. Stine
HCD-1025-20G	M-F	3:00-5:50	summer	N. Friedland
HCD-1025-21G	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	J. Robinson-Appels
HCD-1025-4C	Th	9:00-11:50	spring	G. MacKenzie
HCD-1025-5C	Th	9:00-11:50	spring	E. Rivera
HCD-1025-01F	F	9:00-11:50	spring	TBA
HCD-1025-02F	Tu	12:00-2:50	spring	J. Robinson-Appels
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	M. Hendricks
HCD-1025-07F	Tu	12:00-2:50	spring	R. DiPalma
HCD-1025-08F	Tu	12:00-2:50	spring	TBA
HCD-1025-09F	Tu	12:00-2:50	spring	TBA
HCD-1025-10F	Tu	3:00-5:50	spring	TBA
HCD-1025-1D	W	9:00-11:50	spring	K. Miyabe
HCD-1025-2D	W	9:00-11:50	spring	K. Miyabe
HCD-1025-01P	Tu	9:00-11:50	spring	A. Armstrong
HCD-1025-02P	W	3:00-5:50	spring	E. Rivera
HCD-1025-03P	W	12:00-2:50	spring	TBA

HCD-1025-04P	Th	12:00-2:50	spring	A. Armstrong
HCD-1025-05P	M	12:00-2:50	spring	N. Dhillon
HCD-1025-06P	Th	12:00-2:50	spring	TBA
HCD-1025-07P	W	3:00-5:50	spring	A. Rower
HCD-1025-08P	Th	12:00-2:50	spring	TBA
HCD-1025-09P	W	3:00-5:50	spring	TBA
HCD-1025-10P	Th	9:00-11:50	spring	TBA
HCD-1025-11P	M-F	3:00-5:50	summer	TBA

* *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.*

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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *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.*

Course #	Day	Time	Semester	Instructor
HCI-1025-A	M	9:00-11:50	spring	J. Beardsley
HCI-1025-B	M	3:00-5:50	spring	TBA
HCI-1025-C	M	3:00-5:50	spring	C. Donnelly
HCI-1025-D	Tu	9:00-11:50	spring	J. Beardsley
HCI-1025-E	Tu	9:00-11:50	spring	TBA
HCI-1025-F	Tu	12:00-2:50	spring	S. Pulo
HCI-1025-G	Tu	3:00-5:50	spring	S. Pulo
HCI-1025-H	Tu	6:00-8:50	spring	D. Puglisi
HCI-1025-J	W	9:00-11:50	spring	TBA
HCI-1025-K	W	3:00-5:50	spring	D. Puglisi
HCI-1025-L	W	6:00-8:50	spring	S. Zachary
HCI-1025-M	W	6:00-8:50	spring	C. Wishengrad
HCI-1025-N	Th	9:00-11:50	spring	R. Josimovich
HCI-1025-P	Th	3:00-5:50	spring	J. Immerman
HCI-1025-R	F	9:00-11:50	spring	J. Beardsley
HCI-1025-S	F	12:00-2:50	spring	TBA
HCI-1025-T	M	6:00-8:50	fall	TBA

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. Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via email: nfriedland@sva.edu; phone: 212.592.2575.

ELECTIVE WRITING

The following courses are open to all students and can be taken as electives. For students interested in pursuing a concentration in writing, SVA offers a 15-credit Writing Program that culminates in the creation of a writer's portfolio. For more information, visit: sva.edu/undergraduate/humanities-and-sciences/writing-program.

CRITICAL WRITING COURSES

Students enrolled in the Writing Program must take at least one critical writing course. Critical writing courses may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Exam.

HWD-2000

Writing About Art

One semester: 3 humanities and sciences credits

Instructor: E. Rivera

In this critical writing course, students will be immersed in the world of the arts, which spans multiple genres and styles. We will read and discuss inspiring essays by artists and critics, such as the great film editor Walter Murch, cultural critic Camille Paglia, the novelists James Baldwin and Tom Wolfe, and art grandee Dave Hickey, along with the crackling prose of artist-eccentrics such as William Blake, Vincent van Gogh and Andy Warhol. Students will also be introduced to autobiographical works, including William Eggleston's film *Stranded in Canton*, in order to explore how the personal narrative is transformed into a sparkling art. This reading and arts immersion will guide students to write eloquently, confidently, and with an abundance of passion for their own artistic practice, as well as that of others. Students will keep journals detailing their gallery/museum visits and place writing—including their own—under the microscope.

Course #	Day	Time	Semester
HWD-2000-A	Th	12:00-2:50	fall
HWD-2000-B	F	12:00-2:50	spring

HWD-2103-A

Everybody's a Critic: Writing About Pop Culture

Tuesday 12:00-2:50

Spring 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-2124-A

Capture and Release: Writing Through the Animal

Thursday 3:00-5:50

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-2254-A

Land of Saints and Sinners: Writing Through Ireland

Monday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: A. Armstrong

The excitement and mystery of Irish authors is unique. Ireland has produced an exceptional number of influential writers in English whose language and sensibility are made musical by origins in Irish Gaelic. Romanticist and modernist poetry, drama, memoir and fiction are also influenced by Ireland's mythology, evidence of which is embedded in the landscape. In response to prose examples, beginning with "The Cattle Raid of Cooley" set in an Irish heroic culture comparable to the bronze age of Homer's epics, students will craft several types of critical essays in which they practice the skills and pleasures of critical thinking and writing in a variety of techniques. Readings will include selections from 19th- and 20th-century memoirs, such as Peig Sayers's or Maurice O'Sullivan's on growing up on Great Basket Island and W.B. Yeats's *Autobiographies* and *Mythologies*. We will then move to essays and brief tales by Yeats's contemporaries: J.M. Synge's assessment of the Aran Islands, Lady Gregory's Kiltartan folklore collected on her estate, Coole Park, in County Galway, and satirical fiction by Dublin journalist Brian O'Nolan. Concluding with comparative analyses of two stories in James Joyce's *Dubliners*, students will have come to distinguish between social satire and historical memoir.

HWD-2268-A

The Power and the Pity: Brutal Tales From Latin America

Tuesday 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: E. Rivera

With savage beauty, 20th-century storytellers have reacted to the unparalleled violence and horrors of Latin America's history. This writing course asks students to reflect upon the masterworks of a handful of these fierce writers, from the Peruvian Mario Vargas Llosa to the Colombian Gabriel Marquez. Together, we will enter the damp underground chambers where the bones of electroshock victims have been left to rot; spy through the keyholes into the palatial bedrooms of sociopathic dictators, where the dripping heads of student revolucionarios hang from the rafters—and write. Students will also examine the wounded poetry of the great Pablo Neruda and the reportage by the gutsy Cuban journalist Alma Guillermoprieto, as well as watch films that explore the barbarity of some of history's worst monsters, such as the controversial *Human Remains* by Jay Rosenblatt and the recent Chilean film, *Tony Manero*. Confronted with the brutalities of colonization and its aftermath, students will respond critically in their own writing.

HWD-2304-A

New Media and You

Tuesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: R. Leslie

Do you have the sense that technology is moving faster than you? It is and this creates great pressure to be clear, brief and informative, and challenging enough to demand a response. You can no longer transpose standard writing onto web-based projects and Social Media Systems (SMS). New media demands new forms of writing and expectations. Do you know the differences and how to think, structure, compose and write effectively across the new platforms? This experimental writing course will study and integrate words with images in different media to improve your writing and help you understand the conventions, advantages, opportunities and limits of print and web-based writing. We will read contemporary critics of new media, and write projects in traditional and web-based media platforms to distinguish between them and develop a concise integration of words and images that reinforce each other to affect a visually literate audience. Both individually and as a class, students will write a blog as a collaborative group project that will promote reader response.

CREATIVE WRITING COURSES

Students enrolled in the Writing Program must take at least one creative writing course and HWD-3990, Writing Portfolio.

HWD-3001-A (previously HWD-2501)**Experimental Writing I**

Wednesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: R. Weinreich

This course is a workshop in fiction and poetry—with a twist. Using the standard notions of story, play and poem as points of departure, we will focus on linguistic experimentation. Topics 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 of the techniques that will be used to help students find their own forms of expressions. Readings will be selected from Jack Kerouac, Ernest Hemingway, Paul Bowles, Allen Ginsberg and James Joyce, among other noted authors.

HWD-3002-A (previously HWD-2502)**Experimental Writing II**

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 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 S. Burroughs, Gertrude Stein, Brion Gysin and Robert Crumb, among other noted literary and visual artists. *Note: There is no prerequisite for this course.*

HWD-3014-A (previously HWD-2516)**Storytelling and Narrative Art**

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Grisanti

What is story and why do we love it? Why has storytelling been a basic feature of all cultures since earliest days of the human community? What role does narrative play in culture and society? In this course, we will embark on a transmedia exploration of storytelling, investigating both art and theory, and surveying narrative ideas, from evolution and neurobiology through myth, religion and psychology. Traditional art forms will be examined (literature, film, photography, painting), as well as the immersive storytelling of gaming, advertising and fan-generated narrative. Ultimately, we will address politics and history—areas of social narrative that intimately affect our lives. Authors and artists studied include: Jonathan Gottschall; V.S. Ramachandran; Spike Jonze; Frank Rose; Francesca Woodman; Frida Kahlo; James Agee; Pablo Larrain; Rebecca Solnit. This course requires written assignments each week. Students from all departments are welcome, and encouraged to incorporate their own media.

HWD-3016-A**Immersive Storytelling**

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Grisanti

Immersion explores the creation of participatory storytelling experiences that cut across genres and media. The audience becomes actively involved, social and creative collaborators. The unfolding story design creates the motivation to engage with other participants, seek out other parts of the story, and contribute to the narrative by adding content. Students will work on both collaborative and individual projects, exploring how different narratives evolve in different media. This is a writing program course intended for students from all departments, and work will embrace design, gaming, photography, film, animation, and bio art, among others. We will study the work of experience designers like Lance Weiler, and we will draw from traditional disciplines, with readings such as: Elia Kazan, *Kazan on Directing*; Lynda Barry, *Syllabus: Notes from an Accidental Professor*; William Morris, *Words & Wisdom*; George Orwell, “Politics and the English Language.”

HWD-3111-A (previously HWD-2523)**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-3119-A (previously HWD-2534)**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-3222-A (previously HWD-2544)**Writing Speculative Fiction**

Wednesday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: C. Stine

This workshop-based course focuses on the writing of speculative fiction. From the earliest wonderings about extraterrestrial life to the dystopian future Earth of *The Hunger Games*, we have always speculated on “what ifs?” Students will write stories in at least two of these genres: magical realism, science fiction, horror, dark fantasy, biopunk and paranormal. We will also read classic stories and critical essays by Robert Heinlein, Theodore Sturgeon, Arthur C. Clarke, Roger Zelazny, William Gibson and Ray Bradbury; as well as recent authors, such as Kelly Link, Elizabeth Bear, Neal Stephenson and Xia Jia. Novels will include works by Aldous Huxley, Paolo Bacigalupi and Robert Sawyer. Students will complete a portfolio of stories and critical essays.

HWD-3236-A (previously HWD-2546)**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-3244-A (previously HWD-2567)

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 his or her 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. Each student will select a published journal to explore and critique.

HWD-3245-A (previously HWD-2568)

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, 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-3261-A

Visuality in Poetry

Monday 6:00-8:50

Fall semester: 3 humanities and sciences credits

Instructor: T. 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, offered through the Visual and Critical Studies Department, 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, offered through the Visual and Critical Studies Department, 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-3552-A (previously HWD-2571)

Writing, Multimedia and Performance

Wednesday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: D. Singer

The excitement of writing a poem or short fiction and sharing it with an audience can be taken to another level when music and/or visual components are added. This course invites you to write creative pieces with the intent of combining them with multimedia elements for a live performance. You will choose a topic to develop material and then add multimedia elements (music, video, photos, painting, collage), and practice reading what you write in order to sharpen your ear for language and sound. A live performance will cap the course, during which students will present their finished projects. Readings and exercises will be drawn from works by Langston Hughes, Allen Ginsberg, Margaret Atwood, Etgar Keret, Joy Harjo, Laurie Anderson and Patricia Smith, as well as critical essays, including "Imagist Poetry," Amy Lowell; "Visual Performance of the Poetic Text," Johanna Drucker; "The Poetics of Disobedience," Alice Notley and "The Mind's Own Place," George Oppen.

HWD-3990-A

Writing Portfolio

Day/Time: TBA

Spring semester: 3 humanities and sciences credits

The writing portfolio is the culmination of a student's work in the Writing Program. With the help of a mentor, each student will create a body of work—critical, creative and, where applicable, interdisciplinary. In the fall, students should discuss their ideas with a Writing Program instructor of their choice and prepare a statement of intent. Chair approval of the project is required before the spring semester. Prerequisite: Successful completion of four Writing Program courses.

DEVELOPMENTAL WRITING

HCD-0161-A

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-A

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. See HCD-0161 for course description. *Note: Registration by placement or by permission.*

MUSIC

HDD-2188-A

Music in Western Civilization I

Thursday 3:00-5:50

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

Thursday 3:00-5:50

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).

Course

Semester

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 anyone.

Course

Semester

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's and Weill's *Mahagonny*, Berg's and Buechner's *Wozzeck* and Gershwin's *Porgy and Bess*. Original sets will be designed by students in a class presentation of an opera of their choice. Required text: *Opera: A Listener's Guide* by Jack Sacher.

HISTORY**HHD-2001-R****History of Ancient Civilizations**

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: V. Eads

This course will cover the rise and early development of world civilizations from 3500 BCE through 500 CE. Our primary focus will be on the seminal civilizations of the Near East (Sumer, Akkad, Egypt, Assyria, Israel and Persia), as well the early history and culture of ancient Greece, Rome, China and India. The text will be *Ancient Near Eastern History and Culture* by William H. Stiebing, Jr.

HHD-2011-R**Medieval and Renaissance Perspectives**

Monday 6:00-8:50

Fall semester: 3 humanities and sciences credits

Instructor: P. Franz

In this course students will explore aspects of Medieval and Renaissance culture, society and politics. Moving from the turmoil of early medieval Europe to the flowering of the 12th and 13th centuries, the catastrophes of the 14th century and the new humanist vision of the Renaissance, we will examine both the great achievements of the age and its darker side of violence and persecution. In the process we will look at the lives of notable individuals and ordinary people—thus putting a human face on such developments as feudalism, chivalry, the Crusades, the Inquisition and the Black Death.

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 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: M. Schultz-Hafid

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 will survey 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, 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**United States History I**

Fall semester: 3 humanities and sciences credits

Thursday 9:00-11:50

Instructor: E. Ramos

The forces behind the social, political and economic developments of American civilization—from the colonial to the reconstruction period—will be explored in this course. Readings, articles, films and documentaries will help to illustrate the growth of the United States as an empire in the West. Special topics include the motivation behind American colonialism, the Federal Union, religion, Romanticism, reform and the beginning of reconstruction. By the end of the semester, students will have gained an understanding of the details of American history as well as the role of America in the West. This course will also examine how American economic, political and social policies shaped the responses of government and ordinary citizens alike. Students will participate in special projects and research that will help them to synthesize and analyze early U.S. history.

HHD-2778-R**United States History II**

Spring semester: 3 humanities and sciences credits

Thursday 9:00-11:50

Instructor: E. Ramos

This course will examine the forces behind the social, political and economic developments of American civilization and their interrelationships from the reconstruction period to present America. Special topics include the motivation behind American expansionism, the development of political parties, immigration, urbanization and industrialization, major movements and individuals; trends in the history of women and the family, and the emergence of cities. By the end of the semester, students will have an understanding of American history as well as the role of America in world affairs. We will also examine how American economic, political and social policies shape the responses of government and ordinary citizens alike. Students will participate in special projects and research that will help them synthesize and analyze U.S. history.

HHD-2785-R**Social Life and Culture of Western Peoples**

Thursday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Only a few centuries ago, most people in Western nations still lived in drafty huts, believed in witches, and saw death and disease take friends and family members in great numbers. Moreover, most of them toiled away in societies without modern political institutions or ideas of individual rights. This course will examine the social and cultural changes that brought about fundamental developments in our world during the last two centuries. Special attention will be given to the effects

and consequences of the Industrial Revolution on the lifestyles, beliefs and culture at all levels of society. We will survey topics such as changes in family structure, attitudes toward work, entertainment, the role of religion, and attitudes toward new scientific theories. Lastly, we will explore institutional responses to changing social needs and examine their historical effects on people's lives to the present day. Sources will include contemporary artifacts, both material and literary, 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-R7**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	12:00-2:50	A. Alvarado-Diaz
HHD-2990-R2	W	3:00-5:50	C. Skutsch
HHD-2990-R3	Th	12:00-2:50	W. Rednour
HHD-2990-R4	Th	3:00-5:50	W. Rednour
HHD-2990-R5	F	9:00-11:50	G. Ouwendijk
HHD-2990-R6	F	12:00-2:50	G. Ouwendijk
HHD-2990-R7	F	3:00-5:50	H. Kirkland

HHD-2995-R through HHD-2995-R7**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	12:00-2:50	A. Alvarado-Diaz
HHD-2995-R2	W	3:00-5:50	C. Skutsch
HHD-2995-R3	Th	12:00-2:50	W. Rednour
HHD-2995-R4	Th	3:00-5:50	W. Rednour
HHD-2995-R5	F	9:00-11:50	G. Ouwendijk
HHD-2995-R6	F	12:00-2:50	G. Ouwendijk
HHD-2995-R7	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 and Modern Culture**

Monday 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

The Enlightenment inspired many things by emphasizing the power of human reason—things such as political equality, anti-authoritarianism, modern science, criticism of religion, and more. So profound was this development that many fundamental ideals and institutions of the modern world still base themselves on Enlightenment principles. This course will trace the trajectory of Enlightenment thought 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: from religion to 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. Readings will include primary sources as well as recent historical studies.

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

Scientific study of the world around us has had profound effects on our modern 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, the Industrial Revolution and the remarkable discoveries of the 19th and 20th centuries. We will also cover key controversies to get a better understanding of the cultural context of science in different time periods. These controversies include Galileo's trial, the challenge of mechanical theories to religious authority, the emergence of Darwin's Theory of Evolution and its consequences and, lastly, concerns related to modern science such as biomedical and military research. Readings will include primary sources as well as recent historical studies. *Note: No prior knowledge of science is required.*

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-3331-R**World War II**

Tuesday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: W. Rednour

The social, political and military roots of the Second World War will be addressed in this course. We will then trace their development throughout the war, with a focus on American involvement. Finally, we will look at the aftermath and consequences brought about by the hostilities. Through writings and films, we will read and screen firsthand accounts of those who experienced the war.

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, American 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 American 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**

Tuesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: W. Rednour

Individuals can make a profound impression on history. Whether they are founding new institutions or destroying civilizations, unique personalities can be seen as a powerful source for changes in society. In this course we will look at a variety of significant people—from Buddha to the Beatles, from Julius Caesar to Genghis Kahn, and others—to see how their actions and their legacies influenced the world.

HHD-3467-R**Prehistory**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: V. Eads

The beginnings of history from the first proto-humans until the development of agriculture and the end of the Stone Age about three million years later will be examined in this course. Topics include the origins of such essentially human activities as art, architecture, religion, gender, patriarchy and war. Readings will be supplemented by screenings of films such as Herzog's *Cave of Forgotten Dreams*.

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 increasingly affects both the domestic and international concerns of peoples around the world as fundamentalist groups seek to remake their societies according to their understanding of the divine. In this course, we will explore the forces and ideas behind the rise of fundamentalism and seek to understand the main concerns and beliefs of fundamentalists around the globe. Moreover, we will try to understand their values, thought processes and ways of life. We will also consider the consequences of fundamentalist beliefs on politics and culture from the 1960s to the present. Readings for this course will include modern scholarship on contemporary fundamentalist movements as well as selected texts produced by fundamentalists themselves.

HHD-3651-R**Eco-Politics: 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 FDR 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

From the invention of moveable type in the 15th century to the evolving technology of the Internet, societies around the globe have benefited from the spread of ideas, but often at the cost of profound and permanent change. This course will explore the ways in which communication technologies have shaped and continue to influence global cultures. We will not only examine the ways in which printing and other forms of information exchange changed the pre-industrial world, but we will also consider the social and cultural ramifications of more recent communications technologies such as radio, television and computers. 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 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 focus particularly on cultural developments that have fostered totalitarianism, although these will be examined within wider socio-political contexts. Our goals will be to understand the nature of historical totalitarianism and the forces that still make this a threat to modern societies. Readings will include modern studies on the nature and history of totalitarianism as well as primary sources from the cultures in question.

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

The foundations of modern culture lay in both the dazzling culture of the Renaissance and in the religious agony of the Reformation. This course explores these two profound cultural movements in Western history. These movements include the rejection of medieval views and values in favor of more individualistic and cosmopolitan ideals. They also include fundamental challenges to traditional religious beliefs, common assumptions about society and politics, and challenges to traditional authorities. In considering the Renaissance, we will examine the contributions of humanist scholarship in the evolution of Renaissance culture. In considering the Reformation, we will examine the break up of Christianity into many separate churches and sects. In both, we will explore each of these movements by considering the larger socio-political context of the age. Our focus will be on cultural artifacts such as artistic and literary works and how they convey contemporary ideas and issues. Readings include contemporary sources as well as recent historical studies.

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 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: K. Miyabe

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: G. Moore

Some of the finest literary work of the last 100 years has been in the form of short fiction. In this course, we will study the short stories and novellas of such writers as Raymond Carver, J.D. Salinger, Jorge Luis Borges, John Updike, Joyce Carol Oates and Tillie Olsen. *Note: There is no prerequisite for this course.*

HLD-2313-A**Erotic Literature**

Friday 9:00-11:50

Fall semester: 3 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 9:00-11:50

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 9:00-11:50

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-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 3:00-5:50

Spring semester: 3 humanities and sciences credits

Instructor: S. Mosakowski

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. Selected scenes will be explored, from plays studied and through the power of performance as we seek to uncover a deeper understanding of both their human and dramatic significance. The playwrights studied include Tennessee Williams, Arthur Miller, Adrienne Kennedy, Samuel Beckett, Harold Pinter, Eugène Ionesco, Caryl Churchill, Yasmina Reza, Sam Shepherd, Paula Vogel and Suzan-Lori Parks. This course is for anyone interested in exploring the special environment where work 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 *The 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: K. Miyabe

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

This course draws upon fiction, film and art to explore the romantic self, the existential self, the transcendental self, the classical view of self and the divided self in order to answer the question "Who Am I?" We will read *On the Taboo Against Knowing Who You Are*, *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, *The Picture of Dorian Gray* and *The Apology of Socrates*, as well as view such films as *The Up Series*, *Three Faces of Eve*, *Seconds* and *The Picture of Dorian Gray*. We will also discuss art, in particular, self-portraits and "selfies."

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-3367-R**Modern Japanese Literature in Translation**

Thursday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: K. Miyabe

This course will examine Japanese literature of the modern period, which began with the Meiji Restoration in 1868. This dramatic period marked the end of the feudal era and Japan's subsequent transformation into an industrialized nation that could compete with its Western counterparts. Topics will include the profound influence that this transformation has had on Japanese society and its people, the conflicts between traditional Japanese values and Western values, and the changing conceptions of identity and gender relations. We will read such works as Natsume's *Kokoro*, Enchi's *The Waiting Years*, Tanizaki's *Naomi*, Abe's *The Face of Another*, Ibusue's *Black Rain* and Murakami's *A Wilde Sheep Chase*.

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: K. Miyabe

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, Shaw, Shakespeare, Thurber, Ionesco and Beckett. Screenings will include films by Chaplin, Keaton and Woody Allen. We will read such essays as *The Mythos of Spring: Comedy*, Northrup Frye; *The Comic Rhythm*, Susanne Lange; and *Comedy*, Christopher Fry. We will consider comedic forms such as satire, parody, burlesque, theater of the absurd, romantic comedy, sitcoms and tragicomedy.

Course #	Day	Time	Semester	Instructor
HLD-3521-R	W	12:00-2:50	fall	L. Phillips
HLD-3521-R1	M	6:00-8:50	spring	E. Holswade

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 that 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

Fall 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: G. Moore

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: J. Robinson-Appels

The exploration of love relationships and values of various cultures and times is the focus of this course. Beginning with an examination of ancient attitudes toward love in the works of Aristophanes, Sappho, Plato, Greek Anthology and Ovid, we then consider the influence of courtly love and Christianity on attitudes of love with excerpts from Dante, Shakespeare and Donne. Lastly, we will address modern conceptions of love in Flaubert, D. H. Lawrence, Proust and Toni Morrison. The following works will be read in full: *Clouds*, *The Symposium*, *The Art of Love*, *Madame Bovary*, *Women in Love*, *Swann's Way*, *Love*.

HLD-4199-R**Antiheroes and Villains in Literature**

Monday 12:00-2:50

Fall semester: 3 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: N. Friedland

This course will explore how great writers have dramatized and/or promoted various political philosophies in their work. We will examine 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? 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-4322-R**20th-Century American Novel**

Thursday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: TBA

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-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 topos*, which suggests "no place." The tradition of reaching for exemplary values and the common good has been and continues to be the highest of human aspirations. Unfortunately, this ideal vision inevitably suggests 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? This course 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 life, Fon, Benin, Yoruba, Congo, Bakuba, as well as Gabon, Cameroon, Cross Niger/Igbo Nigeria, South Africa, Zimbabwe. We will also look at African contemporary art, including modern film that contrasts modernity with antiquity.

HPD-2411-A**The Female Gaze**

Wednesday 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 Sofonisba Anguissola, Hannah Hoch, Louise Bourgeois, Eva Hesse, Mary Kelly, Adrian Piper, Lorna Simpson, Sophie Calle, Shirin Neshat and Louisa Matthiasdóttir 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 Cast of Learning to Kill in War and Society* and Jonathan Shay's *Achilles in Vietnam*.

HPD-2998-R**The Philosophy of Mind**

Friday 3:00-5:50

Fall semester: 3 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-3013-R**Madness and Creativity**

Monday 6:00-8:50

Spring semester: 3 humanities and sciences credits

Instructor: G. Moore

When is madness a cry for independence, a revelation of alienated creativity, or an invitation to the frontiers of human experience, and when is it a retreat into repetition, nihilism and silence? At what point do we confuse the authentic suffering of the mind with genius or originality? Does creativity include the risk madness to become what Rimbaud called a "seer" or visionary, or might this play into a dangerously conventional myth? Our project is to venture into the universe of the imagination to separate the myth of madness from the freedom to create. We will select psychological and philosophic works from Nietzsche, Freud, Foucault and Laing, as well as explore the literature of Rimbaud, Stevenson, Gogol, Gilman, Artaud and Plath. Required texts: *The Birth of Tragedy*, Nietzsche; *Madness and Civilization*, Foucault; *A Season in Hell*, Rimbaud; *The Divided Self*, R. D. Laing; *Dr. Jekyll and Mr. Hyde*, Stevenson; *The Uncanny*, Freud; *The Yellow Wallpaper*, Gilman.

HPD-3024-R**Art, Ethics and Moral Responsibility**

Friday 12:00-2:50

Spring semester: 3 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-3201-R and HPD-3201-R1**Noticing and Awe**

One semester: 3 humanities and sciences credits

Instructor: G. Moore

Our consciousness is itself a "miracle." Noticing our existence enables us to make art and be creative, but rarely are we in awe of it. This course will pose the most fundamental of questions (Why are we here?) to investigate this first enigma: How and why do we lose our fundamental gratitude for existence? And how does art reflect back to the origins of our perception to return us to wonder, to inspire to us, to notice with awe? Beginning with Taoism, Buddhism and the philosophy of Heidegger, we will explore Plato's *Phaedrus*, Shakespeare's *The Tempest*, and the poetry of Rimbaud, Rilke and Dickinson, and discuss revealing extracts on the subject drawn from astronomy, music and the visual arts. Required texts include: *Tao Te Ching*, Lao Tzu; *The Way of Zen*, Alan Watts; *Poetry, Language, Thought*, Martin Heidegger; *Duino Elegies*, Rainer Maria Rilke.

Course #	Day	Time	Semester
HPD-3201-R	W	12:00-2:50	fall
HPD-3201-R1	Th	12:00-2:50	spring

HPD-3221-R**Philosophy: Our Pursuit of Wisdom**

Wednesday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: G. Moore

Philosophy, the love of wisdom, rose from the waking dreams of myth to challenge us to think clearly and freely as individuals, to examine and question but also to ponder and muse. From its dawn among the ancient Greeks in the West, from India and China in the East, from radically different perspectives and cultures to the present, it offers theoretic inquiry and alternative ways to live. We will choose philosophers and thinkers who seek to understand and aspire to authentic experience as a path to wisdom. From the pre-Socratics and Plato to the Roman Stoics, from the Chinese Taoists to the great essayists, including Montaigne, Emerson and Thoreau, and selections from Nietzsche, Buber, Merton, Arendt and the Dalai Lama. Finally, the course will explore how knowledge and experience suffused by intuition can illumine our contemporary global experience—in pursuit of wisdom.

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, Jon 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*.

ANTHROPOLOGY, PSYCHOLOGY, SOCIOLOGY

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 and HPD-3522-R1

Anthropology and the Bible

One 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.

Course #	Day	Time	Semester
HPD-3522-R	W	6:00-8:50	fall
HPD-3522-R1	W	12:00-2:50	spring

HPD-3530

Interpersonal Behavior

One semester: 3 humanities and sciences credits

Instructors: D. Maat, R. Milgrom

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
HPD-3530-A	Tu	3:00-5:50	fall
HPD-3530-B	Th	3:00-5:50	fall
HPD-3530-C	M	3:00-5:50	spring

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	M	3:00-5:50	fall	TBA
HPD-3541-R1	Tu	3:00-5:50	spring	A. Hoffman-Stachelberg

HPD-3557-R

Income Inequality, Human Suffering and the Artist's Perspective

Thursday 6:00-8:50

Fall semester: 3 humanities and sciences credits

Instructor: D Borg

Why are the wealthy getting wealthier and the middle class and poor suffering? Does government policy contribute to inequality, and why do so many Americans seem to support policies that undermine the economic mobility, stability and growth of the middle class? What are the implications of the growing gap between the wealthy and the rest of society? This course will address the dangers posed by the concentration of wealth and power in the hands of a select few to a nation predicated on life, liberty and the pursuit of happiness. Racial and gender inequality as well as the attack on basic benefits, such as health insurance, unemployment insurance and public education will be explored in light of both capitalism and income inequality. Occupy Wall Street, Citizens United, the Tea Party, corporate interests, and other social and political movements will be discussed. Students will use their perspectives as artists to explore this threat to American stability and growth.

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**

Monday 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**

Wednesday 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	M	6:00-8:50	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	W	6:00-8:50	spring	D. Borg
HPD-3642-R1	Th	6:00-8:50	fall	K. Andersen

HPD-3644-A**Deviant Behavior and Social Control**

Thursday 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-3652-R**Erich Fromm: From Love to Genocide**

Wednesday 6:00-8:50

Fall semester: 3 humanities and sciences credits

Instructor: D. Borg

Erich Fromm occupies an extremely important role in the history of the social sciences. His theories and ideas make him arguably the most influential theoretician of the modern era. Yet, he is simultaneously, and shockingly, one of the most underappreciated and overlooked. Drawing from multiple fields and disciplines beyond psychology, including anthropology, sociology, economics and religion, Fromm developed a body of work that rivals that of Freud and others. Fromm's work may hold particular relevance for modern American culture, as he addresses the psychological impacts of freedom, wealth and human efforts to cope with the demands of life by resorting to reducing our inherent human worth to that of a commodity, and sacrificing true expressions of love and freedom for blind allegiance to dogma and groups. Readings will include *Escape From Freedom*, *Man for Himself: An Inquiry Into the Psychology of Ethics*, *The Art of Loving*, *The Sane Society*, *To Have or To Be?* and *The Anatomy of Human Destructiveness*. Fromm's ideas and theories will also be compared to his contemporaries, including Freud, Horney, Marx and Niebuhr. The course will also look at his critiques of Freud and, correspondingly, critical analyses of his works (from Chomsky and others).

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	M	6:00-8:50	D. Borg
HPD-3899-R1	Tu	12:00-2:50	E. Arfin

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.



Need to contact your advisor?

See pages 13-14 for information.

SCIENCE AND MATHEMATICS

HSD-2114-R

Evolution

Thursday 3:00-5:50

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 artificial 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 has increasingly found applications in a variety of areas collectively known as biotechnology. This course will focus on providing a basic understanding of genetics and biotechnology as they relate both to biological theories and to practical applications of other sciences. Applications to be discussed will include the methods of disease diagnosis, development of new drugs and vaccines, forensic sciences, agricultural sciences and uses in ecological sciences. Students will further explore these ideas with microscopes and experiments.

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

Germs 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 and HSD-2631-R1

Neuroscience and Culture

One 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.

Course #	Day	Time	Semester
HSD-2631-R	W	12:00-2:50	fall
HSD-2631-R1	M	12:00-2:50	spring

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 herpetiles. 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

This introductory ornithology course will examine principles of avian biology, which include subjects such as evolution, taxonomy (classification), life cycles and conservation. It will be an integrated lecture and laboratory course, with several 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 New York City 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 include the examination of bird cellular material (from bones and feathers) and other analytical techniques. Students will complete reading assignments, generate several written responses to varied lab and field exercises, participate in discussions and maintain a weekly journal of bird observations. Required Text: *Peterson Field Guide to Birds of North America* (first edition).

HSD-2898-R**Cold-Blooded: An Introduction to Ichthyology and Herpetology**

Monday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Ballengée

Fishes, amphibians and reptiles are among the oldest ectothermic vertebrates on the planet. From Whale sharks to Komodo dragons to Microhylidae frogs the size of your fingernail—such cold-blooded animals are evolutionarily diverse and geographically. This course is an introduction to the fields of ichthyology and herpetology, and students will learn about the classification, natural history, physiology and conservation of the world's species of fish, frogs, toads, salamanders, newts, gymnophiona, snakes, lizards, amphisbaenids, turtles, terrapins, tortoises, crocodilians and the tuataras. This will be an integrated lecture and laboratory course, with several field trips to local urban ecosystems to study fish, frogs and turtle populations. A field trip to the American Museum of Natural History will examine the evolutionary origins of ancient groups. Laboratory exercises will include dissections, phylogenetic categorization from preserved specimens, and other analytical techniques.

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: T. Gorrell

This course will examine the basic nature, forms and concepts of energy. Special attention will be paid to the importance of energy conservation and production of energy in today's world. These ideas will be supplemented by laboratory analyses of various types of physical, chemical and biological energy as well as the methods by which they can be converted into one another.

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 and Crisis**

Monday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Technological innovation has been a major driver of fundamental cultural and socio-economic developments in society. This course will examine the development of crucial technologies affecting modern civilization from the Industrial Revolution to the present. Major topics covered will include transportation, communications, electrification and materials. We will also examine the role of modern technology in shaping who we are as individuals and as member of society. Of course, this all comes at a cost since That-Which-Makes-Us-Who-We-Are has massive consequences, often on a global scale. Our last goal is to consider the consequences of our technological lives for 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 survey theories of the body, the history of anatomy, the diagnosis and treatment of disease, pharmacology and the emergence of modern scientific medicine. We will also consider the social and cultural aspects of medicine, focusing on the larger beliefs and attitudes of the people who used and generated medical knowledge. Moreover, we will investigate the impact medical thought has had on aspects of modern culture. Our sources will include contemporary artifacts, both material and literary, 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

The relationship between war, technology and science from the Renaissance to the modern day will be examined in this course. We will consider topics as important as the introduction of gunpowder, the role of industry, the frightful technologies of the 20th century, and the emergence of networked command and control. A secondary focus in this course will consider 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 address how the technologies of the modern era have fundamentally changed the nature of warfare. Moreover, we will examine the response of enemy combatants to overwhelming technological force and consider how modern conflicts evolve as a result. Readings will involve key contemporary sources as well as recent works of scholarship.

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. The focus will be on developments in Western culture, and examples from other cultures and religious traditions will be included. We will consider how science and religion have sometimes worked together to provide an understanding of the natural world, and the ways in which they have been in conflict. Some of the controversies that we will examine include Galileo's trial, the emergence of Darwin's Theory of Evolution and its consequences, and modern debates on the teaching of evolution and other areas of science in education. A second goal of the course will be to examine the main differences between modern science and religion in terms of both philosophy and culture. Readings will include primary sources as well as recent works of scholarship. *Note: No prior knowledge of science or religion is required.*

HSD-3322-R**Environmental Studies**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Giakoumis

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-3523-R**Conservation Biology**

Wednesday 6:00-8:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Giakoumis

Conservation biology is the study of the maintenance, loss and restoration of ecosystems of biodiversity. This course covers the basics of paleontology, evolution and ecology, as well as relevant issues in environmental science. The objective of this course is to introduce students to the issues involved in our current extinction crisis and to enable them to make informed decisions on both national and local levels. Special attention will be paid to current debate and controversy in this quickly growing field of study. There will also be a field trip to the American Museum of Natural History, where the students will visit a working conservation genetics laboratory. Readings include: *Fundamentals of Conservation Biology* by Malcolm L. Hunter and *The Sixth Extinction: An Unnatural History* by Elizabeth Kolbert, as well as excerpts from *Four Fish: The Future of the Last Wild Food* by Paul Greenburg and *A Sand County Almanac* by Aldo Leopold.

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, 9:00-11:50

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, 9:00-11:50

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-4138-R**Brave New Worlds: Science and Science Fiction**

Monday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

This course will explore the complex relationship between science and science fiction, alternatively focusing on science fiction as a source of inspiration for scientists and, conversely, the role of science as a source of inspiration for science-fiction authors and filmmakers. Students will become familiar with the historical development and far-reaching consequences of scientific discoveries and advances in scientific theory. From neuroscience through genetic engineering and nanotechnology, our work will give us a deeper understanding of how scientific research and science fiction have contributed to the generation of new ideas, social relationships and worldviews. We will read and discuss a wide variety of scientific articles and science-fiction novels such as Mary Shelley's *Frankenstein*, Aldus Huxley's *Brave New World* and Italo Calvino's *Cosmicomics*. Films such as *Fantastic Voyage*, *Blade Runner* and *The Matrix* will be screened. Students will be encouraged to create their own science-based artistic projects.

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**

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-4233-R**Vision, Perception and the Mind**

Friday 12:00-2:50

Spring semester: 3 humanities and sciences credits

Instructor: T. Gorrell

This course will explore the biology and psychology of vision from the sensory responses to light in microorganisms and plants to the complex interplay of visual perception, thought and creativity in the human brain. Readings and discussions will be supplemented by laboratory experiments and analyses of various theories of vision and the brain.

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.

HSD-4444-A**Frequencies of Sound**

Monday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

This course will explore frequencies and wavelengths of sound. Laboratory activities include making sound from chemical reactions with the use of metals, salt and quartz crystals, and various types of carbon in graphite, organic molecules and their ions. This includes discussions about magnetism, voltages, calories, echoes, reflections, refraction and polarization by additional use of photo-resistors and photovoltaic cells. These ideas will be further used to discuss the sounds made by plants and animals as part of their daily and seasonal lives.

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. Katz

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*. *Note: This course grants miscellaneous credit and does not satisfy elective credits in humanities and sciences.*

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. Katz

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. This course grants miscellaneous credit and does not satisfy elective credits in humanities and sciences.*

SPD-2753-A**French for Artists (and Travelers)**

Friday 12:00-2:50

Spring semester: 3 miscellaneous credits

Instructor: G. Moore

We are constantly surrounded by things French: painting, wine, perfume, cuisine, literature and film. Many of us wish to learn it so that we could speak easily, visit a French-speaking country and, perhaps, even sell our artwork there, but we are daunted by pronunciation. This course is designed to help students speak and read French, with a sense of humor and patience, to get over that "foreign" barrier. Starting from the beginning, we will gradually learn the language, while exploring the inspirational peaks of French culture, literature, art and film. *Note: This course grants miscellaneous credit and does not satisfy elective credits in humanities and sciences.*

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. *Note: This course grants miscellaneous credit and does not satisfy elective credits in humanities and sciences.*

ENGLISH AS A SECOND LANGUAGE COURSES FOR UNDERGRADUATE STUDENTS

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; email 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 their vocabulary and 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	M	9:00-11:50	S. Zachary
ESD-0050-B	Tu	9:00-11:50	S. Zachary
ESD-0050-C	W	9:00-11:50	J. Beardsley
ESD-0050-D	Th	9:00-11:50	S. Beker
ESD-0050-E	F	9:00-11:50	D. Puglisi
ESD-0050-F	F	12:00-2:50	D. Singer

ESD-0055

Reading Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See ESD-0050 for course description.

Course #	Day	Time	Instructor
ESD-0055-A	M	9:00-11:50	S. Zachary
ESD-0055-B	Tu	9:00-11:50	S. Zachary
ESD-0055-C	W	9:00-11:50	J. Beardsley
ESD-0055-D	Th	9:00-11:50	S. Beker
ESD-0055-E	F	9:00-11:50	D. Puglisi
ESD-0055-F	F	12:00-2:50	D. Singer

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	D. Maier
ESD-0060-B	Tu	9:00-11:50	S. Pulo
ESD-0060-C	W	9:00-11:50	H. Rubinstein
ESD-0060-D	Th	9:00-11:50	H. Rubinstein
ESD-0060-E	Th	12:00-2:50	D. Maier

ESD-0065

Writing Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See ESD-0060 for course description.

Course #	Day	Time	Instructor
ESD-0065-A	M	9:00-11:50	D. Maier
ESD-0065-B	Tu	9:00-11:50	S. Pulo
ESD-0065-C	W	9:00-11:50	H. Rubinstein
ESD-0065-D	Th	9:00-11:50	H. Rubinstein
ESD-0065-E	Th	12:00-2:50	D. Maier

ESD-0066 / ESD-0067

Topics in Grammar

One semester: no credit

Instructor: E. Blacksberg

In this course students will improve their grammar through an exploration of themes in American culture. It will focus on grammar topics that will emerge from paragraph writing exercises and class discussions. Different themes will be presented each semester.

Course #	Day	Time	Semester
ESD-0066-A	W	9:00-11:50	fall
ESD-0066-B	W	6:00-8:50	fall
ESD-0067-A	W	9:00-11:50	spring
ESD-0067-B	W	6:00-8:50	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 3:00-5:50

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 3:00-5:50

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 / ESD-0074**TOEFL Strategies**

Wednesday 6:00-8:50

One 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. Strategies and language topics will vary each semester.

<i>Course #</i>	<i>Semester</i>
ESD-0073-A	fall
ESD-0074-A	spring

ESD-0078 / ESD-0079**Speak Fluently**

One semester: no credit

Instructor: C. Donnelly

Students will build fluency through acting and improvisation techniques. These exercises will help students to feel at ease with public speaking and class discussion of significant topics. Themes will vary each semester.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
ESD-0078-A	Tu	6:00-8:50	fall
ESD-0079-A	Tu	6:00-8:50	spring

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 in-class 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 / ESD-0084**Building Vocabulary Skills**

Tuesday 9:00-11:50

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through themed readings and videos, dictionary use, and participation in engaging discussions, presentations and writing topics that elicit the natural use of words. You will study a wide variety of vocabulary words used in academic settings, and learn about word forms (noun, verb, adjective, adverb). A personal vocabulary journal will be required. Themes will vary each semester.

<i>Course #</i>	<i>Semester</i>
ESD-0283-A	fall
ESD-0284-A	spring

ESD-0288 / ESD-0289**Acting the Memoir**

Tuesday 6:00-8:50

One 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. Readings will vary each semester.

<i>Course #</i>	<i>Semester</i>
ESD-0288-A	fall
ESD-0289-A	spring

ESD-0311 / ESD-0312**Improve Your Pronunciation**

Friday 3:00-5:50

One semester: no credit

Instructor: C. Donnelly

Using state-of-the-art pronunciation software, students will improve their English pronunciation through interactive exercises that focus on target speech sounds, as well as acting and improvisation techniques. Class presentation and discussion skills will also be included.

<i>Course #</i>	<i>Semester</i>
ESD-0311-A	fall
ESD-0312-A	spring

ESD-0323-A**Smartphone Documentary**

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: C. Donnelly

Screenings of short documentaries that are followed by discussions will kick off this documentary-making course for multilingual students. Using their smartphone cameras, students will work individually and in groups to conceptualize, plan, shoot and present assigned short documentary videos. Collaborating in multilingual teams, participants will record interviews on prepared themes discussed in class to create video pieces that address topics of interest and personal video essays.

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	9:00-10:25	C. Skutsch
HHD-1040-HP2	M	10:30-11:55	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. See HHD-1040 for course description.

Course #	Day	Time	Instructor
HHD-1045-HP1	M	9:00-10:25	C. Skutsch
HHD-1045-HP2	M	10:30-11:55	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	10:30-11:55
HPD-1050-HP2	M	9:00-10:25
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. See HPD-1050 for course description.

Course #	Day	Time
HPD-1055-HP1	M	10:30-11:55
HPD-1055-HP2	M	9:00-10:25
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	Tu	9:00-10:25	J. Bradshaw
HLD-1827-HP2	Tu	10:30-11:55	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. See HLD-1827 for course description.

Course #	Day	Time	Instructor
HLD-1828-HP1	Tu	9:00-10:25	J. Bradshaw
HLD-1828-HP2	Tu	10:30-11:55	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 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.*

Second-year honors students must take:

HHD-2050, History of the Premodern World

HLD-2123, Human and Divine

HPD-2060-HP, From Ancient Myth to the Birth of Modern Science

or HPD-2062-HP, Scientific Subjectivity: Psychology, Sociology and Anthropology From 1800 to 1950

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**

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 #	Day	Time	Instructor
HLD-2123-HP1	M	3:00-5:50	M. Fleming-Ives
HLD-2123-HP2	Th	3:00-5:50	D. Lukic

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-HP**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.*

HSD-2774-HP**Life in the Concrete Jungle: Urban Zoology**

Tuesday 9:00-11:50

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 herpetiles. 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. *Note: Priority registration will be given to students in the Honors Program. All other students may register with permission of the instructor.*

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.*

BFA Illustration

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.

- 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.

- 15 credits in art history courses that carry a prefix of AHD or VCD.

Note: Illustration majors who began their matriculation at the College prior to the fall 2014 semester are required to take 12 credits in art history.

- 3 elective credits from among the undergraduate course offerings.

Note: Illustration majors who began their matriculation at the College prior to the fall 2014 semester are required to take 6 elective credits from among the undergraduate course offerings.

2. Students must meet all requirements of the BFA Illustration Department and complete a portfolio review at the end of each year.

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.

All 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 director of academic advisement.

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

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 2016 semester should refer to General Foundation programs 20 and 21.

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 230 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.

FIRST-YEAR COURSE LISTING

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.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 for course description.

FID-1220

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.

FID-1225

Painting II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1220 for course description.

FID-1430

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 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 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1220-01G Painting I 9:00-2:50 L. Behnke		FID-1130-01G 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		FID-1430-01G 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	FID-1225-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1135-01G 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 T. O'Connor	
10					
11	FID-1220-02G Painting I 9:00-2:50 D. Chow			HCD-1020-02G Writing and Literature I 12:00-2:50 J. Anderson	
12			FID-1130-02G Drawing I 12:00-5:50 S. Etkin		
1					
2				SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna	SMD-1020-02G Foundations of Visual Comp. 3:00-5:50 M. McKenna
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 T. O'Connor	
10					FID-1430-02G Sculpture 9:00-2:50 P. Dudek
11	FID-1225-02G Painting II 9:00-2:50 D. Chow			HCD-1025-02G Writing and Literature II 12:00-2:50 J. Anderson	
12			FID-1135-02G Drawing II 12:00-5:50 S. Etkin		
1					
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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		FID-1220-03G Painting I 9:00-2:50 J. Jurayj		FID-1430-03G Sculpture 9:00-2:50 M. Carlson	
11					
12					
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2					FID-1130-03G Drawing I 12:00-5:50 S. Dentz
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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		FID-1225-03G 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					FID-1135-03G 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			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
11				HCD-1020-04G Writing and Literature I 12:00-2:50 Instructor: TBA	
12					FID-1130-04G Drawing I 12:00-5:50 B. Adams
1					
2					
3					
4					
5				FID-1430-04G 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			FID-1225-04G Painting II 9:00-2:50 M. Mattelson		
11				HCD-1025-04G Writing and Literature II 12:00-2:50 Instructor: TBA	
12					FID-1135-04G Drawing II 12:00-5:50 B. Adams
1					
2					
3					
4					
5				SMD-1020-04G Foundations of Visual Comp. 3:00-8:50 Instructor: TBA	
6					
7					
8					
9					

General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-05G Writing and Literature I 9:00-11:50 S. Van Booy				
10					
11				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	
12					
1		FID-1220-05G Painting I 12:00-5:50 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff		
2					
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 Instructor: TBA				
10					
11				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	
12					
1		FID-1225-05G Painting II 12:00-5:50 F. Brickhouse	FID-1430-05G Sculpture 12:00-5:50 R. Baron		
2					
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			FID-1220-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
11					
12					
1	FID-1130-06G Drawing I 12:00-5:50 B. Larsen	HCD-1020-06G Writing and Literature I 12:00-2:50 E. Holswade			
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			FID-1225-06G Painting II 9:00-2:50 T. Kahn		
11					
12		HCD-1025-06G Writing and Literature II 12:00-2:50 E. Holswade			FID-1430-06G Sculpture 9:00-2:50 D. Wapner
1	FID-1135-06G 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 R. Josimovich
10			FID-1130-07G Drawing I 9:00-2:50 T. Roniger	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:00-5:50 T. Fong			
2					
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 R. Josimovich
10			FID-1135-07G Drawing II 9:00-2:50 T. Roniger	FID-1225-07G Painting II 9:00-2:50 N. Chunn	
11					
12					
1					
2			FID-1430-07G 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	SMD-1020-08G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1130-08G Drawing I 12:00-5:50 E. Izer	FID-1220-08G Painting I 12:00-5:50 S. Joelson
2					
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	FID-1430-08G Sculpture 9:00-2:50 J. Periman				
12					
1				FID-1135-08G Drawing II 12:00-5:50 E. Izer	FID-1225-08G Painting II 12:00-5:50 S. Joelson
2					
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				SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
11	FID-1130-09G Drawing I 9:00-2:50 A. Belag		FID-1220-09G Painting I 9:00-2:50 M. Sheehan		
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					
11	FID-1135-09G Drawing II 9:00-2:50 A. Belag		FID-1225-09G Painting II 9:00-2:50 M. Sheehan	FID-1430-09G 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					
11	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 I. Richer			FID-1430-10G 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	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 I. Richer			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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	FID-1220-11G Painting I 12:00-5:50 J. Linhares
1			FID-1430-11G Sculpture 12:00-5:50 S. DeFrank		
2				HCD-1020-11G Writing and Literature I 3:00-5:50 G. MacKenzie	
3					
4	FID-1130-11G Drawing I 3:00-8:50 N. Touron				
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 S. Hwang		SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 S. Hwang		
10					
11					
12				AHD-1015-11G Survey of World Art II 12:00-2:50 T. Kostianovsky	FID-1225-11G Painting II 12:00-5:50 J. Linhares
1					
2				HCD-1025-11G Writing and Literature II 3:00-5:50 G. MacKenzie	
3					
4					
5	FID-1135-11G Drawing II 3:00-8:50 N. Touron				
6					
7					
8					
9					

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-12G Painting I 9:00-2:50 D. Kardon	SMD-1020-12G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
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			FID-1135-12G Drawing II 9:00-2:50 Instructor: TBA	FID-1225-12G Painting II 9:00-2:50 D. Kardon	FID-1430-12G 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 Instructor: TBA			
10					
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				FID-1130-13G Drawing I 9:00-2:50 I. Richer
12					
1					
2				FID-1220-13G 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 M. Curley			
10					
11					FID-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:00-5:50 T. Fong			FID-1225-13G Painting II 12:00-5:50 B. Komoski	
2					
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		FID-1130-14G Drawing I 9:00-2:50 E. Izer		FID-1430-14G Sculpture 9:00-2:50 R. Baron	FID-1220-14G 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 G. MacKenzie
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1135-14G Drawing II 9:00-2:50 E. Izer			FID-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:00-5:50 M. McKenna				
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 G. MacKenzie
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			FID-1220-15G Painting I 3:00-8:50 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:00-8:50 S. McGiver	
5	FID-1130-15G Drawing I 3:00-8:50 M. Jones				
6					
7					
8					
9					

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

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			FID-1225-15G Painting II 3:00-8:50 T.M. Davy	FID-1430-15G Sculpture 3:00-8:50 R. Baron	
5	FID-1135-15G Drawing II 3:00-8:50 M. Jones				
6					
7					
8					
9					

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 S. Flach	
10			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
11					
12					
1					
2	FID-1130-16G Drawing I 12:00-5:50 L. Scott				FID-1220-16G Painting I 12:00-5:50 J. Jurayi
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	FID-1135-16G Drawing II 12:00-5:50 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:00-5:50 B. Bobkoff			FID-1225-16G Painting II 12:00-5:50 J. Jurayi
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 2016

Freshmen who will begin their studies in the spring semester must register for spring 2016 and summer 2016 General Foundation program 20 or 21.

General Foundation 20 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-20G Survey of World Art I			
10		9:00-11:50 H. Werschkul	SMD-1020-20G Foundations of Visual Comp.	FID-1220-20G Painting I 9:00-2:50	
11			9:00-2:50 S. Barrett	Instructor: TBA	
12					
1					
2					
3		HCD-1020-20G Writing and Literature I			
4	FID-1130-20G Drawing I 3:00-8:50	3:00-5:50 Instructor: TBA			
5	Instructor: TBA				
6					
7					
8					
9					

General Foundation 20 / SUMMER 2016					
	5/3 - 5/23	5/11 - 6/1	5/25 - 6/15	6/16 - 7/7	7/8 - 7/28
9					
10		FID-1225-20G Painting II 9:00-2:50		FID-1430-20G Sculpture 9:00-2:50	FID-1135-20G Drawing II 9:00-2:50
11		M-F Instructor: TBA		M-F Instructor: TBA	M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-20G Survey of World Art II		HCD-1025-20G Writing and Literature II		
4	3:00-5:50, M-F J. Edwards		3:00-5:50, M-F N. Friedland		
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 21 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-21G Survey of World Art I				
10	9:00-11:50 M. Denton	FID-1220-21G Painting I 9:00-2:50	FID-1130-21G Drawing I 9:00-2:50	FID-1430-21G Sculpture 9:00-2:50	
11		Instructor: TBA	Instructor: TBA	Instructor: TBA	
12					
1					
2					
3		HCD-1020-21G Writing and Literature I			
4		3:00-5:50 Instructor: TBA			
5					
6					

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity.

General Foundation 21 / SUMMER 2016					
	5/3 - 5/23	5/11 - 6/1	5/25 - 6/15	6/16 - 7/7	7/8 - 7/28
9					
10		FID-1225-21G Painting II 9:00-2:50		SMD-1020-21G Foundations of Visual Comp.	FID-1135-21G Drawing II 9:00-2:50
11		M-F Instructor: TBA		M-F Instructor: TBA	M-F Instructor: TBA
12					
1					
2					
3	AHD-1015-21G Survey of World Art II		HCD-1025-21G Writing and Literature II		
4	3:00-5:50, M-F Instructor: TBA		3:00-5:50, M-F Instructor: TBA		
5					
6					

Note: General Foundation 21 will not be made available until General Foundation 20 has reached capacity. Summer foundation schedules are subject to change.

SECOND-YEAR REQUIREMENTS

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

Second-year illustration majors must take:

REQUIREMENT A

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
FID-2841/2842	Etching and Monoprint as Illustration
ILD-2143	Collage Illustration
CID-2148	Digital Coloring for Cartoonists
ILD-2151	Acrylic Painting
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2163	Photocopy Zines
ILD-2166	Linocut Book Inventions

THIRD-YEAR REQUIREMENTS

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

Third-year illustration majors must take 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.

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.

Fourth-year illustration majors must take one semester of:

One semester of:	
ILD-4040	Professional Practice: Illustration
ILD-4080	Basic Digital Portfolio
or ILD-4090	Intermediate Digital Portfolio
ILD-4911/4932	Illustration Portfolio I
ILD-4941/4962	Illustration Portfolio II

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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	V. Ngai
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)

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)

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)

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)

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: V. Ngai (victo-ngai.com)

Developing each student’s conceptual and compositional skills and solving illustration problems in original ways is the focus of this course. Various assignments will be given to help students find their strengths and personal voices, as well as improve on less proficient skills. Working in different mediums and surfaces, students will explore various fields (illustration, fine art, graphic design, comics) and guest lecturers will show their work. There will be some writing and research assignments as well.

ILD-2000-F

Principles of Illustration I

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Cochran (joshcochran.net)

Contemporary illustrators need to have a variety of skills for different types of clients and jobs. It all comes down to problem solving and creating images with impact. This course will focus on illustration concepts and developing a personal style. Most assignments will have a sketch phase followed by an in-class critique. Drawing, painting and compositional skills as well as critical thinking will be emphasized. In-class work includes sketchbook collaborations and media experimentation. Guest lectures, studio visits and field trips complement studio work.

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)

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	V. Ngai
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, and 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 (gregorycraneart.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 (gregorycraneart.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)

While the introduction of digital painting has dramatically expanded the artist's toolbox, the fundamentals of picture-making have remained unchanged. Designed for both traditional painters interested in exploring digital media and digital painters who want to "brush up" on their traditional skills, in this course, traditional and digital painters will work side-by-side from the same models. We will explore both the unique qualities of different mediums (oils, water media, Adobe Photoshop), and the underlying principles of form, design, light and color that unite them.

Note: Students must provide their own laptop, graphics tablet and software to work digitally in class.

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

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	M	3:00-5:50	B. Waldman
ILD-2020-B	Tu	3:30-6:20	T. Woodruff
ILD-2020-C	Tu	6:00-8:50	V. Nguyen
ILD-2020-D	W	9:00-11:50	J. Ruggeri
ILD-2020-E	W	9:00-11:50	R. Vecchio
ILD-2020-F	W	12:00-2:50	N. Ascencios
ILD-2020-G	Th	12:00-2:50	N. Ascencios
ILD-2020-H	Th	3:00-5:50	J. Rosen
ILD-2020-J	Th	3:00-5:50	T. Louie

ILD-2020-A

Drawing I: Fundamentals of Life Drawing

Monday 3:00-5:50

Fall semester: 2 studio credits

Instructor: B. Waldman (brucewaldman.com)

This course will focus on drawing from a model with emphasis on charcoal, conte crayon and pencil techniques. Through a variety of assignments the course will include exercises in anatomy, gesture, quick and sustained poses, and the figure in an environment. Advanced students may work with pen and ink, wash and brush drawing.

ILD-2020-B

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: No midyear entry.*

ILD-2020-C

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-D

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-E

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-F

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-G

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-H

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-J

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	M	3:00-5:50	B. Waldman
ILD-2025-B	Tu	3:30-6:20	T. Woodruff
ILD-2025-C	Tu	6:00-8:50	V. Nguyen
ILD-2025-D	W	9:00-11:50	J. Ruggeri
ILD-2025-E	W	9:00-11:50	R. Vecchio
ILD-2025-F	W	12:00-2:50	N. Ascencios
ILD-2025-G	Th	12:00-2:50	N. Ascencios
ILD-2025-H	Th	3:00-5:50	J. Rosen
ILD-2025-J	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. Cavaliere
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. Cavaliere (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 boarders, 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. Cavaliere
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 (anthonyblochdesign.com)

Words combine with images in various ways: from narrative text balloons and comic strips to title designs, page headings and logos, on book covers and 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 explore these principles and practices, facilitating opportunities for expressive and creative work. Students will also be able to adapt or refine lettering on pre-existing illustration and 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 via email (illuscartug@sva.edu) by Thursday, March 12, 2015. You will be contacted via email (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: 2 studio credits

Instructor: A. Zwarenstein (zwarenstein.com)

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-B	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-C	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.

Course #	Semester
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.

Course #	Semester
ILD-2136-A	fall
ILD-2136-B	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.

Course #	Semester
ILD-2143-A	fall
ILD-2143-B	spring

CID-2148**Digital Coloring for Cartoonists**

Thursday 12:00-2:50

One semester: 2 studio credits

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.

Course #	Semester
CID-2148-A	fall
CID-2148-B	spring

ILD-2151**Acrylic Painting**

Wednesday 12:00-2:50

One semester: 2 studio credits

Instructor: T. Matsuyama (matzu.net)

Acrylic painting is both a challenging and a frequently misunderstood medium. This course will cover what this unique medium does best and what it does not want to do. The characteristics of different pigments, different finishes, mediums and application techniques will be demonstrated and explored.

Course #	Semester
ILD-2151-A	fall
ILD-2151-B	spring

ILD-2161**Still and Moving: Low-Tech Animation**

Thursday 6:00-8:50

One semester: 2 studio credits

Instructor: J. Rosen (jrosen.org)

In this course, students will create smart, short, limited animation films and GIFs, multi-panel narrative sequences, storyboarding and time-based editorial art. Experimental projects using diverse analog mediums will be encouraged, including drawing, collage, paper dolls, puppets and miniature sets in conjunction with digital cameras, QuickTime Pro, Adobe Photoshop, and other software. Prerequisites: A working knowledge of Adobe Photoshop and Apple iMovie. *Note: Students must have a digital camera and a laptop with QuickTime Pro installed.*

Course #	Semester
ILD-2161-A	fall
ILD-2161-B	spring

ILD-2163**Photocopy Zines**

Friday 9:00-11:50

One semester: 2 studio credits

Instructor: S. Varon (chickenopolis.com)

Materials fee: \$275

In this course students will create zines and mini-comics. The class will primarily use a Risograph, which is similar to a photocopier but prints in multiple colors. Students will learn how to use a limited palette to make their images and will explore various ways of making color separations. Various bookbinding techniques will be demonstrated. Several small zine projects will be assigned during the class for students to experiment with different formats, materials, and techniques. For the final project, students will make a zine or mini-comic in an edition of 25, using any of the techniques covered in class.

Course #	Semester
ILD-2163-A	fall
ILD-2163-B	spring

ILD-2166**Linocut Book Inventions**

Wednesday 9:00-11:50

One semester: 2 studio credits

Instructor: S. Maku (sakuramaku.com)

Basic to advanced techniques in cutting, inking and printing on linoleum and linoleum-like reliefs will be the focus of this course. Investigations that lead to an understanding of building images by using multiple-color transparencies will be emphasized. As linocut techniques progress, each step will serve students in how to sequence their visual narratives. Research will consider book forms from various perspectives. Completed assignments will be bound into books of innovative explorations.

Course #	Semester
ILD-2166-A	fall
ILD-2166-B	spring

FID-2841 / FID-2842**Etching and Monoprint as Illustration**

Thursday 2:00-6:50

One semester: 2 studio credits

Materials fee: \$275

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.

Course #	Semester
FID-2841-A	fall
FID-2842-A	spring

HHD-2990-R through HHD-2990-R7**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	12:00-2:50	A. Alvarado-Diaz
HHD-2990-R2	W	3:00-5:50	C. Skutsch
HHD-2990-R3	Th	12:00-2:50	W. Rednour
HHD-2990-R4	Th	3:00-5:50	W. Rednour
HHD-2990-R5	F	9:00-11:50	G. Ouwendijk
HHD-2990-R6	F	12:00-2:50	G. Ouwendijk
HHD-2990-R7	F	3:00-5:50	H. Kirkland

HHD-2995-R through HHD-2995-R7**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	12:00-2:50	A. Alvarado-Diaz
HHD-2995-R2	W	3:00-5:50	C. Skutsch
HHD-2995-R3	Th	12:00-2:50	W. Rednour
HHD-2995-R4	Th	3:00-5:50	W. Rednour
HHD-2995-R5	F	9:00-11:50	G. Ouwendijk
HHD-2995-R6	F	12:00-2:50	G. Ouwendijk
HHD-2995-R7	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	B. Douglas
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-A**Pictorial Problems I: Illustration**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: B. Douglas

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-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	B. Douglas
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

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	S. Pandit
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	S. Pandit
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-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	Begins
ILD-4040-A	fall	9/9
ILD-4040-B	fall	10/28
ILD-4040-C	spring	1/13
ILD-4040-D	spring	3/16

ILD-4040-E through ILD-4040-H
Professional Practice: Illustration

Wednesday 6:00-8:50

One semester: no credit, 7 weeks

Instructor: K. Shadmi (korenshadmi.com)

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	Begins
ILD-4040-E	fall	9/9
ILD-4040-F	fall	10/28
ILD-4040-G	spring	1/13
ILD-4040-H	spring	3/16

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	Begins	Instructor
ILD-4080-A	M	9:00-11:50	9/14	S. Fleischmann
ILD-4080-B	W	9:00-11:50	9/9	I. Moore
ILD-4080-C	F	9:00-11:50	9/11	B. Bobkoff
ILD-4080-D	M	9:00-11:50	11/9	S. Fleischmann
ILD-4080-E	W	9:00-11:50	11/4	I. Moore
ILD-4080-F	F	9:00-11:50	11/6	B. Bobkoff

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	Begins
ILD-4090-A	M	9:00-11:50	1/11
ILD-4090-B	M	9:00-11:50	3/21
ILD-4090-C	F	9:00-11:50	1/15
ILD-4090-D	F	9:00-11:50	3/18

ILD-4914 through ILD-4932

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-4911 and CID-4942, 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-4914-A	M	3:00-5:50	S. Brodner
ILD-4918-A	M	6:00-8:50	T.M. Davy, T. Woodruff
ILD-4922-A	M	6:00-8:50	C. Buzelli, M. Chin
ILD-4926-A	W	12:00-2:50	F. Jetter
ILD-4929-A	W	3:00-5:50	K. Ciesemier
ILD-4932-A	F	9:00-11:50	M. Mattelson

ILD-4914-A

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)

This course is about the joy of storytelling with pictures, and how excellence is waiting for you if you just know a few simple tools. Students will be given real-world assignments. We will solve problems together with a demystifying of illustration and a deepened understanding of what it takes to get to the killer final. As the course progresses students follow their own path: getting the dream assignments with a top-flight illustrator standing by to help them achieve their goals. There will be guest speakers, field trips and discussion of all manner of ideas connected to the making of awesome narrative art.

ILD-4918-A

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-4922-A

Illustration Portfolio I

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructors: C. Buzelli (chrisbuzelli.com), M. Chin (marcoschin.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-4926-A

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-4929-A

Illustration Portfolio I

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: K. Ciesemier (ciesemier.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-4932-A**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-4944 through ILD-4962**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-4911 through ILD-4932, Illustration Portfolio I, for course description.

Course #	Day	Time	Instructor(s)
ILD-4944-A	M	3:00-5:50	S. Brodner
ILD-4948-A	M	6:00-8:50	T.M. Davy, T. Woodruff
ILD-4952-A	M	6:00-8:50	C. Buzelli, M. Chin
ILD-4956-A	W	12:00-2:50	F. Jetter
ILD-4959-A	W	3:00-5:50	K. Ciesemier
ILD-4962-A	F	9:00-11:50	M. Mattelson

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).

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**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-3331**Narrative Painting**

Tuesday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Ellis (stevellis.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. 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 (matzu.net)

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 (danieleimperiale.com)

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**

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: S. Auerbach (simonamigliottiauerbach.com)

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-3369-A**The Big Idea**

Monday 9:00-11:50

Fall semester: 3 credits

Instructor: S. Savage (stephensavage.net)

These days, illustrators are not just hired for their hands. In the ever-crowded media landscape, illustrators need good ideas to be successful. In this course students will explore how to put brainpower into their illustrations with narrative, visual puns, twists, metaphor and symbolism. We will apply these tools in a series of real-world assignments, including an editorial assignment, an ad and a children's book spread.

ILD-3409**The Fine Art of Illustration**

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructors: J. Chung, M. Pan

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-3416**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 (stephanietamez.com)

Designing images worn on the body is a complex process with rules different from ordinary two-dimensional design. This course will explore the historical traditions of tattoo imagery and deal with design principles necessary to create impressive "flash" work. These concepts could also be applied to other forms of fashion and industry. Visiting artists and field trips will be included.

Course #	Semester
ILD-3422-A	fall
ILD-3422-B	spring

ILD-3424**Surface Design**

Tuesday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Rothman (juliarothman.com)

Wallpaper, textiles, stationery, dishware and apparel—there are many applications for your artwork. This intensive course will focus on surface design for illustration. Complex repeat patterns will be created, both by hand and digitally, and students will produce products such as fabrics and giftwrap. Business concepts will also be addressed, including licensing your designs and buyouts. Traditional and contemporary designs will be explored, and students will gain an understanding of the variety of styles, techniques and range of projects available to surface designers.

Course #	Semester
ILD-3424-A	fall
ILD-3424-B	spring

ILD-3429-A**Illustrate Like a Designer**

Monday 9:00-11:50

Spring semester: 3 credits

Instructor: S. Savage (stephensavage.net)

These days, artists are expected to wear many hats. That means that illustrators are often required to act as their own graphic designers and typographers. In this course, we will hone your design sense in a series of type-based assignments: a poster, a logo, a book cover, a tattoo, a sign and a children's book/graphic novel spread. You will learn how to integrate type and image, and even create your own personal font.

ILD-3432**Fashion Illustration and Beyond**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: A. Whitehurst (awhitehurst.tumblr.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.

Course #	Semester
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.

Course #	Semester
ILD-3433-A	fall
ILD-3433-B	spring

ILD-3434**Digital Environments and Periods**

Wednesday 3:00-5:50

One semester: 3 studio credits

Instructor: S. Auerbach (simonamigliottiauerbach.com)

Imagine illustrating compelling digital environments for stories set in the past, present and future. Through pictures, thumbnails, sketches and research, students will gain an understanding of the process for creating settings and environments. Building a portfolio of concept design work for live action, animated film production, video games and graphic novels will be addressed. This course will explore previzualization, mood, layering values, content, metaphor, perspective and identifying

the places inhabited by the characters' created. Concept art, drawing techniques and digital paint to the realization of the final portfolio will all be covered. Students will find solutions working digitally.

Course #	Semester
ILD-3434-A	fall
ILD-3434-B	spring

ILD-3436

Costume, Concept and Environment

Friday 12:00-2:50

One semester: 3 studio credits

Instructor: C. McGrath (christianmcgrath.com)

This digitally based course will focus on rendered and collaged elements that create accurate fictive worlds. Period costumes and settings will be explored, as well as imaginary and futuristic concepts—all rooted in actual research to add a believability and consistency to student work. Each assignment will be set in a different culture and time period setting to add diversity to their portfolio. This course will appeal to anyone interested in concept art, traditional illustration and image-making. Prerequisite: A working knowledge of Adobe Photoshop. *Note: Students will need a camera that is not a cell phone.*

Course #	Semester
ILD-3436-A	fall
ILD-3436-B	spring

ILD-3438-A

The Beauty Mark

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: B. Donovan (bardonovan.com)

This course will explore the possibilities of elegant mark making, and this process in relation to content. While calligraphic gesture and line have long been associated with "old-school" fashion illustration, this course will address the genres of sports, landscape, still life and portraiture made with bold and beautiful strokes.

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-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-A

Illustration: The Genre of Science Fiction

Monday 6:00-8:50

Spring 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.

ILD-3561-A

Novelty Books for Young Children

Monday 12:00-2:50

Spring semester: 3 studio credits

Instructor: T. Liu (teenliu.com)

In this course students will learn to design an interactive children's book format for ages 2 to 6. We will examine novelty board books, touch and feel books, lift-flap books, shape books and pull-tab books. Students will begin by developing a strong learning concept with a working dummy for two novelty books (8 to 16 pages), including illustrations. Final project will consist of developing a novelty book that incorporates storytelling with a movable concept designed for learning through interaction. Prepress and production will be covered. This concept-driven course is geared toward submission-ready material for publishers.



Need to contact your advisor?

See pages 13-14 for information.

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.

Course #	Semester
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. See ILD-3566 for course description.

ILD-3568**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**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-A**Pop-Up: 3D Paper Engineering**

Monday 12:00-2:50

Fall 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.

ILD-3576-A**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**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**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**Advanced Workshop: Digital**

Monday 12:00-2:50

One semester: 3 studio credits

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**

Monday 9:00-11:50

One semester: 3 studio credits

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-3598**Advanced Perspective Principles**

Thursday 12:00-2:50

One semester: 3 studio credits

Instructor: A. Zwarenstein (zwarenstein.com)

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. Prerequisite: ILD-2116, Perspective.

Course #	Semester
ILD-3598-A	fall
ILD-3598-B	spring

CID-3611-A**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**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-3623-A**Writing for the Comics**

Thursday 6:00-8:50

Spring 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.

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-A**Short-Form Comics**

Monday 3:00-5:50

Fall 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.

CID-3648**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-3658**Character Design**

Wednesday 6:00-8:50

One semester: 3 studio credits

Instructor: R. MacKenzie (mackenzieart.tumblr.com)

Beyond making nice drawings, a good character designer builds each work from the inside out, tailoring the designs to emote and perform. In this course, students will be guided through each stage of the design process, including ideation, developing characters with dynamic silhouettes, posing, expression sheets, character lineups, turnaround drawings and creation of color style guides. Special attention will be given to how these design principles relate to film, animation, games and comics.

Course #	Semester
CID-3658-A	fall
CID-3658-B	spring

CID-3659**Personal Comics**

Monday 12:00-2:50

One semester: 3 studio credits

Instructor: D. Noomin (dianenoomin.com)

Personal comics can trace their roots to the first wave of alternative comic books in the 1970s. From there, later waves of cartoonists sought to deal with personal content and literary themes and created an entire comics industry, which is still flourishing today. This course will include "turning yourself into a cartoon character" (the comic alter ego) dealing with personal issues, personal history and personal narrative—looking for truth through comic storytelling. Comics can be viewed as a literary form—as serious or as funny as any other kind of fiction or nonfiction. The personal approach to comics in this course is similar in intent to the creation of a short story, but with the added dimension of drawing in a personal, expressive style. Comics are ideal for dealing with emotional content and personal issues. Biography, social satire, painful and happy memories—they're all material for personal comics.

Course #	Semester
CID-3659-A	fall
CID-3659-B	spring

CID-3661**Design and Build Comics**

Tuesday 12:00-2:50

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.

Course #	Semester
CID-3661-A	fall
CID-3661-B	spring

CID-3663**Advanced Digital Coloring and Rendering**

Tuesday 3:00-5:50

One semester: 3 studio credits

Instructor: D. McCaig

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.

Course #	Semester
CID-3663-A	fall
CID-3663-B	spring

CID-3668-A**Digital Comics Process and Technique**

Tuesday 12:00-2:50

One semester: 3 studio credits

Instructor: J. Little (beecomix.com)

This course will cover making comics from script to finished color using an all-digital process. Emphasis will be on the advantages that the digital environment presents: instant access to transparency, cloning and reference. An Adobe-centric workflow will be utilized by drawing layouts and lettering in Illustrator; drawing pencils, inks and color in Photoshop and Illustrator; and compositing inks, color and lettering in Adobe InDesign. Students will examine type design issues specific to comics, and create their own hand-lettering fonts using FontLab's TypeTool. Professional practices will be reinforced by students through posting their work to social media sites. All work will be done on Mac Pro computers with Wacom 22HD Cintiq tablets. Prerequisite: CID-2148, Digital Coloring for Cartoonists, or CID-3663, Advanced Digital Coloring and Rendering.

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

CID-3681-A**Outside the Box**

Monday 3:00-5:50

Spring 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 toward 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.

FID-3862 / FID-3863**Printmaking: Silkscreen and the Artists' Book**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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. Methods of making color separations for multicolor prints using traditional hand-drawn and modern photographic techniques will be included. Bookbinding techniques will be demonstrated, such as Japanese bookbinding, accordion folding and signature binding. Large-scale digital output is available.

Course #	Semester
FID-3862-A	fall
FID-3863-A	spring

FID-3866 / FID-3867**Advanced Etching and Monoprint as Illustration**

Monday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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-biting, and a refinement of black-and-white techniques for line work, including hard ground, aquatint and soft ground will be covered. Prerequisite: FID-2841/FID-2842, Etching and Monoprint as Illustration, or equivalent.

Course #	Semester
FID-3866-A	fall
FID-3867-A	spring

FID-3883 / FID-3884**Printmaking: Graphic Image Silkscreen**

Monday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

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
FID-3883-A	fall
FID-3884-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 contact your advisor?

See pages 13-14 for information.

ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES FOR NO CREDIT

ILD-3328

Advanced Painting

Monday 3:00-5:50

One semester: no credit

Instructor: G. Crane (gregorycraneart.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

DIGITAL IMAGING CENTER FACILITIES ACCESS

Digital Imaging Center Access

One semester: no credit

Access fee: \$375

For cartooning and illustration majors who want access to the Digital Imaging Center. Prerequisites: A working knowledge of the Macintosh operating system and the Adobe Creative Suite. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

BFA Interior Design

FIRST-YEAR COURSE LISTING

DEGREE REQUIREMENTS

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

- 78 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.
- 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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 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.

2. Students must meet all academic and administrative requirements of the BFA Interior Design Department.

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.

All 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 director of academic advisement.

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

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 230 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

Lecture Series I

Fall semester: no credit

Students will attend lectures and events offered through the Interior Design Department and professional interior design organizations in New York City.

IDD-1135

Lecture Series II

Spring semester: no credit

This is the second part of a two-semester course. 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.

Note: 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 HCD-1020, Writing and Literature I for International Students). Please refer to page 230 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 essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

Interior Design Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDD-1050-1D Principles of Interior Design	IDD-1170-1D Computer Design	HCD-1020-1D Writing and Literature I		
10	9:00-11:50 S. Mager	9:00-11:50 S. Aronoff	9:00-11:50 K. Miyabe		
11					
12	IDD-1010-1D Drafting: Basic Building Systems		IDD-1130-1D Lecture Series I		IDD-1030-1D Drawing: Environment and Composition
1	12:00-2:50 C. Durusoy		12:00-2:50 J. Smith		12:00-5:50 J. Ruggeri
2					
3				IDD-1050-1D Principles of Interior Design	
4				3:00-5:50 S. Mager	
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	IDD-1240-1D Furniture and Finishings
10	9:00-11:50 S. Mager		9:00-11:50 K. Miyabe	9:00-11:50 R. Spokowski	9:00-11:50 S. Mager
11					
12			IDD-1135-1D Lecture Series 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. Durusoy			3:00-5:50 S. Mager	
5					
6					

Interior Design Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDD-1050-2D Principles of Interior Design		HCD-1020-2D Writing and Literature I	IDD-1010-2D Drafting: Basic Building Systems	
10	9:00-11:50 E. Martin		9:00-11:50 K. Miyabe	9:00-11:50 O. Obinani	
11					
12			IDD-1130-2D Lecture Series I		IDD-1030-2D Drawing: Environment and Composition
1			12:00-2:50 J. Smith		12:00-5:50 J. Ruggeri
2					
3	IDD-1170-2D Computer Design			IDD-1050-2D Principles of Interior Design	
4	3:00-5:50 B. Bobkoff			3:00-5:50 E. Martin	
5					
6					

Interior Design Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDD-1060-2D Intro/Designing Interiors		HCD-1025-2D Writing and Literature II		IDD-1240-2D Furniture and Finishings
10	9:00-11:50 E. Martin		9:00-11:50 K. Miyabe		9:00-11:50 E. Martin
11					
12		IDD-1160-2D CAD/Design	IDD-1135-2D Lecture Series II		IDD-1020-2D Drawing: Perspective
1		12:00-2:50 O. Obinani	12:00-2:50 J. Smith		12:00-2:50 R. Spokowski
2					
3				IDD-1060-2D Intro/Designing Interiors	
4				3:00-5:50 E. Martin	
5					
6					

SECOND-YEAR REQUIREMENTS

Note: Sophomore interior design majors may take up to 16 credits at the base tuition rate in the spring semester of their sophomore year.

REQUIREMENT A

All second-year interior design students must take the following courses.

Course #	Title	Semester
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-2130	Lecture Series III	fall
IDD-2135	Lecture Series IV	spring
IDD-2140	Interior Materials and Finishes	fall
IDD-2170	Construction Documents	spring
AHD-2210	World Architecture: Art and Interior Design	fall
AHD-2220	Western Architecture: Art and Interior Design	spring
HPD-2270	Critical Thinking for Interior Designers I	fall
HPD-2275	Critical Thinking for Interior Designers II	spring

REQUIREMENT B

One 2- or 3-credit studio elective in the spring semester, which is not offered through the Interior Design Department. Please refer to Elective Courses Open to All Undergraduate Students on page 333 of this book.

or IDD-2352 Interior Design Technology Laboratory

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.

All third-year interior design students must take the following courses:

Course #	Title	Semester
IDD-3020	Design Studio III	fall
IDD-3025	Design Studio IV	spring
IDD-3030	Lighting and Specialty Design	spring
IDD-3130	Lecture Series V	fall
IDD-3135	Lecture Series VI	spring
IDD-3150	Sustainable Design	fall
AHD-3360	Modern and Contemporary Interiors	fall
AHD-3370	Influences in Contemporary Interiors	spring

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.

All fourth-year interior design students must take the following courses:

Course #	Title	Semester
IDD-4010	Design Studio V: Thesis	fall
IDD-4015	Design Studio VI: Thesis/Portfolio	spring
IDD-4030	Interior Design: Professional Practice	fall
IDD-4040	Practical Applications for the Interior Design Professional	spring
IDD-4130	Lecture Series VII	fall
IDD-4135	Lecture Series VIII	spring

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.

IDD-2010

Design Studio I

Monday, Wednesday; 3:00-5:50

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-2270, Critical Thinking for Interior Designers I, will be incorporated into our explorations.

Course #	Instructor
IDD-2010-A	R. Ekstrom
IDD-2010-B	D. Borowski

IDD-2015

Design Studio II

Monday, Wednesday; 3:00-5:50

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-2275, Critical Thinking for Interior Designers II.

Course #	Instructor
IDD-2015-A	R. Ekstrom
IDD-2015-B	D. Borowski

IDD-2020-A

Color Theory and Rendering

Thursday 12:00-2:50

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.

IDD-2030-A

Building and Interior Systems I

Tuesday 3:00-5:50

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 3:00-5:50

Spring semester: 2 studio credits

Instructor: R. Ottiano

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-2130**Lecture Series III**

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: J. Smith

Students will attend lectures and events offered through the Interior Design Department and professional interior design organizations in New York City.

IDD-2135-A**Lecture Series IV**

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: J. Smith

This is the second part of a two-semester course. See IDD-2130 for course description.

IDD-2140-A**Interior Materials and Finishes**

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: A. Margarida

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-2010, Design Studio I, the final project will culminate in a fully designed architectural and furniture finish scheme.

IDD-2170-A**Construction Documents**

Thursday 12:00-2:50

Spring semester: 2 studio credits

Instructor: M. Zuckerman

In this course, students will develop the skills necessary to produce contract documents, including coordinated drawings, schedules and specifications appropriate to project size and scope. How design solutions and interior construction are related will be examined, and students will create construction plans that reflect these relationships.

AHD-2210-A**World Architecture: Art and Interior Design**

Thursday 3:00-5:50

Fall semester: 3 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. *Note: AHD-2210 is open to all departments, with priority registration given to interior design students.*

AHD-2220-A**Western Architecture: Art and Interior Design**

Thursday 3:00-5:50

Spring semester: 3 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. *Note: AHD-2220 is open to all departments, with priority registration given to interior design students.*

HPD-2270-A**Critical Thinking for Interior Designers 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. *Note: Open to interior design majors only.*

HPD-2275-A**Critical Thinking for Interior Designers 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. See HPD-2270 for course description.

IDD-2341-A**Introduction to Rhino and Digital Fabrication Concepts**

Thursday 12:00-2:50

Fall semester: 3 studio credits

Instructor: TBA

Limited to 15 students

The basics of Rhino 3D modeling software, within the context of digital fabrication, will be the focus of this course. In addition to exploring Rhino and its plug-ins, a brief overview of SketchUp will be given. Current practices in digital fabrication will be examined, with an emphasis on applications for interior design. This course prepares students for advanced machinery, such as laser cutters, 3D printers and CNC mills. *Note: This course is recommended for students intending to enroll in IDD-3513, Design/Build, and is required for those who wish to use the department's fabrication technology.*

IDD-2352-A**Interior Design Technology Laboratory**

Tuesday 9:00-12:50

Spring semester: 2 studio credits

Instructor: S. MacNintch

Designed to help students acquire the technological skills needed for their second-year design projects, this course will focus on AutoCAD and related software. Students will receive individual instruction during open lab time.

IDD-2344-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-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.

Course #	Days	Time	Instructor
IDD-3020-A	Tu/F	9:00-11:50	J. Travis
IDD-3020-B	W/F	12:00-2:50	F. Vetcher

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.

Course #	Days	Time	Instructor
IDD-3025-A	Tu/F	9:00-11:50	J. Travis
IDD-3025-B	W/F	12:00-2:50	F. Vetcher

IDD-3030-A**Lighting and Specialty Design**

Thursday 12:00-2:50

Spring semester: 3 studio credits

Instructor: J. Newman

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-3130**Lecture Series V**

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: J. Smith

Students will attend lectures and events offered through the Interior Design Department and professional interior design organizations in New York City.

IDD-3135-A**Lecture Series VI**

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: J. Smith

This is the second part of a two-semester course. See IDD-3130 for course description.

IDD-3150-A**Sustainable Design**

Tuesday 12:00-2:50

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.

AHD-3360-A**Modern and Contemporary Interiors**

Thursday 9:00-11:50

Fall semester: 3 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). *Note: AHD-3360 is open to all departments, with priority registration given to interior design students.*

AHD-3370-A**Influences in Contemporary Interiors**

Thursday 9:00-11:50

Spring semester: 3 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. *Note: AHD-3370 is open to all departments, with priority registration given to interior design students.*

IDD-3412**Design Visualization**

Fall semester: 3 studio credits

Instructor: S. MacNintch

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-3412-A	W	6:00-8:50
IDD-3412-B	Th	3:00-5:50

IDD-3413-A**Advanced Design Visualization**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: S. MacNintch

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-3412, Design Visualization, or equivalent.

IDD-3513-A**Design/Build**

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructor: I. Azaroff

Limited to 15 students

This course will introduce design/build practices and digital fabrication through hands-on methodology. Students will design and build models and mock-up small-scale prototypes, as well as construct a series of individual projects using a variety of materials and machines to achieve their vision. Lectures, demonstrations and site visits will examine fabrication methodologies and how design/build has been integrated into the modern offices of the design industry. *Note: An increased time commitment during project construction is required.*

IDD-4010-A

Design Studio V: Thesis

Tuesday 9:00-5:50

Fall semester: 3 studio credits

Instructors: A. Lee, G. Nandan

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, G. Nandan

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: J. Smith

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

Lecture Series VII

Wednesday 12:00-2:50

Fall semester: no credit

Instructor: J. Smith

Students will attend lectures and events offered through the Interior Design Department and professional interior design organizations in New York City.

IDD-4135-A

Lecture Series VIII

Wednesday 12:00-2:50

Spring semester: no credit

Instructor: J. Smith

This is the second part of a two-semester course. See IDD-4130 for course description.

IDD-4272-A

Advanced Digital 3D Modeling

Monday 12:00-2:50

Spring 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 plug-ins) 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.

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



Need to contact your advisor?

See pages 13-14 for information.

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

INTERIOR DESIGN ELECTIVES OPEN TO ALL DEPARTMENTS

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

The following interior design course is open to all students. Students may petition the interior design department chair for entry into other interior design courses.

IDD-3150-A

Sustainable Design

Tuesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: R. Ottiano

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.

INTERIOR DESIGN FACILITIES ACCESS

BFA Interior Design Lab Access: Undergraduate Students

One semester: no credit

Access fee: \$800

Undergraduate students who are not BFA Interior Design majors and who have been approved to register for a Design Studio course through the Interior Design Department must register for Interior Design Lab Access. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

BFA Interior Design Lab Access: Graduate Students

One semester: no credit

Access fee: \$800

Graduate students who have been approved to register for a Design Studio course through the Interior Design Department must register for Interior Design Lab Access. *Note: Access is available during hours that do not conflict with ongoing courses.*

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

SUMMER 2015 RESIDENCIES

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

DSD-4993-A

Impact! Design for Social Change

July 6 – August 17

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

Design innovation is a powerful process for non-profits to discover, incubate and implement meaningful projects to serve communities. Social consciousness is an effective and competitive position for all types of businesses—from start-ups to Fortune 500s. How does a creative professional emerge as a social impact designer and move project ideas forward?

Impact! Design for Social Change is an intensive studio experience exploring the many roles creative professionals can play when executing socially minded work. It is hands-on, with self-generated social entrepreneurship and collaborative community partnerships in New York City. The program runs on two parallel yet related modules.

Module One will focus on social entrepreneurship and educate participants on how to conceive, develop, fund and execute their own socially minded project, program or social enterprise. By the end of the residency, participants will have a developed concept with clear steps for implementation if they choose to do so.

In Module Two, we'll form small teams and focus on economic and community development for a New York City non-profit. Working collaboratively, team members will learn to understand and address community needs while navigating complex social, political and cultural factors. This module is in collaboration with the New York City Department of Small Business Services.

Along with the support of an experienced faculty, participants connect with a wide range of tools to develop meaningful social impact. Weekly lectures and field trips introduce students to a dynamic range of industry innovators. The program is oriented toward the creative professions; educators, professionals and college seniors are invited to apply.

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

Prerequisites: Participants must have completed at minimum their junior year of a college or university design program, or be established creative professionals, and must be fluent in design with a demonstrated talent in a design discipline (e.g., graphic, industrial, fashion or interactive).

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

DSD-4994-A

Implementing Impact! Strategies for Creative Intervention

June 21 – June 26

Summer semester: 1 undergraduate studio credit, \$1,000

While the road to social change is paved with good ideas and good intentions this does not mean these concepts ever reach their full potential. For an idea to be sustainable it needs to be more than a good idea, it needs to be built on a solid strategic foundation. Many design, communication and architecture professionals have turned their efforts to projects geared toward positive community impact. Some take an entrepreneurial approach and others weave a social agenda into their overall practice.

This one-week workshop will focus on three critical areas: ecosystem mapping, creative sessions and prototyping. Students will develop the strategic foundation for a socially minded, design-driven project and leave with an understanding of the steps needed to make it a reality. Ecosystem mapping will explore all the elements of a system to gain an understanding of where and how to intervene for positive change. Creative sessions will help to develop best practices in forming well-articulated key questions for guiding inquiry, along with designing effective ideation sessions. Participants will then render quick, rough prototypes. This critical process allows designers to fail early and often so that precious resources can be used more productively in future project iterations.

To get the most out of the week, participants should arrive with a project concept to build upon—real or conceptual. An assignment, with guidance, will be distributed a month before the start of the program to prepare students for the workshop.

Faculty: John Bruce and Mark Randall. Guest lecturers have included John Carlin, Allan Chochinov, Shana Dressler, Robert Fabricant, Lara Galinsky, Christine Gaspar, David Gibson, Milton Glaser, Scott Harrison, Cynthia Lawson Jaramill,

Panthea Lee, Giuseppe Lignano, Jason Rzepka, Ed Schlossberg, Ada Tolla, Cameron Tonkinwise and Katrin Verclas.

Prerequisites: Participants must have completed at minimum their junior year of a college or university design program, or be established creative professionals, and must be fluent in design with a demonstrated talent in a design discipline (e.g., graphic, industrial, fashion or interactive).

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

FID-4984-A

City as Site: Public Art as Social Intervention

June 15 – June 26

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

City as Site is a nomadic summer residency that explores the diverse communities that define New York City with the aim of creating site-specific public works.

Through emergent forms of social engagement, artists have redefined the term "public art." Like a public laboratory, this program brings together artists, scholars and community members to think about the role of art in constructing space for civic dialogue. Participants will develop experimental models that combine methods from the arts, activism and other fields in order to cultivate innovative approaches to the construction of social spaces as works of art.

The residency will use New York City's five boroughs as its classroom. Artists and faculty will rove throughout the city and engage with its communities, histories and stories, which will become materials for final projects. Interventions may take the form of tours, temporal installations, video or sound projections, performances, community-involved projects, peer-to-peer platforms, print or online publications, or a street event.

This is a unique opportunity to study with a faculty composed of leading artists and social entrepreneurs. Through experiential workshops and one-on-one sessions, faculty will help artists to originate projects that reflect current social issues and guide collaborations with local businesses and neighborhoods as well as cultural and governmental partners.

City as Site is open to artists interested in moving from the traditional studio, gallery and theater space into the urban arena. Visual artists, writers, architects, designers, performance artists, urban planners and social activists are invited to apply.

Faculty have included: Ofri Cnaani (visual artist), Kendal Henry (public art, urban design consultant; visual artist; curator), Ed Woodham (artist, founder and director, Art in Odd Places). Guest lecturers have included: Rachel Falcone and Michael Premo (Housing is a Human Right), Tom Finkelppearl (New York City Department of Cultural Affairs), Lisa Kim (Two Trees), Micaela Martegani (More Art), Jenny Polak (artist and activist), Todd Shalom (Elastic City), Radhika Subramaniam (Parsons The New School for Design), Charlie Todd (Improv Everywhere), Risè Wilson (The Laundromat Project and Robert Rauschenberg Foundation), Caroline Woolard (OurGoods and Trade School).

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

For further information on summer 2015 residencies visit sva.edu/special-programs/summer-residency-programs.

BFA Photography

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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.

- 30 credits in humanities and sciences courses that carry a prefix of 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 transfer of credit has been awarded. 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.

- 15 credits in art history courses that carry a prefix of AHD or VCD.

Note: Photography majors who began their matriculation at the College prior to the fall 2014 semester are required to take 12 credits in art history.

- 3 elective credits from among the undergraduate course offerings.

Note: Photography majors who began their matriculation at the College prior to the fall 2014 semester are required to take 6 elective credits from among the undergraduate course offerings.

2. Students must meet all requirements of the BFA Photography Department and complete a portfolio review at the end of each year. Students may enter their next year level only after all Photography Department requirements have been satisfied in their current year.

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.

All 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 director of academic advisement.

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

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. Students must choose one elective photography course, to be selected from the offerings listed on the following pages (PHD-1411 through PHD-1447).

Students are required to pass the Introduction to Digital Imaging Exam in order to advance to the second year of study. The exam will be given during the fall semester. Students requesting an exemption for PHD-1080, Introduction to Digital Imaging, are required to pass this exam to be granted an exemption from this course.

Freshmen who will begin their studies in the spring 2016 semester should refer to Photography Foundation program 11.

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

FIRST-YEAR COURSE LISTING

AHD-1090 History of Photography

One semester: 3 art history credits
Serving as introduction to the history of photography, this course will examine the beginnings of the medium and continue through to the work of the present day. Particular attention will be given to major photographic movements and technological advances of the 19th century through the first half of the 20th century. Prominent photographers from this period will also be studied. *Note: Students enrolled in the honors program may take this course in their second year of study.*

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, 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-1060 Photography on Assignment

One semester: 3 studio credits
This 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. Students will be given location assignments, which will imitate those of a commercial or editorial photographer working in the current marketplace. The course emphasizes the practical, and will help students be flexible and resourceful in their problem solving abilities. Students will receive individual critique of their work.

PHD-1080 Introduction to Digital Imaging

Fall 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 commerce, language, career, techniques, video and social media.

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 230 for information.*

HCD-1025 Writing and Literature II

This is the second part of a two-semester course that emphasizes essay development, reading and critical thinking. Students will write essays and a research paper, and continue to work on their grammar and essay development. Readings are drawn from a selection of modern works, including drama, poetry, the narrative and the critical essay. *Note: Critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Examination. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

FIRST-YEAR ELECTIVE COURSES

Students must take one course from the elective choices that follow.

PHD-1411 Foundation Studio

Spring semester: 3 studio credits
Instructor: J. Sinnott

Geared toward students interested in still life, fashion or portraiture, this course is offered as a prelude to Studio Photography. The fundamentals of the studio will be introduced, including various formats, lightning techniques and exposure methods.

Course #	Day	Time
PHD-1411-A	W	9:00-11:50
PHD-1411-B	F	9:00-11:50

PHD-1414-A The Eloquent Photographer

Friday 9:00-11:50
Spring semester: 3 studio credits
Instructor: A. Balsys

This critique course is designed to help you to refine your personal photographic voice. We will examine such issues as private language, self-expression and artistic expression, context and irony, and the roles played by technique, experimentation and the happy accident. We will discuss commitment, discipline and the importance of failure in the creative process. An array of approaches—from the formalist to the over-the-top absurd—will be part of our conversation. Bring a sense of commitment (and sense of humor) and curiosity to class, as well as a few examples of recent work to the first session.

PHD-1418 Vision and Technique

Spring semester: 3 studio credits
Instructor: J. Seador

To be a successful photographer requires a combination of technical skills and visual creativity. Technical knowledge gives the photographer power and confidence to work creatively. This course will explore the connection between vision and the fundamental concepts of analog and digital photography. Through demonstrations, and a hands-on approach, students will explore a wide range of photographic topics and how they impact upon your photographic work and goals.

Course #	Day	Time
PHD-1418-A	W	9:00-11:50
PHD-1418-B	F	9:00-11:50

PHD-1422-A Photographic Narrative

Wednesday 9:00-11:50
Spring semester: 3 studio credits
Instructor: E. Bick

Fundamental to photographic content is storytelling, and this course will explore narrative in various forms and genres, from fashion to social documentary to fabricated and theatrical images to those that propose to depict fact. Both single and sequential images will be considered, as well as different ways of grouping photographs to create narrative. Class sessions will be a combination of student work and historical and contemporary models.

PHD-1426-A

Talking Photographs

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Morrison

Photographs contain symbols and form that convey content, and this course engages students to carefully consider these constructs. The goal is for students to learn how to analyze photographs, develop opinions, and voice these ideas both visually and verbally. These concepts will be explored by examining iconic images from the history of photography and the student's work. The course objectives will be achieved through discussions, lectures, writings and photographic assignments.

PHD-1437-A

Shoot, Shout, Change

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: K. Oni

Conceived to develop an understanding of how photography and politics are directly interconnected, this studio course is structured around critiques, presentations by visiting artists on the work of artists and collectives that have used photography as a way to question and alter social and political realities. 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 and strengthen their analytical skills with regard to their own work.

PHD-1443-A

The Viral Image

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: TBA

The still photograph as a viral entity and the impact of distribution via electronic means will be explored in this course. This new dissemination of images, their frequent anonymity, and their availability and interactive quality on mobile devices will be topics of consideration. Student work will be shared via social media.

PHD-1447-A

The Critical Eye

Friday 9:00-11:50

Spring semester: 3 studio credits

Instructor: G. Pond

This course is an 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.

Photography Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHD-1080-01P Digital Imaging 9:00-11:50 J. Culver	HCD-1020-01P Writing and Literature I 9:00-11:50 A. Armstrong	AHD-1090-01P History of Photography 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: J. Enxuto
PHD-1270-01P, Social Media; third 5 weeks; instructor: M. Berg

Photography Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025-01P Writing and Literature II 9:00-11:50 A. Armstrong	Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
10					
11					
12	PHD-1060-01P Photography on Assignment 12:00-2:50 S. Klein	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-1090-02P History of Photography 12:00-2:50 P. Kloehn		PHD-1080-02P Digital Imaging 12:00-2:50 J. Seador		
1						
2						
3				HCD-1020-02P Writing and Literature I 3:00-5:50 E. Rivera		
4						
5						
6				Foundation Symposium* 6:00-8:50		
7						
8						
9						

*PHD-1230-02P, Language; first 5 weeks; instructor: J. Enxuto
PHD-1270-02P, Social Media; second 5 weeks; instructor: M. Berg
PHD-1250-02P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

Photography Foundation 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9		PHD-1060-02P Photography on Assignment 9:00-11:50 S. Klein	Photography Elective 9:00-11:50		Photography Elective 9:00-11:50	
10						
11						
12	PHD-1035-02P Photography Workshop II 12:00-5:50 B. Brooks					
1						
2						
3				HCD-1025-02P Writing and Literature II 3:00-5:50 E. Rivera		
4						
5						
6				Foundation Symposium* 6:00-8:50		
7						
8						
9						

*PHD-1240-02P, Career; first 5 weeks; instructor: G. Pond
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-1090-03P History of Photography 9:00-11:50 P. Kloehn		
10		PHD-1030-03P Photography Workshop I 9:00-2:50 E. McKenna			
11					
12	PHD-1080-03P Digital Imaging 12:00-2:50 J. Culver			HCD-1020-03P Writing and Literature I 12:00-2:50 Instructor: TBA	
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4					
5					
6				Foundation Symposium* 6:00-8:50	
7					
8					
9					

*PHD-1270-03P, Social Media; first 5 weeks; instructor: M. Berg
 PHD-1250-03P, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota
 PHD-1240-03P, Career; third 5 weeks; instructor: G. Pond

Photography Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	PHD-1060-03P Photography on Assignment 9:00-11:50 S. Klein		Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
10		PHD-1035-03P Photography Workshop II 9:00-2:50 E. McKenna			
11					
12			HCD-1025-03P Writing and Literature II 12:00-2:50 Instructor: TBA		
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2					
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6				Foundation Symposium* 6:00-8:50	
7					
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: J. Enxuto

Photography Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9		PHD-1060-04P Photography on Assignment 9:00-11:50 S. Klein	PHD-1080-04P Digital Imaging 9:00-11:50 K. Shung		
10					
11					
12				HCD-1020-04P Writing and Literature I 12:00-2:50 A. Armstrong	
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3					
4			PHD-1030-04P Photography Workshop I 3:00-8:50 J. Astor		
5					
6					Foundation Symposium* 6:00-8:50
7					
8					
9					

*PHD-1250-04P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota
 PHD-1240-04P, Career; second 5 weeks; instructor: G. Pond
 PHD-1220-04P, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1090-04P History of Photography 9:00-11:50 P. Kloehn			Photography Elective 9:00-11:50
10					
11					
12				HCD-1025-04P Writing and Literature II 12:00-2:50 A. Armstrong	
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3					
4			PHD-1035-04P Photography Workshop II 3:00-8:50 J. Astor		
5					
6					Foundation Symposium* 6:00-8:50
7					
8					
9					

*PHD-1260-04P, Video; first 5 weeks; instructor: K. Newbegin
 PHD-1230-04P, Language; second 5 weeks; instructor: J. Enxuto
 PHD-1270-04P, Social Media; third 5 weeks; instructor: M. Berg

Photography Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9		PHD-1080-05P Digital Imaging 9:00-11:50 J. Seador			
10					
11				PHD-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
12	HCD-1020-05P Writing and Literature I 12:00-2:50 N. Dhillon				
1					
2					
3		AHD-1090-05P History of Photography 3:00-5:50 M.J. Marks			
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					
8					
9					

*PHD-1240-05P, Career; first 5 weeks; instructor: M. Lightner
 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					
10			Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
11				PHD-1035-05P Photography Workshop II 9:00-2:50 A. Robinson	
12	HCD-1025-05P Writing and Literature II 12:00-2:50 N. Dhillon		PHD-1060-05P Photography on Assignment 12:00-2:50 S. Klein		
1					
2					
3					
4					
5					
6				Foundation Symposium* 6:00-8:50	
7					
8					
9					

*PHD-1230-05P, Language; first 5 weeks; instructor: J. Enxuto
 PHD-1270-05P, Social Media; second 5 weeks; instructor: M. Berg
 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-1060-06P Photography on Assignment 9:00-11:50 S. Klein	PHD-1080-06P Digital Imaging 9:00-11:50 J. Culver			
10					
11					
12				HCD-1020-06P Writing and Literature I 12:00-2:50 Instructor: TBA	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: J. Enxuto

Photography Foundation 6 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10			Photography Elective 9:00-11:50		Photography Elective 9:00-11:50	
11						
12						
1	AHD-1090-06P History of Photography 12:00-2:50 M.J. Marks			HCD-1025-06P Writing and Literature II 12:00-2:50 Instructor: TBA	PHD-1035-06P Photography Workshop II 12:00-5:50 J. Rudnick	
2						
3						
4						
5						
6				Foundation Symposium* 6:00-8:50		
7						
8						
9						

*PHD-1270-06P, Social Media; first 5 weeks; instructor: M. Berg
 PHD-1250-06P, Take Photos, Add Techniques, Stir.; second 5 wks; instructor: G. Slota
 PHD-1240-06P, Career; third 5 weeks; instructor: G. Pond

Photography Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9			PHD-1060-07P Photography on Assignment 9:00-11:50 S. Klein		
10					
11					
12		PHD-1080-07P Digital Imaging 12:00-2:50 J. Seador		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: J. Enxuto
 PHD-1270-07P, Social Media; third 5 weeks; instructor: M. Berg

Photography Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1090-07P History of Photography 9:00-11:50 S. Suchma			
10			Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
11					
12					
1				PHD-1035-07P Photography Workshop II 12:00-5:50 E. Wallenstein	
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: G. Pond
 PHD-1220-07P, Commerce; third 5 weeks; instructor: A. Frame

Photography Foundation 8 / FALL						
	MON	TUES	WED	THURS	FRI	
9		AHD-1090-08P History of Photography 9:00-11:50 A. Nisenbaum				
10						
11						
12			PHD-1030-08P Photography Workshop I 12:00-5:50 C. Taylor	HCD-1020-08P Writing and Literature I 12:00-2:50 Instructor: TBA		
1						
2						
3	PHD-1080-08P Digital Imaging 3:00-5:50 J. Seador					
4						
5						
6	Foundation Symposium* 6:00-8:50					
7						
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							
10			Photography Elective 9:00-11:50		Photography Elective 9:00-11:50		
11							
12							
1			PHD-1035-08P Photography Workshop II 12:00-5:50 Instructor: TBA	HCD-1025-08P Writing and Literature II 12:00-2:50 Instructor: TBA	PHD-1060-08P Photography on Assignment 3:00-5:50 S. Klein		
2							
3							
4							
5							
6	Foundation Symposium* 6:00-8:50						
7							
8							
9							

*PHD-1230-08P, Language; first 5 weeks; instructor: J. Enxuto
 PHD-1270-08P, Social Media; second 5 weeks; instructor: M. Berg
 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-1080-09P Digital Imaging 9:00-11:50 J. Seador		
10	PHD-1030-09P Photography Workshop I 9:00-2:50 I. Diggs					
11						
12						
1						
2						
3			HCD-1020-09P Writing and Literature I 3:00-5:50 Instructor: TBA	PHD-1060-09P Photography on Assignment 3:00-5:50 S. Klein		
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: J. Enxuto

Note: Photography Foundation program 9 will not be made available until Photography Foundation programs 1 through 8 have reached capacity.

Photography Foundation 9 / SPRING						
	MON	TUES	WED	THURS	FRI	
9			Photography Elective 9:00-11:50		Photography Elective 9:00-11:50	
10	PHD-1035-09P Photography Workshop II 9:00-2:50 I. Diggs					
11						
12			AHD-1090-09P History of Photography 12:00-2:50 R. Stevens			
1						
2						
3			HCD-1025-09P Writing and Literature II 3:00-5:50 Instructor: TBA			
4						
5						
6	Foundation Symposium* 6:00-8:50					
7						
8						
9						

*PHD-1270-09P, Social Media; first 5 weeks; instructor: M. Berg
 PHD-1250-09P, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota
 PHD-1240-09P, Career; third 5 weeks; instructor: M. Lightner

Note: Photography Foundation program 9 will not be made available until Photography Foundation programs 1 through 8 have reached capacity.

Photography Foundation 10 / FALL						
	MON	TUES	WED	THURS	FRI	
9				HCD-1020-10P Writing and Literature I 9:00-11:50 Instructor: TBA		
10						
11						
12			PHD-1060-10P Photography on Assignment 12:00-2:50 S. Klein			
1						
2						
3	PHD-1080-10P Digital Imaging 3:00-5:50 Instructor: TBA					
4						
5					PHD-1030-10P Photography Workshop I 3:00-8:50 M. Mercurio	
6						
7	Foundation Symposium* 6:00-8:50					
8						
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 Photography Foundation programs have reached capacity.

Photography Foundation 10 / SPRING						
	MON	TUES	WED	THURS	FRI	
9			Photography Elective 9:00-11:50	HCD-1025-10P Writing and Literature II 9:00-11:50 Instructor: TBA	Photography Elective 9:00-11:50	
10						
11						
12						
1						
2						
3	AHD-1090-10P History of Photography 3:00-5:50 L. Laser					
4						
5					PHD-1035-10P Photography Workshop II 3:00-8:50 M. Mercurio	
6						
7	Foundation Symposium* 6:00-8:50					
8						
9						

*PHD-1260-10P, Video; first 5 weeks; instructor: K. Newbegin
 PHD-1230-10P, Language; second 5 weeks; instructor: J. Enxuto
 PHD-1270-10P, Social Media; third 5 weeks; instructor: M. Berg

Note: Photography Foundation program 10 will not be made available until all other Photography Foundation programs have reached capacity.

GENERAL FOUNDATION COURSES FOR FRESHMEN BEGINNING SPRING 2016

Freshmen who will begin their studies in the spring semester must register for spring 2016 and summer 2016 Photography Foundation program 11.

Photography Foundation 11 / SPRING 2016					
	MON	TUES	WED	THURS	FRI
9					
10			Photography Elective 9:00-11:50		Photography Elective 9:00-11:50
11					
12		PHD-1060-11P Photography on Assignment 12:00-2:50 S. Klein			
1					
2					
3		HCD-1020-11P Writing and Literature I 3:00-5:50 N. Friedland			
4				PHD-1030-11P Photography Workshop I 3:00-8:50 A. Balsys	
5					
6					
7	Foundation Symposium* 6:00-8:50				
8					
9					

*PHD-1240-11P, Career; first 5 weeks; instructor: M. Lightner
PHD-1220-11P, Commerce; second 5 weeks; instructor: TBA
PHD-1260-11P, Video; third 5 weeks; instructor: K. Newbegin

Photography Foundation 11 / SUMMER 2016					
	5/3 – 5/23	5/16 – 6/6	6/1 – 6/21	6/8 – 6/28	6/22 – 7/13
9					
10			PHD-1080-11P Digital Imaging 9:00-11:50, M-F J. Seador		Foundation Symposium* 9:00-11:50, M-F G. Pond
11					
12	AHD-1090-11P History of Photography 12:00-2:50, M-F M.J. Marks				
1				PHD-1035-11P Photography Workshop II 12:00-5:50 M-F A. Balsys	
2					
3		HCD-1025-11P Writing and Literature II 3:00-5:50, M-F Instructor: TBA			
4					
5					
6					
7					
8					
9					

*PHD-1230-11P, Language
PHD-1250-11P, Take Photos, Add Techniques, Stir
PHD-1270-11P, Social Media

SECOND-YEAR REQUIREMENTS

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

Second-year photography majors are required to take one semester of:

PHD-2040	Studio Photography I
PHD-2045	Studio Photography II
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-2090	Video
PHD-2120	The Professional Community

THIRD-YEAR REQUIREMENTS

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

Third-year photography majors are required to take one semester of:

PHD-3040	Photography Seminar I
PHD-3045	Photography Seminar II
PHD-3060	Visual Literacy Survey
PHD-3083/3091	Digital Photography

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 are required to pass the Photographic Literacy Exam in order to be eligible to enter their fourth year. This exam, which evaluates knowledge of contemporary photography since 1960, is a portion of the focus of the Visual Literacy Survey Course. The exam is administered at the end of the fall semester.

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.

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.

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	J. Kawa
PHD-2040-B	M	1:30-5:20	M. Leifheit
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	L. DeLessio
PHD-2040-F	W	1:30-5:20	K. Shung
PHD-2040-G	W	6:00-9:50	M. Berg
PHD-2040-H	Th	9:00-12:50	J. Kawa
PHD-2040-J	Th	6:00-9:50	A. Terranova
PHD-2040-K	F	10:00-1:50	L. DeLessio

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	J. Kawa
PHD-2045-B	M	1:30-5:20	M. Leifheit
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	L. DeLessio
PHD-2045-F	W	1:30-5:20	K. Shung
PHD-2045-G	W	6:00-9:50	M. Berg
PHD-2045-H	Th	9:00-12:50	J. Kawa
PHD-2045-J	Th	6:00-9:50	A. Terranova
PHD-2045-K	F	10:00-1:50	L. DeLessio

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. *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	TBA
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	T. Maul
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-2065**Photo Critique II**

Spring semester: 2 studio credits

This is the second part of a two-semester course. Please see 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	TBA
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	T. Maul
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	3:00-5:50	fall	L. Rexer
PHD-2070-B	Tu	9:00-11:50	fall	D. Cooney
PHD-2070-C	Tu	6:00-8:50	fall	K. Oni
PHD-2070-D	Th	6:00-8:50	fall	K. TBA
PHD-2070-E	M	3:00-5:50	spring	L. Rexer
PHD-2070-F	Tu	9:00-11:50	spring	D. Cooney
PHD-2070-G	Tu	12:00-2:50	spring	S. Gall
PHD-2070-H	W	6:00-8:50	spring	K. Oni
PHD-2070-K	Th	6:00-8:50	spring	TBA

PHD-2080**Intermediate Digital Photography**

One semester: 2 studio credits

Adobe Photoshop and software extensions will be used in this course to explore image construction, manipulation, retouching and collage techniques. 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. Venable
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	3:00-5:50	fall	O. Wasow
PHD-2080-F	M	12:00-2:50	spring	K. Venable
PHD-2080-G	W	12:00-2:50	spring	P. Reed
PHD-2080-H	W	3:00-5:50	spring	P. Reed
PHD-2080-J	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	12:00-2:50	spring	R. Morgan
AHD-2090-G	W	6:00-8:50	spring	D. Leers
AHD-2090-H	Th	12:00-2:50	spring	R. Leslie

PHD-2090**Video**

One semester: 2 studio credits

The goal of this course is to familiarize photography students with video in its technical form, as well as its conceptual possibilities. Various genres of the medium will be explored, and students will articulate their interests in narrative form.

Course #	Day	Time	Semester	Instructor
PHD-2090-A	M	12:00-2:50	fall	J. Maida
PHD-2090-B	W	12:00-2:50	fall	K. Newbegin
PHD-2090-C	W	3:00-5:50	fall	K. Newbegin
PHD-2090-D	Th	9:00-11:50	fall	W. Lamson
PHD-2090-E	Th	12:00-2:50	fall	W. Lamson
PHD-2090-F	M	12:00-2:50	spring	J. Maida
PHD-2090-G	M	3:00-5:50	spring	K. Newbegin
PHD-2090-H	W	12:00-2:50	spring	K. Newbegin
PHD-2090-J	Th	9:00-11:50	spring	W. Lamson
PHD-2090-K	Th	12:00-2:50	spring	W. Lamson

PHD-2120**The Professional Community**

One semester: 2 studio credits

Through a series of field trips 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, museums, studios and auction houses, to name a few, 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	3:00-5:50	fall	J. Schaps
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	3:00-5:50	spring	J. Schaps
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**Introduction to Alternative Process**

Friday 3:00-5:50

Fall semester: 3 studio credits

Instructor: L. Elmaleh

Do you want to get your hands dirty? Are you looking to go beyond the traditional gelatin silver darkroom? This course is an introduction to analog alternative processes: hand-coated emulsions and nonsilver darkroom processes. Students will become self-sufficient in creating works using chemistry and raw material based techniques and processes, including wet-plate collodion, cyanotype, Van Dyke, kallitype, palladium, gum bichromate, and more.

PHD-2133-A**Self-Portraiture I**

Tuesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: A. Robinson

This course is all about you—every part of you—every feeling, every thought, every desire, every fantasy, every relationship, every anxiety and joy. All these factors go into making your self-portraits. It doesn't matter if you're introverted or extroverted—whom you are inside and out becomes your work. You conspire with your camera—in front of and behind the lens at the same time, alone or with others.

Note: Please bring your portfolio to the first session.

PHD-2134-A**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. *Note: Midyear entry with instructor's permission.*

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 processes, students will work with the process of their choice to create a body of work. Experimentation is encouraged. Prerequisite: PHD-2129, Introduction to Alternative Process.

PHD-2289-A**Exposing History**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: S. Morrison

History is subjective, murky and hazy, and as time marches forward it can blur even more. History is generally a series of seemingly factual events, but within places, persons and dates, there are revisions and even fictions spun alongside it. For the first century of photography's existence, it was assumed that the photographic image was a "truthful" document of reality, but we now know that even Alexander Gardner, photographing the Civil War, manipulated what was in front of him for the sake of a better story. This course directs students to actively reinterpret the past through photography. The use of primary archival materials, examined through the filter of photography, is the focus of the course.

PHD-2308-A**The New Hegemonic: Explorations of Gender, Race, Ethnicity and Sexuality in America I**

Monday 6:00-8:50

Fall semester: 3 studio credits

Instructor: J. Maida

In this critique course, students will begin a new project or reconsider an existing one in relationship to the shifting cultural landscape of 21st-century America. Taking into consideration the election of the first African American president, the championing of female, LGBTIQ, and minority individuals, and the growing support of same-sex marriage, we will attempt to locate an aesthetic sensibility, which embodies the multifaceted visions of identity, ethnicity, race, gender and sexuality that have entered the American mainstream over the last 20 years. We will look closely at the growing presence of the other—women, African Americans, Asian Americans, American Indians, Latinos and LGBTQIQ individuals—in positions of recognition and power in fine art and popular culture to expand the sense of aesthetic possibilities for all visual artists today. This course will feature readings, screenings and discussions of the work of minority photographers and artists, who are often overlooked or undervalued in the traditional canon, to inform and inspire the class with the production of their own projects.

PHD-2309-A**The New Hegemonic: Explorations of Gender, Race, Ethnicity and Sexuality in America II**

Monday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Maida

This course is a continuation of PHD-2308, The New Hegemonic: Explorations of Gender, Race, Ethnicity and Sexuality in America I. Students will have the opportunity to continue a project initiated in the first semester or begin a new one. Building upon readings and conversations around feminist and queer theory, we will consider how scholarship in these fields overlaps with American Indian, Latino, African America and Jewish studies and what roles new technologies play for contemporary artists as they navigate these areas. Readings and topics of discussion will include post-Internet art and cyberfeminism as we ponder new aesthetic possibilities for the 21st century. Lectures by visiting artists and topical field trips will supplement course work. Collaboration is encouraged.

PHD-2313-A**Photography as Exploration**

Monday 12:00-2:50

Spring semester: 3 studio credits

Instructor: A. Robinson

Throughout the history of the medium, photography has been used as an instrument to gain access to cultures and social groups, and as a way to explore humanity beyond one's immediate understanding and experience. In this age of the selfie, much of that motivation has diminished as our culture becomes both increasingly self-absorbed and accustomed to rapid information from afar. This course will encourage photography as a tool to explore outside of one's comfort zone—to use the photograph to seek, describe and engage individuals and cultures, and that may involve risk and determination.

PHD-2511-A**Production and Logistics**

Friday 12:00-2:50

Spring semester: 3 studio credits

Instructor: J. Sinnott

The ability to make powerful images is not the same as the ability to make them on demand. A big photo shoot requires planning and non-photography expertise completely unrelated to your creative skills. This course will address how to approach and manage the activities necessary to execute projects for commercial clients. Estimates, contracts, releases, securing an advance, location permits, sourcing specialized equipment and talent (like stylists and make-up artists), shoot schedules, transportation and logistics will all be covered, demonstrated and discussed. This course will provide the detailed knowledge necessary to successfully coordinate people, facilities and supplies for complex photography assignments, with the aim of helping you retain clients, attract new ones, increase your income and enhance your reputation.

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.

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. Berkeley
PHD-3040-E	W	3:00-8:50	TBA
PHD-3040-F	Th	9:00-2:50	M. Lippman
PHD-3040-G	Th	9:00-2:50	J. Craig-Martin
PHD-3040-H	F	9:00-2:50	S. Greenwald
PHD-3040-J	F	12:00-5:50	F. Potash

PHD-3045**Photography Seminar II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see 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. Berkeley
PHD-3045-E	W	3:00-8:50	TBA
PHD-3045-F	Th	9:00-2:50	M. Lippman
PHD-3045-G	Th	9:00-2:50	J. Craig-Martin
PHD-3045-H	F	9:00-2:50	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 write about and present their observations in order to formulate and articulate their own critical aesthetic.

Course #	Day	Time	Instructor
PHD-3060-A	M	3:00-5:50	M. Berg
PHD-3060-B	M	6:00-8:50	G. Pond
PHD-3060-C	Tu	9:00-11:50	A. Weathersby
PHD-3060-D	Tu	3:00-5:50	TBA
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	TBA
PHD-3060-H	Th	6:00-8:50	R. Stevens

PHD-3066**Digital Studio: Advanced Lighting Techniques**

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. *Note: Open to juniors and seniors only. Please bring an external hard drive and a portfolio to the first session.*

Course #	Day	Time	Semester
PHD-3066-A	M	2:00-5:50	fall
PHD-3066-B	Tu	2:00-5:50	fall
PHD-3066-C	M	2:00-5:50	spring
PHD-3066-D	Tu	2:00-5:50	spring

PHD-3069-A**Experimental Digital Darkroom**

Friday 12:00-2:50

Spring semester: 3 studio credits

Instructor: K. Venable

This course is designed for students with an advanced understanding of digital imaging, and with an interest in making images that challenge the conventional parameters of digital photography. Using existing technology, students will push the boundaries of their personal work, and develop an art practice based in digital experimentation. Technical and aesthetic elements will be discussed in conjunction with concept and intention. Through experimenting with new techniques and unconventional output, students will explore the most effective processes for conveying their ideas, as they assemble a body of work. There will be regularly scheduled critiques where the technical and aesthetic elements will be discussed in conjunction with concept and intention. *Note: Open to juniors and seniors only.*

PHD-3079**Choosy Artists Choose GIF**

Wednesday 6:00-8:50

One semester: 3 studio credits

Instructor: P. Reed

First released in 1987, the file format known as "GIF" (Graphics Interchange Format) is experiencing a renaissance, due to a combination of early Internet nostalgia and the explosion of social media. Existing in a space between photography and video, the animated GIF has grown up with the web and has matured as the Internet's first true art form. In this course, we will follow GIF's evolving nature, from its humble beginning in the dark ages of the World Wide Web to its current status as a legitimate art form.

Course #	Semester
PHD-3079-A	fall
PHD-3079-B	spring

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.

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	B. Ogden
PHD-3088-A	Th	9:00-11:50	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	B. Ogden
PHD-3087-A	W	12:00-2:50	spring	W. Jackson
PHD-3088-B	Tu	9:00-11:50	spring	T. Ashe
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

Instructor: B. Ogden

With advanced image processing, this course will focus on image-making from concept to output. We will examine the essential elements of a successful composite using layers, layer adjustment, advanced masking, retouching techniques, selection, printing and color management. The creative workflow needed to produce compelling and seamless photomontage images will be emphasized. *Note: Students must bring an external hard drive to each session.*

Course #	Semester
PHD-3086-A	fall
PHD-3086-B	spring

PHD-3087-A**Digital Photography: Imaging and the Internet**

Wednesday 12:00-2:50

Spring 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.*

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	Tu	9:00-11:50	spring
PHD-3088-C	Th	9:00-11:50	spring
PHD-3088-D	Th	12:00-2:50	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 and motion graphics in their artwork will be examined in this course. Emphasis will be placed on understanding the complex relationships between the static image and the dynamics of motion, sound and time. Through assignments, students will build a body of video work while also participating in presentations, in-class critiques, readings and field trips. By using various recording devices, editing techniques and found sound, students will develop a well-versed approach to sound and motion. Applications used in this course include Adobe Premier, Apple Final Cut Pro and Adobe After Effects. *Note: Students must bring an external hard drive to each session.*

PHD-3101-A**Advanced Black-and-White Printing**

Tuesday 3:00-5:50

Spring semester: 3 studio credits

Instructor: S. Kaplan

For those who want to extend their printing skills to develop a personal printing style, this course will consist predominantly of work in the darkroom with critique of prints by the instructor. Students will explore and refine various advanced printing techniques.

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 uncover the aesthetic principles behind creating strong color photographs.

PHD-3108-A**Explorations in Abstract Photography**

Thursday 12:00-2:50

Spring semester: 3 studio credits

Instructor: E. Matczak

The notion of an abstract photograph is illusive. Is it related to abstract painting or a product of technique: a cameraless image, a multiple exposure, montage? Or is it a result of digital imaging and scientific instrumentation—a visualization of the imagination in a non-representational form? Designed for the ambitious student, this will be a workshop and critique course in which participants will explore the concept of abstraction through the production of a body of work.

PHD-3113**Social Documentary**

One semester: 3 studio credits

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.*

Course #	Day	Time	Semester	Instructor
PHD-3113-A	Th	3:00-5:50	fall	K. Oni
PHD-3113-B	M	9:00-11:50	spring	J. Rudnick

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 the documentary technique, but ultimately the artist distorts this reality by freely bending the boundaries of the genre. Through discussion and practice, we will explore the notions of subjective time and space, and of memory and interpretation—raising questions about the perception of truth, the creative interrelationship between fact and the imagined, and issues of morality and ethics. Lectures, screenings and critiques of work are included. 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-3133-A**Writing on Photography**

Wednesday 6:00-8:50

Fall semester: 3 studio credits

Instructor: M. Blagg

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, and give clarity to one's impressions and, ultimately, 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 sources for their work? How do ideas germinate and what kind of conceptual and formal decisions are made in the creative process? How does an artist's statement influence the public's perception of the work? Throughout this course, students will visit artists in their studios, witness their process and ask questions about their work. In-class readings of seminal writings that have profoundly shaped the way we understand current art practice will supplement these field trips. There will also be discussions on art conception, production and distribution, as well as the more private notions associated with the "intimate" creative process. *Note: Please bring your portfolio to first session.*

PHD-3138-A (previously PHD-3020)**Lecture Series**

Wednesday 6:00-8:50

Fall semester: 3 credits

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-3139-A**Wet Plate Collodion I**

Thursday 6:00-8:50

Fall semester: 3 studio credits

Instructor: L. Elmaleh

This intensive course will dive into wet plate collodion, which was the leading process 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-3141-A**Wet Plate Collodion II**

Thursday 6:00-8:50

Spring semester: 3 studio credits

Instructor: L. Elmaleh

This is the second part of a two-semester course. Please see PHD-3139 for course description. Prerequisite: PHD-3139, Wet Plate Collodion I. *Note: Midyear entry with instructor's permission.*

PHD-3151-A**Art and Commerce**

Tuesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: J. Pastore

Are there distinctions between making work for personal expression and for public consumption? Many of these lines have been blurred, when museums are hosting retrospectives of fashion photographers and magazine art directors scour galleries for new talent. In an industry that breeds fierce competition, a photographer's most effective artillery may well be his ability to stay true to his personal vision, even when producing commissioned images. This course will consider the relationships between these worlds and what this means as students prepare to go into the field with their portfolios. Assignments, critiques and visiting guests will help us to clarify our intentions. *Note: Open to juniors and seniors only.*

PHD-3163**Photo Bookworks**

Tuesday 12:00-2:50

One semester: 3 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.*

Course #	Semester
PHD-3163-A	fall
PHD-3163-B	spring

PHD-3164-A**Advanced Photo Bookworks**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Wallenstein

A continuation of PHD-3163, Photo Bookworks, in this course students will create more complicated one-of-a-kind books, an edition of three books and a large portfolio to house their final projects. A class project will also be completed. Readings will address the historical and theoretical aspects of the art of bookmaking. Field trips to visit libraries, museum collections, craftspeople and publishers are included. Prerequisite: PHD-3163, Photo Bookworks, or bookbinding experience.

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. 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	TBA
PHD-3207-B	Th	3:00-5:50	fall	S. Hemmerle
PHD-3207-C	M	3:00-5:50	spring	C. Dalal

PHD-3212**How to Make It as a Working Photographer**

Wednesday 3:00-5:50

One semester: 3 studio credits

Instructor: A. Terranova

This course will focus on developing an understanding of the professional world of photography while maintaining your individual style. Class assignments will be geared toward 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**

Tuesday 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**

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: A. Browne

Through discussion, practice and photographic assignments, this course examines 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-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 (tungsten and strobe lighting), and location (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.

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. See PHD-3233 for course description. *Note: No midyear entry.*

PHD-3238-A**Commercial Careers**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: G. Aroch, G. Pond

Limited to 18 students

For photography students with commercial aspirations, this course is driven by and focuses on building a body of work. Portfolio reviews will be balanced by the discussion of practical aspects of the field, from assisting to postproduction to estimates, invoicing, stock and resale. Guest speakers, including art buyers, photo editors, producers and photo agents, will add information and insight.

Note: Open to juniors and seniors only.

PHD-3243-A**A Survey of Portraiture**

Wednesday 3:00-5:50

Spring 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.

PHD-3252-A**The Inspired Still Life**

Friday 12:00-2:50

Fall semester: 3 studio credits

Instructor: M. Robledo

The emphasis in this course is on originality: to find yourself and the freedom that brings to create still-life photographs. Students will produce inspired works using flowers, water and food, among other items. Students will engage in critique throughout the semester.

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**

Wednesday 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 absurd, the incongruous, the ludicrous, the funny, the clever and the just plain dumb.

PHD-3266-A**Through the Queer Lens**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: TBA

Through a combination of queer theory and a survey of individual histories of gay image-makers, this course will aim to explore, define and chronicle the understanding of queer imagery. The etymology of the term "gay" will be addressed, especially as it applies to a contemporary notion of male artists and photographers. We will discuss the threads that seem to weave throughout gay male imagery: classicism, desire, beauty, nostalgia and its handmade kitsch. Students will be encouraged to produce work, both written and visual, that reflects on the images and ideas engendered by the course material.

PHD-3268-A**The Dark Stuff**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: M. Blagg

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: M. Foley

A broad range of artistic endeavors will be considered in this course—painting, sculpture, literature, music and theater—in an attempt to expand each student’s frames of reference to his or her 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-A**Visual Remix: Photography in the Digital Age**

Thursday 12:00-2:50

Spring 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.

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. See PHD-3277 for course description.

PHD-3286**Sexy Snapchat, Picture Consequence**

Monday 3:00-5:50

One semester: 3 studio credits

Instructors: J. Maida, K. Murray

How much time do you spend on social media? And how often do you text or tweet, use Instagram or Facebook, or blog with pictures? Have you thought about how this common use of photography applies to your creative practice as an image-maker and artist? In this collaborative course, students will produce pictures and anonymously post them to a blog in response to visual catalysts provided by the instructors and invited artists in order to facilitate conversations between the classroom and the photo world. 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, the instructors and other art professionals 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 can benefit from this exchange and from the contemporary discourse it encourages. The current relationships between the printed pictures and pictures on screens (computers, smartphones, tablets, etc.) will be closely examined throughout the semester, giving students a stronger understanding of how to navigate their presence as picture-makers in both physical and online spaces.

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, the goal of this course is to achieve an integrated understanding through theory, critique and art practice. The class offers an environment in which to share knowledge and experience, and 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-3324-A**The Integration of Photography with Other Media in a 21st-Century Schizophrenic Postmodernism**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Kloehn

This course focuses on current trends in the art world and the interaction of photography with other art media to include social media and its current role within a broader digital paradigm shift now influencing the collection, validation and dissemination of various art strategies and even the art market itself. The course will include discussions on the marketing and commodification of artists and the new role curators and investors have over critics and art historians, along with short informal presentations from working artists—painters, printmakers and performance artists—to discuss the influence of photography in their art. Student work will also be part of the conversation.

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**

Thursday 3:00-5:50

Fall semester: 3 studio credits

Instructor: TBA

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. *Note: Open to juniors and seniors; sophomores will be admitted only after an interview and portfolio review with instructor.*

PHD-3411-A**Wood, Rubber, Leather and a C-Clamp**

Friday 9:00-11:50

Fall 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 each project from concept to 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.

PHD-3416-A**Installation**

Monday 3:00-5:50

Spring 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 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, students will explore the formal, spatial, conceptual and political aspects of presentation and installation. 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.

PHD-3423-A**Photo Editing/Curatorial Projects I**

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructors: W.M. Hunt, S. Thode

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 and (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.*

PHD-3424-A**Photo Editing/Curatorial Projects II**

Wednesday 3:00-5:50

Spring semester: 3 studio credits

Instructors: W.M. Hunt, S. Thode

This is the second part of a two-semester course. See PHD-3423 for course description. *Note: 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 perception of home. 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 that of visiting artists. 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**

Wednesday 12:00-2:50

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-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-A**Digital Video and Photography**

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: TBA

With the proliferation of digital equipment, making creative and professional-quality video is within reach. Using video cameras or simple point-and-shoot cameras with video capability, students will create conceptual projects using time, movement and sound. Home movies, contemporary art video and works of master filmmakers (Eisenstein, Epstein, Murnau, Antonioni, Fellini and Ray) will be viewed and discussed. Students will be required to make one or more 60-second video relating to their photography project.

PHD-3852-A**Photography in NYC Public Schools**

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-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.

Course #	Day	Time	Instructor
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	B. Hunt
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	I. Diggs

PHD-4085**Photography Thesis II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see 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	B. Hunt
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	I. Diggs

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

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

PHOTOGRAPHY ELECTIVES OPEN TO ALL DEPARTMENTS

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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
PHD-1003-A	fall
PHD-1003-B	spring

PHD-2289-A

Exposing History

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: S. Morrison

History is subjective, murky and hazy, and as time marches forward it can blur even more. History is generally a series of seemingly factual events, but within places, persons and dates, there are revisions and even fictions spun alongside it. For the first century of photography's existence, it was assumed that the photographic image was a "truthful" document of reality, but we now know that even Alexander Gardner, photographing the Civil War, manipulated what was in front of him for the sake of a better story. This course directs students to actively reinterpret the past through photography. The use of primary archival materials, examined through the filter of photography, is the focus of the course.

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

One 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.*

Course #	Semester
PHD-3163-A	fall
PHD-3163-B	spring

PHD-3223

Fifteen Short Investigations Through Photo-Based Art

Tuesday 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-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, the goal of this course is to achieve an integrated understanding through theory, critique and art practice. The class offers an environment in which to share knowledge and experience, and 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-3423-A

Photo Editing/Curatorial Projects I

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructors: W.M. Hunt, S. Thode

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 and (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.*

PHD-3424-A

Photo Editing/Curatorial Projects II

Wednesday 3:00-5:50

Spring semester: 3 studio credits

Instructors: W.M. Hunt, S. Thode

This is the second part of a two-semester course. See PHD-3423 for course description. *Note: 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

Semester Abroad

SVA's spring 2016 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 2015 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. The Semester Abroad application deadline is September 15, 2015 (the SVA in Rome application deadline is May 1, 2015).

Students can earn studio credit at a participating exchange institution, pending a portfolio review by their SVA department chair upon completion of the semester abroad. Exchange programs are available for students majoring in animation, design, film and video, fine arts, interior design, photography, and visual and critical studies. BFA Illustration majors must consult with their department chair prior to applying to a semester abroad program. Students enrolled in an exchange program will receive a stipend that will be applied to their spring 2016 tuition. SVA in Rome program participants are not eligible for the exchange stipend.

SVA students are not required to pay the host 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.

Not all areas of study are offered at each partner institution. Areas of study listed with each partner institution can be used as a general guide to indicate which discipline(s) are practiced. In some cases, partner institutions offer appropriate coursework for other majors. Please inquire with the manager of international exchange programs. *Note: This list is subject to change.*

SVA has exchange agreements with the following institutions:

BELGIUM

LUCA School of Arts, Campus Sint-Lukas Brussels
(Animation, Film and Video)

CHINA

Tsinghua University, Beijing
(Design, Fine Arts)

CZECH REPUBLIC

Academy of Arts, Architecture and Design, Prague
(Fine Arts, Visual and Critical Studies)

FINLAND

University of Art and Design Helsinki (Aalto University)
(Film and Video, Interior Design, Photography)

FRANCE

École Nationale Supérieure des Beaux-Arts (ENSB-A), Paris
(Fine Arts, Photography)

École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris
(Fine Arts)

École Supérieure d'Audiovisuel (ESAV), Toulouse
(Film & Video)

ESAG Penninghen (ESAG), Paris
(Design, Interior Design)

Paris College of Art
(Design, Photography)

GERMANY

Universität der Künste Berlin
(Fine Arts)

ITALY

SVA in Rome

MEXICO

Academia des Artes Visuales, Mexico City
(Photography)

THE NETHERLANDS

Gerrit Rietveld Academy of Art and Design, Amsterdam
(Design, Film and Video, Fine Arts, Photography)

Willem de Kooning Academy, Rotterdam
(Advertising, Design, Photography, Fine Arts)

NORWAY

Kunsthøgskolen i Oslo (KHiO), Oslo
(Fine Arts, Interior Design)

SWEDEN

School of Design and Crafts, Göteborg
(Design, Fine Arts)

SWITZERLAND

École Cantonale d'Art de Lausanne
(Photography)

Haute école d'art et de design, Geneva
(Fine Arts)

Hochschule für Gestaltung und Kunst Zürich (HGKZ)
(Design, Photography)

UNITED KINGDOM

Central Saint Martins College, University of the Arts London
(Advertising, Design)

London College of Communications, University of the Arts London
(Photography)

For further information, contact Melinda Richardson, manager of international exchange programs, via email: exchange@sva.edu; phone: 212.592.2110.

SVA in Rome

Spring 2016 semester
 Limited enrollment
 Application deadline is May 1, 2015

Study and work in Rome “the Eternal City,” considered by many to be the most artistically rich city in the world, and without doubt the most important city in the history of the West. For the spring semester, a small group of students will study and work with local artists and art historians, as well as a historian of ancient and medieval Rome. In addition to classroom and studio time, students will have access to the histories of Rome’s architecture, literature and art through field trips to monuments, ruins, churches, museums and galleries throughout Rome and its environs. Shared apartments furnished with kitchens are provided. Whether you’re interested in photography, painting, design, or any other form of art, the spring semester in Rome is a great opportunity to relive and research the experiences of countless artists and thinkers who, for centuries, made Rome the cultural epicenter of civilization in the West.

Note: This program is open only to SVA undergraduate students. Students enrolled in the SVA in Rome program will be charged a \$640 departmental fee for their semester abroad. Students will not be responsible for the departmental fee associated with their major department for this semester.

For further information, contact Melinda Richardson, manager of international exchange programs, via email: exchange@sva.edu; phone: 212.592.2110 or visit sva.edu/rome.

COURSE LISTING

VSD-3351-A **Documenting the City**

3 studio credits
 Documenting the City will explore the sites, museums, churches and palazzos, as well as the piazzas, gardens and street life of the “Eternal City.” Students will be encouraged to use drawing, photography, video, and the collection of ephemera and media detritus as a way to record not only the city, but also what interests and inspires them. We will visit nearby sites such as the Etruscan city of Tarquinia, the antique port of Ostia, and the Imperial Villas of Tivoli and Lazio. Sketchbooks are required; a digital camera is highly recommended.

VSD-3352-A **Studio Workshop**

3 studio credits
 Studio Workshop will focus on creating complete works based on the information gathered in VSD-3351, Documenting the City. Students will work on projects of their own initiative in the medium of their choice. All students will submit a suite of works specifically about their Roman experience as a final project. Weekly screenings of Italian films will complement the studio course work. With an emphasis on the Italian neo-realists, movies by some of the great Italian filmmakers, such as De Sica, Rossellini, Visconti, Fellini, Pasolini and Antonioni will be shown. Students are required to write several exhibition and/or site reviews for this course.

VHD-3366-A **Baroque Everywhere: The World in Motion**

3 humanities and sciences credits
 The use that the arts have made of Renaissance and Baroque aesthetics is the focus of this course. We will examine the links between classical art and its re-interpretation in the 1400s, and then the deviation (or development) of what was classical art starting in the 17th century. Particular emphasis will be placed upon how these changes resulted in a new philosophy of motion, that is, how the representations of human bodies (and religious icons) took on an enhanced dynamic value in the Baroque period, with profound results for the modern arts, and most characteristically in cinema. From the isomorphic world represented in the mathematical system of linear perspective, painting turns toward the artificial world of anamorphosis and the Baroque forms (Caravaggio and Bernini are the prime examples), in which the represented world loses its fixed points of reference. In this light, an artist like Bernini can even come to be seen as the first filmmaker.

VHD-3368-A **The Art and Architecture of Rome**

3 humanities and sciences credits
 This course will explore the art and architecture of Rome. Beginning with ancient sculpture and architecture, it will continue through the Renaissance and Baroque periods and end with a look at modern and contemporary Roman art. Special emphasis will be placed on understanding works of art in context and how these works functioned or communicated in the culture that produced them. Through visits to the public spaces, churches and museums of Rome, students will observe these works of art firsthand.

VHD-3369-A **The Urban History of Rome**

3 humanities and sciences credits
 This course will study the history of Rome from the 7th century BCE through the 12th century CE. It will reconstruct the history of Rome by examining the material evidence available in the city’s architectural monuments, ruins and remains. We will consider the many ways in which the materials and forms of an ancient city have been repurposed and transformed.

BFA Visual and Critical Studies

DEGREE REQUIREMENTS

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, DSD, FID, 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 VHD-1010, Reading, Thinking, Writing I, for information on this examination.
2. Students must meet all academic and administrative requirements of the BFA Visual and Critical Studies Department.
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.

All 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 director of academic advisement.

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

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. 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.

Note: Visual and Critical Studies majors may take up to 16 credits per semester at the base tuition rate.

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 230 for information.

FIRST-YEAR COURSE LISTING

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. See AHD-1030 for course description.

FID-1130

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.

FID-1135

Drawing II

One semester: 3 studio credits

This is the second part of a two-semester course. See FID-1130 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 230 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-1007 (previously 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					
10				PHD-1007-1V Lens Arts 9:00-11:50 A. Bell	
11					
12				VCD-1030-1AV* Nature, History, Practices: Image I 12:00-2:50 D. Dumbadze	
1					FID-1130-1V Drawing I 12:00-5:50 A. Wilson
2					
3		AHD-1030-1V Visuality and Modern Art I 3:00-5:50 M. Gal	VHD-1010-1V Reading, Thinking, Writing I 3:00-5:50 J. Bradshaw	VCD-1030-1V* Nature, History, Practices: Image I 3:00-5:50 E. Tessler	
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					
10					
11					
12					
1			PHD-1080-1V Intro. to Digital Imaging 12:00-2:50 P. D'Innocenzo	VCD-1035-1AV* Nature, History, Practices: Image II 12:00-2:50 D. Dumbadze	FID-1135-1V Drawing II 12:00-5:50 A. Wilson
2					
3		AHD-1035-1V Visuality and Modern Art II 3:00-5:50 M. Gal	VHD-1015-1V Reading, Thinking, Writing II 3:00-5:50 J. Bradshaw	VCD-1035-1V* Nature, History, Practices: Image II 3:00-5:50 E. Tessler	
4					
5					
6					

*Students should register for only one section of Nature, History, Practices: Image II: VCD-1035-1V or VCD-1035-1AV.

SECOND-YEAR REQUIREMENTS

The recommended course load is 15 credits per semester.

Note: Visual and Critical Studies majors may take up to 16 credits per semester at the base tuition rate.

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
FID-2376	Printmaking: Etching and Woodcut

REQUIREMENT B

Choose one course from the following:

VSD-2102	The Artist's Journal I
or VSD-2103	The Artist's Journal II
or FID-2228	Sensational Painting and ...

Choose one course from the following:

VCD-2020	Theories of Vision and Color
or VCD-2030	The History and Practices of Perspective

Choose one course from the following:

VHD-2060	Visuality in Poetry
or VHD-2070	Visual Poetics

Note: Students may take more than the minimum required courses from Requirement B to fulfill second-year elective choices in Requirement C.

REQUIREMENT C

In addition to requirements A and B, students must take 3 elective credits in studio and 6 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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.

Art history and humanities and sciences 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 requirements A and B), course prerequisites notwithstanding.

THIRD-YEAR REQUIREMENTS

The recommended course load is 15 to 16 credits per semester.

Note: Visual and Critical Studies majors may take up to 16 credits per semester at the base tuition rate.

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-3010	Junior Seminar

REQUIREMENT B

Choose one course from the following:

VSD-3121	Digital Video
or VSD-3827	Art Writing

Choose one course from the following:

VCD-3050	Art in Theory: 1648-1900
or VCD-3052	Art in Theory: 1900-1990

Choose one course from the following:

VCD-3081	Media Studies and Criticism
or HSD-4026	Art, Science and the Spiritual
or VHD-3112	Art and Politics

Choose one course from the following:

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 C

In addition to requirements A and B, students must take 9 elective credits in studio and 3 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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.

Art history and humanities and sciences 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 requirements A and B), course prerequisites notwithstanding.

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: Visual and Critical Studies majors may take up to 16 credits per semester at the base tuition rate.

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
VSD-4050	Thesis Workshop
AHD-4140	Senior Seminar

REQUIREMENT B

In addition to requirement A, students must take 9 elective credits in studio and 6 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, DSD, FID, IDD, ILD, PHD, SDD, SMD or VSD.

Art history and humanities and sciences 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 offerings in this book, course prerequisites notwithstanding. Unless otherwise indicated, all courses in the visual and critical studies general course listing grant three credits per course. *Note: Courses are listed in numeric order.*

AHD-2010

Art of the Premodernist World

Fall semester: 3 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	Instructor
AHD-2010-HP1	Tu	6:00-8:50	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	S. Ostrow

DSD-2020

Basic Graphic Design I

One semester: 3 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
DSD-2020-AV	M	12:00-2:50	fall	T. Haug
DSD-2020-BV	M	12:00-2:50	fall	P. Ahlberg
DSD-2020-CV	M	6:00-8:50	fall	S. Hasto
DSD-2020-DV	Tu	3:00-5:50	fall	E. Hedy Schultz
DSD-2020-EV	Tu	6:00-8:50	fall	TBA
DSD-2020-FV	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-GV	W	9:00-11:50	fall	TBA
DSD-2020-HV	W	12:00-2:50	fall	S. Buschkuhl
DSD-2020-JV	W	3:00-5:50	fall	E. Hedy Schultz
DSD-2020-KV	W	6:00-8:50	fall	TBA
DSD-2020-LV	Th	12:00-2:50	fall	S. Sorvino
DSD-2020-MV	Th	12:00-2:50	fall	D. Jalbert-Gagnier
DSD-2020-NV	Th	6:00-8:50	fall	TBA
DSD-2020-ZV	Tu	12:00-2:50	spring	TBA

VCD-2020-A

Theories of Vision and Color

Tuesday 3:00-5:50

Fall semester: 3 art history credits

Instructor: J. Winter

In this course, students will be asked to consider theories of vision and color through a variety of lenses: critical, cultural, scientific, (art) historical, philosophical, experiential and literary, to name a few. Such consideration will be facilitated by a corresponding diversity of methods, encompassing reading, discussion, screening, observation, experimentation and site visits. We will attempt to arrive at an understanding of both vision and color as multivalent and ever-evolving phenomena. Throughout, students will be encouraged to consider the role of vision and color in both historical and contemporary art practices and in relation to their own artistic development.

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

Fall 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.*

DSD-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
DSD-2090-A	M	9:00-11:50	fall	A. Wahler
DSD-2090-B	M	9:00-11:50	fall	L. Leckie
DSD-2090-C	M	12:00-2:50	fall	T. Mintz
DSD-2090-D	M	6:00-8:50	fall	D. Allegrucci
DSD-2090-E	Tu	12:00-2:50	fall	M. Rimbaud
DSD-2090-F	Tu	12:00-2:50	fall	TBA
DSD-2090-G	Tu	3:00-5:50	fall	M. Schuwerk
DSD-2090-H	W	9:00-11:50	fall	L. Leckie
DSD-2090-J	W	12:00-2:50	fall	L. Leckie
DSD-2090-K	Th	6:00-8:50	fall	D. Labelle
DSD-2090-L	F	9:00-11:50	fall	D. Labelle
DSD-2090-M	F	12:00-2:50	fall	T. Fong
DSD-2090-N	F	3:00-5:50	fall	T. Fong
DSD-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

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 print-making 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

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**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.*

VHD-2132**Gender Trouble**

Thursday 12:00-2:50

One semester: 3 humanities and sciences credits

Instructor: K. Cercone

Radical creative inquiry and the "aesthetics of resistance" that occur when the gendered body speaks in the visual will be examined in this course. Presentations of slide and video work by key contemporary and historical figures will help students situate their creative production in relationship to contemporary discourses around race, class, gender and sexuality in art. How do we make sense of feminist art of the past and present—its contradictions, slogans and symbols? What content is lost in translation during art's shift from private practice to public locus? Students will complete reading assignments by a range of critical theorists, including Hélène Cixous, Julia Kristeva, Elizabeth Grosz, Tricia Rose, bell hooks, Fred Moten, Susan Sontag and Slavoj Žižek, as well as bring in work in any media for weekly critique. This course features a special section on hip-hop culture and several guest lecturers.

Course #	Semester
VHD-2132-A	fall
VHD-2132-B	spring

FID-2228-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.

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-2268-A**Making in Context**

Wednesday 9:00-2:50

Fall semester: 3 studio credits

Instructor: K. Rivero

The processes that link personal narratives and their political contexts will be explored in this course. We will consider artists such as Jean-Michel Basquiat, R. B. Kitaj, Philip Guston, Allan Kaprow, Ana Mendieta, Glenn Ligon, and Marisol Escobar. Through them, we will investigate the relationship between the intimate and social experiences that inform our creative identities. Students will be introduced to a variety of processes that will encourage them to make thoughtful decisions as they work through an idea, as well as generate connections between their materials, their world and themselves. Although the primary objective will be to develop content, this course will also survey a range of traditional and contemporary techniques in both oil and acrylic painting, while exploring other ways of making, including collage, assemblage, installation and performance.

VSD-2273-A**The Lyric Essay**

Tuesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: J. Bradshaw

From Baudelaire's *Petits poèmes en prose* through the essays of New Narrative writers like Dodie Bellamy and Kevin Killian, prose forms that are infused with poetic modes of thought have been widely explored for nearly two centuries. In this studio course we'll study the various forms of creative essay writing, and write our own in a workshop format. While readings will lead us through various forms of memoir, poetry, manifesto, diary keeping and cultural reportage, the essays we produce for class will aim to turn these modes of thought into something else entirely.

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 manually typed, hand-painted manuscript; Paul Noble's fantasy worlds; Vija Celmins'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

FID-2376-A

Printmaking: Etching and Woodcut

Friday 2:00-6:50

Spring semester: 3 studio credits

Instructors: C. Creyts, 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.

VSD-3010

Junior Seminar

Friday 9:00-11:50

One semester: 3 studio credits

This seminar will focus on developing studio work in preparation for thesis projects. Emphasis will be placed on coherently conceptualizing each student's independent project, as well as how to contextualize the work through documentation and building a portfolio. *Note: Open to junior visual and critical studies majors only.*

Course #	Semester	Instructor
VSD-3010-A	fall	TBA
VSD-3010-B	spring	E. Weiner

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-A

Aesthetic Theory

Monday 6:00-8:50

Spring semester: 3 art history credits

Instructors: G. Donovan, I. Taube

Lacking in the long history of aesthetics and the philosophy of art is the case study approach of applying a theory directly to an artwork to see how effective it is. Does it define what art is or is not? Does it help us decide the sensory value of an artwork? Are there judgments of taste and sensory discriminations? Is there an aesthetic pleasure, a feeling of the 'sublime,' or is it all in the eye of the beholder? Is beauty a property of things or something we attribute to them? Ultimately, can theories of art provide a framework for critically responding to our art, our culture and nature? We intend to answer these questions by lining up some of the greatest theoreticians of the Western canon: Kant, Hegel, Croce, Adorno, Danto, Derrida, Goodman, Greenberg and Arnheim, with some of the most provocative art of our times.

VCD-3050-A

Art in Theory: 1648-1900

Thursday 9:00-12:00

Spring semester: 3 art history credits

Instructor: B. Mathes

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, 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

Important articles, manifestoes, and artists' statements of the 20th century will be examined in this course. 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: A. Wehrhahn, E. Weiner

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, Momena, Participant, Rex Regina, and Soloway. Students will collaborate

to curate and produce an exhibition at Soloway Gallery.

VCD-3081-A

Media Studies and Criticism

Thursday 3:00-5:50

Fall semester: 3 art history credits

Instructor: R. Leslie

Mediatization has become an acknowledged and celebrated condition in a time when the visualized nature of a globalized world reconfigures our spheres of communication, value and evaluation in ways that require rethinking. This course looks at the history of modern media not only as a change in tools and technology but at the media cultures they generate, with a decided stress on contemporary and emerging situations. The aim is to characterize and critically examine accepted and newly developing theories used to understand the real changes in local and global functions of media cultures. Students are expected to actively participate in class exercises, as well as develop and produce independent projects that combine research with textual and visual resources. A global perspective and some experience in Internet practices, web design and social media are a plus, but not required.

VSD-3083-A

Watercolor Boot Camp

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.

VHD-3112-A

Art and Politics

Wednesday 3:00-5:50

Fall semester: 3 humanities and sciences credits

Instructor: J. Elm

This course will explore the relationship of art and politics historically. We will examine the foundations of politics in antiquity, and how political development influences art's development. Particular examples include Ancient Greece's warlike aristocracy that gave rise to individualism and the development of the heroic epic, and the Dadaist refusal to make beautiful art in the face of an immoral society. The convergence of art and politics will also be analyzed in the context of ideas such as autonomy, individualism and representation, and how these ideas exist within both art and politics.

VSD-3121-A

Digital Video

Tuesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: B. Wang

Designed as a general introduction to video production and theory, in this course students will examine moving-image cultures from a production point of view. We will begin with hands-on experience with cameras, lighting, sound and editing. Theory will then be introduced through concepts in video-making (narratives, structures, rhythms, etc.) and discussions related to topics such as the divide or hybrid of documentary and fiction, found footage, cinematic time, subjectivity/objectivity and essay films. Finally, students will collaborate on a project that encompasses the process of digital video, from concept and scriptwriting to production and editing. Prior video experience is not required. *Note: Open to visual and critical studies majors only.*

VSD-3402-A

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.

VSD-3827-A

Art Writing

Wednesday 12:00-2:50

Fall semester: 3 studio credits

Instructor: J. Edwards

The written word has always had a close relationship to the visual arts, starting with Plato and The Puranas of ancient India and continuing right up to the era of *Artforum* and online magazines like *Hyperallergic*. In this course, we will examine and work with many different kinds of art writing. Readings will range from artists' writings, art criticism, interviews and manifestoes to essays about art and society and writings generated by galleries and museums. A series of short writing assignments will explore various subgenres of art writing and allow students to sharpen their writing skills and refine their authorial voice. The final project will allow students to write in depth about an art-related topic of their choice. Texts include pieces by a wide range of artists, writers and critics, including Max Beckmann, George Orwell, Oscar Wilde, Dave Hickey, Mira Schor, Ken Johnson, Nancy Princenthal, Salvador Dali and Mina Loy.

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.

Course #	Day	Time
VHD-4010-A	M	12:00-2:50
VHD-4010-B	W	12:00-2:50

VSD-4010-A

Thesis Studio I

Thursday 12:00-5:50

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.

VSD-4015-A**Thesis Studio II**

Thursday 12:00-5:50

Spring semester: 3 studio credits

Instructor: T. Huhn

This is the second part of a two-semester course. See VSD-4010 for course description.

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

VSD-4050**Thesis Workshop**

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	W	12:00-2:50	S. Joelson
VSD-4050-B	W	6:00-8:50	S. Ellis

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**

Friday 12:00-2:50

Fall semester: 3 art history credits

Instructor: C. Matlin

This course is about the ideas and thinkers you might have missed while in art school. Some texts may be familiar, many will not. The aim of the course is to fill in the gaps in your reading knowledge. To this end, we will read some of the major texts in 19th- and 20th-century aesthetic and art historical thought: Alexis de Tocqueville, Ralph Waldo Emerson, John Dewey, Clement Greenberg, Raymond Williams, Judith Butler, Griselda Pollock, and more. We will try to refrain from reading ourselves backward into the text, as anachronism has no place here. Instead, we will use the texts as a guidepost for our understanding of our current world, whether art-related or not. As such, the inclusion of art and artists into the discussion is encouraged. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

AHD-4140-D**Senior Seminar**

Monday 12:00-2:50

Spring semester: 3 art history credits

Instructors: S. Ellis, M. Levenstein

This course will examine the evolution of painting practice and theory since the advent of pluralism and postmodernism in the early 1970s. During this period, the medium was confronted with challenges from almost every faction within critical discourse. Rather than disappearing under this onslaught, as was widely predicted through much of the 20th century, the medium adapted to its new context, found ways to absorb many of the critical arguments directed against it and, in the process, re-imagined its potential for confronting contemporary experience. We will consider this history up to the present in assigned texts and exhibitions as well as in studio discussion of student work.

AHD-4140-E**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 both artists and audiences 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-F**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-G/H**Senior Seminar: Printmaking**

Tuesday 3:00-5:50

One 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.

Course #	Semester
AHD-4140-G	fall
AHD-4140-H	spring

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
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.

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

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.

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-D	fall
FID-Access-D1	spring

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
FID-Access-S	fall
FID-Access-S1	spring

Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$325

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
FID-Access-P	fall
FID-Access-P1	spring

Undergraduate Electives

OPEN TO ALL DEPARTMENTS

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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 68 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

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.

ART HISTORY

Please refer to the art history section of this book (beginning on page 69) 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
AHD-2136-A	fall
AHD-2136-B	spring

AHD-2226-A

American Art: The Rise of Pop Culture

Monday 3:00-5:50

Fall semester: 3 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-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-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-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	6:00-8:50	spring
AHD-2947-C	Th	12:00-2:50	spring

AHD-2953-A**Technology of Art: Inching Toward the Virtual**

Wednesday 12:00-2:50

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-3247-A**Radical Interventions**

Tuesday 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-3360-A**Modern and Contemporary Interiors**

Thursday 9:00-11:50

Fall semester: 3 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). *Note: AHD-3360 is open to all departments, with priority registration given to interior design students.*

AHD-3370-A**Influences in Contemporary Interiors**

Thursday 12:00-2:50

Spring semester: 3 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. *Note: AHD-3370 is open to all departments, with priority registration given to interior design students.*

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-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-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, 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**Public Art and Social Activism**

Tuesday 3:00-5:50

Fall semester: 3 art history credits

Instructor: M. Martegani

This course is dedicated to the study of public art, socially engaged practice and activism. We will seek to define public art and study the interconnections of art and community by addressing such questions as: Can artists truly collaborate with communities? Can art contribute to society, affect it and, perhaps, better it? During the second part of the course, students will have the opportunity to work directly on a public art project in collaboration with children in middle school. Students will be in charge of creating a public art project that is both artistically relevant and socially engaged. The basics of cultural production, including proposal writing, budgeting and documentation will be addressed. The class presents a unique opportunity for students to discover the mechanisms of the nonprofit world and work on their own collaborative art project. In addition, visiting artists involved in public art will discuss their work. Recent guests have included Tim Rollins, Gary Simmons, Anna Gaskell, Michael Joo, Luca Buvoli, Kimssooja, Joan Jonas, Pablo Helguera, Xaviera Simmons and Krzysztof Wodiczko.

CARTOONING

Please refer to the advanced electives section of this book (beginning on page 101) 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-A**Outside the Box**

Monday 3:00-5:50

Spring 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 toward 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.

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 120 and 121 of this book. The following is a sampling of course offerings.

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-B

Photoshop: Beyond the Foundations

Monday 3:00-5:50

Spring 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. *Note: This course is cross-listed with SMD-2243-A.*

SMD-3228-B

Basic Modeling and Animation with Maya I

Friday 9:00-11:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: TBA

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

Introduction to Digital Photography

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-B

Basic After Effects Techniques I

Friday 9:00-11:50

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 Bézier curves and to achieve complex layered compositions. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3257-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-B

Introduction to Website Design

Thursday 3:00-5:50

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: A. Krantzow

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.*

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 131 of this book) with permission from the department chair.

DSD-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 and traditional techniques in assemblage, papier-mâché, wood, casting, and mold-making in several media, among others. Demonstrations of techniques and procedures will be given.

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

DSD-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 are included.

Course #	Semester
DSD-2168-A	fall
DSD-2168-B	spring

DSD-2186

Originality

One semester: 3 studio credits

Instructor: A. Leban

Oscar Wilde said, "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation." How can we make our work stand out as distinctly ours in the midst of the many thousands of visual and verbal messages that we absorb each day? Are we able to be visible in the ocean of images produced by thousands of designers around the globe? For more than 40 years this course has been successfully helping students to remove the obstacles that block their unique identity in their work and life itself. New ideas do not come from thinking in the same old way. By bringing to attention the preconceptions, unconscious assumptions and the multitude of influences shaping us throughout our life, we will create a space for your individual, unique art path.

Course #	Day	Time	Semester
DSD-2186-A	W	9:00-11:50	fall
DSD-2186-B	W	12:00-2:50	fall
DSD-2186-C	Th	9:00-11:50	fall
DSD-2186-D	W	9:00-11:50	spring
DSD-2186-E	W	12:00-2:50	spring
DSD-2186-F	Th	9:00-11:50	spring

DSD-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
DSD-3306-A	fall
DSD-3306-B	spring

FILM AND VIDEO

For a complete listing of undergraduate film and video courses open to all departments, please refer to page 184 of this book. The following is a sampling of course offerings.

CFD-1074-A

Acting for the Screen

Tuesday 6:30-9:20

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

Understand the role of production design in the filmmaking process will be explored in this course. It 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 William Cameron Menzies and how his contributions led to the advent of the production designer. The craft, process and working methods of the production designer will be explored in detail. How directors collaborate with designers to capture their vision on film will also be examined.

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

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 through CFD-2088-C.*

Course #	Day	Time	Semester
CFD-2088-D	Tu	9:00-11:50	fall
CFD-2088-E	Tu	12:00-2:50	fall
CFD-2088-F	Tu	9:00-11:50	spring

CFD-2202-A

Acting II

Thursday 3:00-5:50

Spring semester: 3 studio credits

Instructor: M. Mihut

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

CFD-3418

Writing the One-Act Play

Tuesday 5:00-7:50

One semester: 3 studio credits

Instructor: G. Girion

This course is designed to explore writing for the theater, in both traditional and experimental ways. Students will be given assignments that emphasize structure, character, story and plot. Making use of theater's unique possibilities in telling a story will also be emphasized: the static and moving images created specifically for their effect on the eye and mind of the audience; the sound and play of language and how speech is connected to character; and, finally, the ways that theater can call attention to itself as play, whether breaking conventions of reality, breaking the fourth wall, or breaking into song. Student will complete a one-act play.

Course #	Semester
CFD-3418-A	fall
CFD-3418-B	spring

FINE ARTS

For a complete listing of fine arts courses open to all departments, please refer to second- and third-year fine arts courses (listing begins on page 193 of this book). The following is a sampling of course offerings.

FID-2120-D through FID-2120-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
FID-2120-D	W	9:00-11:50
FID-2120-E	W	12:00-2:50
FID-2120-F	W	3:00-5:50

FID-2251-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.*

FID-2513 / FID-2514

Cut-and-Paste Media Workshop

Monday 3:00-8:50

One semester: 3 studio credits

Studio fee, \$100

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	Instructor
FID-2513-A	fall	Beth B
FID-2514-A	spring	G. Hounq

FID-3413-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.

FID-3438 / FID-3439**Sculpture/Video Art: From Space to Time**

Wednesday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

Instructor: TBA

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, and readings of related articles and essays, information will be presented to help clarify directions and provide alternatives in which to work. During individual meetings, I will suggest many artists who share an affinity with your ideas and sensitivity, as well as materials and possible formal and conceptual directions that may benefit your work; you are encouraged to bring in personal interests—music, science, popular culture, philosophy, humor—and incorporate them in the few projects that will be presented for group critiques. Projects will relate to ideas and forms that include visibility and invisibility; sound and silence; time and motion; ephemerality and permanence; discipline and freedom; and gender, social and political issues in relation to sculpture. Indoor and outdoor site-specific or performance-oriented work is included.

Course #	Semester
FID-3438-A	fall
FID-3439-A	spring

FID-3539-A**Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

As in the past, artists today look to the history of art for inspiration. But we also want our work to communicate with more diverse audiences outside of the art world. So we appropriate the ideas and practices of disciplines that were not previously considered within the realm of art. Our projects in this course will explore these "alien" methodologies. We'll repurpose techniques of mass production to modulate the scale and adaptability of our work. We'll utilize film techniques to deal with issues of time compression, psychological space and storytelling. We'll adapt developments in science to conjure the invisible or to actualize the unimaginable. We'll investigate how the Internet and social media sites have reconfigured old notions of public and private and we'll exploit this new virtual space in our art. The world as we know it is more complex and nuanced than it was just a generation ago. The goal of this course is to discover how art has evolved in this new environment. Students may also develop other areas of interest as a focus of their work. All practices are allowed. The course will include readings, film screenings, and other activities that relate to our studio projects.

FID-3611-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 beeps when you touch it, this is the course for you. In this course, students will construct several electronics projects that illustrate the possibilities of physical computing, and to provide students with tools for further exploration. Using Max/MSP/Jitter we will build custom electronics and program these microcontrollers to create strange and meaningful forms of interaction. *Note: No prior programming or soldering experience is required, but an interest in accessing your inner mad scientist is a must.*

FID-2821 / FID-2822**Printmaking: Etching**

Tuesday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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, à la poupée, 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
FID-2821-A	fall
FID-2822-A	spring

FID-3876 / FID-3877**Printmaking: Silkscreen Multiples**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

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
FID-3876-A	fall
FID-3877-A	spring

FID-3896-A**Japanese Woodblock Printing**

Tuesday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$275

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.

HUMANITIES AND SCIENCES

Please refer to the humanities and sciences section of this book (beginning on page 230 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.*

HLD-3026-R

Comparative Literature: Great Books

Monday 12:00-2:50

Fall semester: 3 humanities and sciences credits

Instructor: K. Miyabe

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 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-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	M	6:00-8:50	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.

HWD-3119-A (previously HWD-2534)

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-3244-A (previously HWD-2567)

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 his or her 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. Each student will select a published journal to explore and critique.

ILLUSTRATION

Please refer to the advanced electives section of this book (beginning on page 285) for a complete listing of illustration courses open to all students. The following is a sampling of course offerings.

ILD-3354-A

Modern Illumination

Tuesday 6:00-8:50

Spring semester: 3 studio credits

Instructor: D. Imperiale (danieleimperiale.com)

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

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

INTERIOR DESIGN

The following interior design course is open to all students. 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 296 of this book.

IDD-3150-A

Sustainable Design

Tuesday 12:00-2:50

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.

PHOTOGRAPHY

For a complete listing of undergraduate photography courses open to all departments, please refer to page 320 of this book. The following is a sampling of course offerings.

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
PHD-1003-A	fall
PHD-1003-B	spring

PHD-2289-A

Exposing History

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructor: S. Morrison

History is subjective, murky and hazy, and as time marches forward it can blur even more. History is generally a series of seemingly factual events, but within places, persons and dates, there are revisions and even fictions spun alongside it. For the first century of photography's existence, it was assumed that the photographic image was a "truthful" document of reality, but we now know that even Alexander Gardner, photographing the Civil War, manipulated what was in front of him for the sake of a better story. This course directs students to actively reinterpret the past through photography. The use of primary archival materials, examined through the filter of photography, is the focus of the course.

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 uncover the aesthetic principles behind creating strong color photographs.

PHD-3163

Photo Bookworks

Tuesday 12:00-2:50

One 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.*

Course #	Semester
PHD-3163-A	fall
PHD-3163-B	spring

PHD-3223

Fifteen Short Investigations Through Photo-Based Art

Tuesday 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-scaled photograph or a snapshot-size painting.

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, the goal of this course is to achieve an integrated under-

standing through theory, critique and art practice. The class offers an environment in which to share knowledge and experience, and 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-3423-A

Photo Editing/Curatorial Projects I

Wednesday 3:00-5:50

Fall semester: 3 studio credits

Instructors: W.M. Hunt, S. Thode

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 and (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.*

PHD-3424-A

Photo Editing/Curatorial Projects II

Wednesday 3:00-5:50

Spring semester: 3 studio credits

Instructors: W.M. Hunt, S. Thode

This is the second part of a two-semester course. See PHD-3423 for course description. *Note: 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.

VISUAL AND CRITICAL STUDIES

For a complete listing of undergraduate visual and critical studies courses open to all departments, please refer to page 327 of this book. The following is a sampling of course offerings.

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-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 manually typed, hand-painted manuscript; Paul Noble's fantasy worlds; Vija Celmins'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.*

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.

VSD-3083-A

Watercolor Boot Camp

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-3402-A

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.





Graduate



REGISTRATION INFORMATION GRADUATE DIVISION

REGISTRATION FOR RETURNING STUDENTS

March 2 – March 20, 2015

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

March 16 – March 27, 2015

Registration for all returning students in the Graduate Division will be scheduled on an individual basis, from Monday, March 16 through Friday, March 27. Please contact your departmental advisor for specifics.

REGISTRATION FOR INCOMING STUDENTS

Students entering the College should contact their departmental advisor to discuss their registration.

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

PREPARING YOUR COURSE SCHEDULE

Summer 2015 / 2016 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 2015 and/or summer 2016 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 2015 / Spring 2016 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.

Graduate students who wish to take more than 15 credits per semester (16 for Art Criticism and Writing; Design Research, Writing and Criticism majors) must receive approval from their department advisor.

Course Adjustment Periods

Course adjustment (drop/add) periods for the fall 2015 and spring 2016 semesters will be held Thursday and Friday, August 6 and 7, 2015, and Thursday, September 10 through Tuesday, September 22, 2015, 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 2016 semester will be held Monday, November 23 through Wednesday, November 25, 2015 and Wednesday, January 13 through Tuesday, January 26, 2016, 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 course adjustments and to check them thoroughly for accuracy.

SCHEDULE AND PROCEDURES: ALL GRADUATE STUDENTS

May 1, 2015

Tuition and fees due date for the summer 2015 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. 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 13, 2015

Registered students will receive a complete statement of tuition and fees for the fall semester.

August 1, 2015

Due date for fall 2015 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 \$250. 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 6 – August 7, 2015

Course adjustment period, fall 2015 and spring 2016 semesters (department advisors' offices)

September 10 – September 22, 2015

Course adjustment period, fall 2015 and spring 2016 semesters (department advisors' offices)

November 23 – November 25, 2015

Course adjustment period for spring 2016 semester (department advisors' offices)

December 1, 2015

Due date for spring 2016 semester tuition and fees for students who are not on a payment plan. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. In addition, late payment may result in student's registration being canceled.

December 2, 2015

Registration for first-time freshmen, spring 2016 and summer 2016, by appointment with the department advisor.

January 1, 2016

Due date for spring 2016 semester tuition and fees for students who are on a payment plan. A late fee of \$50 will be charged to all students on payment plans each month that payment is late. In addition, late payment may result in student's registration being canceled.

January 13 – January 26, 2016

Course adjustment period for spring 2016 semester (department advisors' offices)

May 1, 2016

Tuition and fees due date for the summer 2016 semester. Students who do not meet this deadline and who are not on a payment plan will be charged a late fee of \$250. 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.

GENERAL INFORMATION GRADUATE DIVISION

DEPARTMENTAL ADVISORS

Art Criticism and Writing

Annette Wehrhahn, Tel: 212.592.2408 Fax: 212.989.3516
Email: awehrhahn@sva.edu

Art Education

Christina Mazzalupo, Tel: 212.592.2448 Fax: 646.336.7702
Email: cmazzalupo@sva.edu

Art Practice

Jacquelyn Strycker, Tel: 212.592.2783 Fax: 212.493.5405
Email: jstrycker@sva.edu

Art Therapy

Aaron Cockle, Tel: 212.592.2610 Fax 917.606.0461
Email: acockle@sva.edu

Branding

Mark Dudlik, Tel: 212.592.2744
Email: mdudlik@sva.edu

Computer Art

Ashley Rae Pearsall, Tel: 212.592.2535 Fax: 212.592.2509
Email: apearsall@sva.edu

Critical Theory and the Arts

Meghan Roe, Tel: 212.592.2172 Fax: 212.592.2168
Email: mroe@sva.edu

Design

Esther Ro-Schofield, Tel: 212.592.2600 Fax: 212.592.2627
Email: eroschofield@sva.edu

Design for Social Innovation

Aubrey Hays, Tel: 212.592.2553
Email: ahays3@sva.edu

Design Research, Writing and Criticism

Emily Weiner, Tel: 212.592.2228 Fax: 212.691.2687
Email: eweiner1@sva.edu

Digital Photography

Thomas P. Ashe, Tel: 212.592.2170 Fax: 212.691.2687
Email: tashe@sva.edu

Directing

Anelisa Garfunkel, Tel: 212.592.2706 Fax: 212.627.2195
Email: agarfunkel@sva.edu

Fashion Photography

Christopher Labzda, Tel: 212.592.2368 Fax: 212.592.2336
Email: clabzda@sva.edu

Fine Arts

JP Forrest, Tel: 212.592.2501 Fax: 212.592.2503
Email: jforrest@sva.edu

Illustration as Visual Essay

Kim Ablondi, Tel: 212.592.2210 Fax: 212.366.1675
Email: kabloni@sva.edu

Interaction Design

Gwendolyn Kurtz, Tel: 212.592.2612 Fax: 212.592.2135
Email: gkurtz@sva.edu

Photography, Video and Related Media

Adam B. Bell, Tel: 212.592.2361 Fax: 212.592.2366
Email: abell1@sva.edu

Products of Design

Gabrielle Kellner, Tel: 212.592.2149 Fax: 212.592.2119
Email: gkellner@sva.edu

Social Documentary Film

Timothy Doyle, Tel: 212.592.2919 Fax: 212.627.2528
Email: tdoyle@sva.edu

Visual Narrative

Joan McCabe, Tel: 212.592.2412 Fax: 212.592.2391
Email: jmccabe@sva.edu

GRADING POLICIES GRADUATE DIVISION

A graduate department may, at its discretion, adopt 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 its 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.

TRANSFER OF CREDIT POLICY GRADUATE DIVISION

Transfer of credit is awarded on an individual basis, to a maximum of 25% of the graduate program's total credits needed to graduate.

GRADUATE DIVISION

Tuition

Tuition for the Graduate Division is listed by department.

Art Education

\$19,600 per semester, fall and spring semesters (12 to 15 credits per semester)
 \$7,860 summer semester (6 credits)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Art Criticism and Writing

\$19,600 per semester, fall and spring semesters (12 to 16 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 16 credits per semester)

Art Practice

\$7,860 per semester, fall and spring semesters (6 credits per semester)
 \$15,720 per summer semester (12 credits per semester)
 Per-credit rate: \$1,310

Art Therapy

\$19,600 per semester, fall and spring semesters (12 to 15 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Branding

\$20,930 per fall and spring semesters (12 to 15 credits per semester)
 \$8,400 summer semester (6 credits)
 Per-credit rate: \$1,400 (less than 12 credits or more than 15 credits per semester)

Computer Art

\$19,600 per semester, fall and spring semesters (12 to 15 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Critical Theory and the Arts

\$15,720 per semester (12 credits per semester)
 Per-credit rate: \$1,310

Curatorial Practice

\$15,720 per semester (12 credits per semester)
 Per-credit rate: \$1,310

Design

\$20,930 per semester (12 to 15 credits per semester)
 Per-credit rate: \$1,400 (less than 12 credits or more than 15 credits per semester)

Design for Social Innovation

\$20,930 per semester (12 to 15 credits per semester)
 Per-credit rate: \$1,400 (less than 12 credits or more than 15 credits per semester)

Design Research, Writing and Criticism

\$19,600 per semester, fall and spring semesters (16 credits fall semester,
 14 credits spring semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 16 credits per semester)

Digital Photography

\$15,720 per semester, fall and spring semesters (12 credits per semester)
 \$7,860 summer semester (6 credits)
 Per-credit rate: \$1,310

Directing

\$19,600 per fall and spring semesters (12 to 15 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Fashion Photography

\$19,600 per semester, fall and spring semesters (12 to 15 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Fine Arts

\$19,600 per semester, fall and spring semesters (12 to 15 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Illustration as Visual Essay

\$19,600 per semester, fall and spring semesters (12 to 15 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Interaction Design

\$20,930 per semester (12 to 15 credits per semester)
 Per-credit rate: \$1,400 (less than 12 credits or more than 15 credits per semester)

Photography, Video and Related Media

\$19,600 per semester, fall and spring semesters (12 to 15 credits per semester)
 Per-credit rate: \$1,310 (less than 12 credits or more than 15 credits per semester)

Products of Design

\$20,930 per semester (12 to 15 credits per semester)
 Per-credit rate: \$1,400 (less than 12 credits or more than 15 credits per semester)

Social Documentary Film

\$23,925 per semester (12 to 15 credits per semester)
 Per-credit rate: \$1,595 (less than 12 credits or more than 15 credits per semester)

Visual Narrative

\$7,860 per semester, fall and spring semesters (6 credits per semester)
 \$15,720 per summer semester (12 credits per semester)
 Per-credit rate: \$1,310

Note: Graduate students may audit one undergraduate or one continuing education course each semester that they are enrolled as matriculated and full-time students. 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 only)	\$750	per summer semester
Art Therapy	\$250	per semester
Branding	\$325	per semester
Computer Art	\$1,500	per semester
Critical Theory and the Arts	\$250	per semester
Curatorial Practice	\$250	per semester
Design	\$400	per semester
Design for Social Innovation	\$400	per semester
Design Research, Writing and Criticism	\$250	per semester
Digital Photography (summer only)	\$500	per summer semester
Directing	\$1,000	per semester
Fashion Photography	\$1,200	per semester
Illustration as Visual Essay	\$600	per semester
Interaction Design	\$400	per semester
Products of Design	\$550	per semester
Photography, Video and Related Media	\$1,200	per semester
Visual Narrative (summer only)	\$600	per summer semester

Summer 2015 Graduate Access Fees

BFA Printmaking Workshop (FIG-Access-P)	\$275	June 8 – August 14
BFA Digital Imaging Center (DIG-Access)	\$300	June 2 – August 1
MFA Computer Art Lab (SCG-Access)	\$600	June 15 – August 16
MFA Photography Lab (PHG-Access)	\$600	June 1 – July 31

Housing Charges: Fall 2015/Spring 2016

George Washington Small Single	\$6,000	per semester
George Washington Renovated Small Single	\$6,725	per semester
George Washington Single	\$6,825	per semester
George Washington Renovated Single	\$7,550	per semester
George Washington Double	\$5,700	per semester
George Washington Renovated Double	\$6,450	per semester
Gramercy Studio (shared)	\$7,950	per semester
Gramercy Double	\$7,325	per semester
Ludlow Single	\$8,125	per semester
Ludlow Double	\$7,600	per semester
The New Residence Small Double	\$6,250	per semester
The New Residence Double	\$7,900	per semester

Housing Charges: Summer 2015*

George Washington Small Single	\$3,025	per semester
George Washington Renovated Small Single	\$3,625	per semester
George Washington Single	\$3,400	per semester
George Washington Renovated Single	\$4,025	per semester
Ludlow Single	\$4,600	per semester
Ludlow Double	\$4,100	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, email: summerhousing@sva.edu. For information on summer housing contract dates and rates please visit: sva.edu/summerhousing.

Housing Deposit

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

Late Registration Fee

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

Late Course Adjustment Fee

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. 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 course adjustment periods. Individual course and equipment fees are nonrefundable after the course adjustment periods.

Re-Matriculation Fee

Students withdrawn from SVA for nonpayment of tuition and fees and who have been approved to return to the College will be charged a \$500 re-matriculation fee.

Health Insurance Fee

\$1,035 per semester* (waivable at sva.edu/health)

* Note: The health insurance fee reflects the 2014-2015 academic year. The 2015-2016 rate will be available in April 2015. Please visit sva.edu/tuition.

Summer semester health insurance fees are applicable for the following departments: MFA Art Practice (first summer semester), MPS Digital Photography Online Program, MFA Visual Narrative.

* Note: The following summer health insurance fees reflect the 2014 summer semester. The summer 2015 rate will be available in April 2015. Please visit sva.edu/tuition.

Rates for the summer 2014 semester health insurance fees were as follows:

Art Practice (first summer only)	\$390
Digital Photography Online Program	\$570
Visual Narrative	\$460

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.

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 2014-2015 academic year will automatically be renewed. Students who have not used the payment plan may opt to do so prior to registration. Please contact the Office of Students Accounts.
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 course adjustments and to check them thoroughly for accuracy. Students can review their registration or print a class schedule using "My Class Schedule" in the WebAdvisor Academic Profile at MySVA.
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.

GRADUATE DIVISION REFUND POLICY

Fall and Spring Semesters

The enrollment fee is nonrefundable. The health insurance fee is refundable only if withdrawal occurs prior to the applicable semester waiver deadline. The waiver deadline is located on the Student Health and Counseling Services webpage.

Students who wish to withdraw from SVA must notify their academic advisor in writing. Written approval from a parent or guardian must be included if the student is under 18 years of age. The effective date of the withdrawal is the date written notification is received by the academic advisor. Lack of attendance alone does not entitle a student to a refund.

Refunds, less the nonrefundable enrollment fee and health insurance fee (if applicable), are made after the prorated percentages of liability are applied, unless superseded by an existing state or accrediting agency refund policy. Upon withdrawal from the semester, SVA does not charge any department or course fees. However, payment plan fees, late fees and any other administrative fees are not prorated. Only tuition and housing costs are prorated. Prorated housing costs are based on the check out date, not the official date of withdrawal.

The prorated percentages of liability (tuition and fees owed) are based on the official date of withdrawal, as follows:

Fall and Spring Semesters

- 0 percent if withdrawal occurs prior to the start of classes
- 10 percent if withdrawal occurs during the first or second week of the semester
- 50 percent if withdrawal occurs during the third or fourth week of the semester
- 75 percent if withdrawal occurs during the fifth through eighth week of the semester
- 100 percent if withdrawal occurs after the eighth week of the semester

No refund will be made for withdrawal occurring after the eighth week of the semester.

Title IV recipients should note that the amount of the student refund will be calculated only after the aid proceeds are appropriately returned to each program. Please contact the Office of Student Accounts or the Office of Financial Aid for more information on Title IV refunds.

GRADUATE DIVISION REFUND POLICY

Summer Semester

Please note that the length of the summer program varies by department. This information is located on the webpage of each individual department.

Programs of 12 weeks and longer in duration

- 0 percent if withdrawal occurs prior to the start of classes
 - 10 percent if withdrawal occurs during the first or second week of the semester
 - 50 percent if withdrawal occurs during the third or fourth week of the semester
 - 75 percent if withdrawal occurs during the fifth through eighth week of the semester
 - 100 percent if withdrawal occurs after the eighth week of the semester
- No refund will be made for withdrawal occurring after the eighth week of the semester.

Programs of 9 through 11 weeks in duration

- 0 percent if withdrawal occurs prior to the start of classes
 - 25 percent if withdrawal occurs during the first or second week of the program
 - 50 percent if withdrawal occurs during the third or fourth week of the program
 - 75 percent if withdrawal occurs during the fifth week of the program
 - 100 percent if withdrawal occurs after the fifth week of the program
- No refund will be made for withdrawal occurring after the fifth week of the program.

Programs up to and including 8 weeks

- 0 percent if withdrawal occurs prior to the start of classes
 - 25 percent if withdrawal occurs during the first week of the program
 - 50 percent if withdrawal occurs during the second week of the program
 - 75 percent if withdrawal occurs during the third week of the program
 - 100 percent if withdrawal occurs after the third week of the program
- No refund will be made for withdrawal occurring after the third week of the program.

Title IV recipients should note that the amount of the student refund will be calculated only after the aid proceeds are appropriately returned to each program. Please contact the Office of Student Accounts or the Office of Financial Aid for more information on Title IV refunds.

MFA Art Criticism and Writing

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the MFA Art Criticism and Writing Department to be eligible for degree conferral.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.
- A matriculation of two academic years. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.

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

FIRST-YEAR COURSE 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.

Course #	Title	Semester
ACG-5050	Bases of Criticism I	fall
ACG-5080	Writing I	fall
Electives (2)		fall

Course #	Title	Semester
ACG-5055	Bases of Criticism II	spring
ACG-5085	Writing II	spring
Electives (2)		spring

SECOND-YEAR COURSE 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.

Course #	Title	Semester
ACG-6030	Writing III	fall
Electives (3)		fall

Course #	Title	Semester
ACG-6050	Thesis Seminar	spring
ACG-6060	Thesis	spring

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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. 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. 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

Instructor: T. Beard

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-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 a 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 that is based in ideas and realized as ephemera or in time-based media. The goal of the course is to gain a broader understanding of how process can shape not only physical outcome, but also meaning. We will begin with two texts on Alberto Giacometti (*A Giacometti Portrait* and *Looking at Giacometti*). Further readings will include texts by artists Donald Judd, Robert Smithson, Robert Morris, Eva Hesse, Yvonne Rainer, Rackstraw Downes, Carroll Dunham, David Humphrey, Andrea Fraser and Frances Stark, as well as writers Robert Storr, Richard Sennett, David Levi Strauss and Patricia Phillips.

ACG-5267-A**Time and a Half**

Fall semester: 4 credits

Tuesday: 12:00-2:50

Instructor: L. Raven

This course is a study in paying attention. On field trips throughout the neighborhood, the island of Manhattan and beyond the city, we will use the class as a lab to practice slowing things down—listening and looking closely—as the foundation for [future] critical thinking and writing. Direct observation is the focus of the course work. It will be supplemented by readings, films, encounters with planned guests and with strangers, discussions, food and drink.

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-5523-A**The Charismatic Image**

Spring semester: 4 credits

Tuesday 3:00-5:50

Instructor: D. Lukic

What is charisma and how is it embedded in an image? In this course we will investigate the modalities of charisma, its power of attraction and repulsion, and its presumed necessity for aesthetic experience. We will try to define the role of charisma in different contexts of art and politics (from revolutionary activity to totalitarianism). In light of this, we will address themes of captivation, becoming, inspiration, violence, vision, prophecy, charm, temperament and mediation. Examples through which we will explore these concepts come from the visual arts, philosophy and the everyday. Assignments will consist of writing about one particular "charismatic image" chosen from any artistic medium (installation, painting, photography and performance, among others).

ACG-5537-A**On the Line: Drawings, Diagrams and Writing**

Fall semester: 4 credits

Tuesday 3:00-5:50

Instructor: D. Lukic

There are all kinds of lines: linear, broken, zigzagging; there are those that connect, initiate or deviate; there are lines (threads) that bond and lines that escape (into flight). Indeed, lines are the first aesthetic gesture found in prehistory. They are also the foundation of contemporary artistic production, from drawing to installation, from performance to architecture. Philosopher Baruch Spinoza even went so far as to say that human actions and desires should be considered as if they were lines and planes. In short, lines are at the core of things. In this course we will unravel fascination with lines and their power for creating contours of reality. To this end we will study artists such as Gego, Kandinsky, Horwitz, Dürer, Anastasi, Boetti and Klee, coupled with insights from composers Xenakis, Cage and Busotti; philosophers Nancy, Groys, Flusser and Deleuze; and anthropologists Ingold, Taussig and Bateson. Finally, we will try to determine, by doing it, what kind of line is writing itself, both in its critical explanations and in its enigmatic fragmentations.

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

Course # Semester

PDG-Access-A fall

PDG-Access-B spring

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-D fall

FIG-Access-D1 spring

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

FIG-Access-S fall

FIG-Access-S1 spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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

FIG-Access-P fall

FIG-Access-P1 spring

MAT Art Education

TWO-YEAR PROGRAM COURSE REQUIREMENTS

DEGREE REQUIREMENTS

- Successful completion of 36 credits, including all required courses and the thesis project. Documentation of all MAT thesis projects must be on file in the Art Education Department to be eligible for degree conferral.
- Three semesters of residency (fall, spring and summer). Students in the two-year program are required to complete five semesters of residency. Students must complete their course work within two years, unless given an official extension by the director of academic advisement.
- Submission of a completed MAT Degree Portfolio is required.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

ONE-YEAR PROGRAM COURSE REQUIREMENTS

Course #	Title	Semester
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-5750	NYSTCE Preparation 1: Teacher Performance Assessment (edTPA)	fall
AEG-5755	NYSTCE Preparation 2: Teacher Performance Assessment (edTPA)	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

YEAR ONE

Course #	Title	Semester
AEG-5050	Psychology for Special Populations	fall
AEG-5120	Special Topics Seminar 1	fall
AEG-5125	Special Topics Seminar 2	spring
AEG-5160	Curriculum for Special Populations	fall
AEG-5370	Museum Studies: Theory and Practice	spring
AEG-5400	Technology in Art Education	spring
AEG-5790	NYSTCE Preparation 1	fall
AEG-5795	NYSTCE Preparation 2	spring

YEAR TWO

Course #	Title	Semester
AEG-5020	Educational Foundations	fall
AEG-5080	Thesis: Research and Observation	fall
AEG-5085	Thesis: Data Collection and Presentation	spring
AEG-5210	Materials and Methods: Elementary	fall
AEG-5250	Student Teaching in Public Elementary and Middle Schools	fall
AEG-5260	Student Teaching On-Site Supervision: Elementary and Middle Schools	fall
AEG-5280	Student Teaching in Public Secondary Schools	spring
AEG-5290	Student Teaching On-Site Supervision: Secondary Schools	spring
AEG-5340	Curriculum: Arts Integrated	spring
AEG-5430	Materials and Methods: Secondary	spring
AEG-5750	NYSTCE Preparation 1: Teacher Performance Assessment (edTPA)	fall
AEG-5755	NYSTCE Preparation 2: Teacher Performance Assessment (edTPA)	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis: Compilation and Presentation	summer

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 (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

This course will introduce the fundamentals of art education research. Each student will develop a topic, frame a research question, conduct library research and write a working Literature Review in preparation for the thesis proposal. Utilizing field experience in student teaching or other children's programs, students will refine their observational skills for 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 in order to develop curricular materials that promote health and physical fitness for children in pre-kindergarten through the 12th grade. Topics include: fire safety, school violence prevention, drug and alcohol awareness, suspected child abduction and abuse, and autism awareness. Discussions and acting techniques will be used to highlight procedures and strategies that can be used to help make a safe and secure environment for children, staff and parents. Students will be provided with New York State regulations as well as historical and statistical information on each of these areas. They will also be informed of notification and reporting requirements for school-related crimes and incidents.

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 20 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 fellow graduate 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. Seeney
AEG-5260-C	spring	M. Filan
AEG-5260-D	spring	L. Seeney

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. Seeney
AEG-5290-C	spring	M. Filan
AEG-5290-D	spring	L. Seeney

AEG-5340**Curriculum: Arts Integrated**

Monday 6:00-9:00

One semester: 3 credits

Instructor: J. James

The purpose of this course is to 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. Seeney

This course will examine and explore the theory and practice of museum education. We will focus on how to talk about art with elementary- and secondary-school students, including discussion of art from other cultures and genres such as abstract art. Guest lectures by museum educators and field trips to museums and galleries are included.

Course #	Day	Time
AEG-5370-A	Th	6:30-9:30 (10 sessions) dates TBA
	F	4:30-7:30 (5 sessions) dates TBA
AEG-5370-B	F	4:30-7:30 (15 sessions)

AEG-5400**Technology in Art Education**

Spring semester: 3 credits

Fee: \$250

Instructor: D. Hiuni

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-5750-A**NYSTCE Preparation 1: Teacher Performance Assessment (edTPA)**

Tuesday 5:30-7:30

Fall semester: no credit

Instructors: M. Filan, D. Thornburg

This course prepares students to take the edTPA, required for New York State art teacher certification. This test requires the submission of sample lessons in both written and recorded forms. The edTPA lesson plan outline and recording requirements will be explored at length. Test-taking strategies will be discussed and sample exams will be given. Students will focus on Task 1 Planning for Instruction and Assessment and Task 2 Instructing and Engaging Students in Learning. *Note: Although this is a no-credit course, attendance is mandatory for successful completion of the MAT degree.*

AEG-5755-A**NYSTCE Preparation 2: Teacher Performance Assessment (edTPA)**

Tuesday 5:30-7:30

Spring semester: no credit

Instructors: M. Filan, D. Thornburg

This is the second part of a two-semester course. See AEG-5750 for course description. The spring semester will be devoted to Task 3 Assessing Student Learning. *Note: Although this is a no-credit course, attendance is mandatory for successful completion of the MAT degree.*

AEG-5790-A
NYSTCE Preparation 1

Day/Time: TBA; 4 sessions
 Fall semester: no credit
 Instructor: TBA

This course prepares students to take the New York State teacher certification exams. The Educating All Students Test (EAS), the Academic Literacy Skills Test (ALST) and the Revised Content Specialty Tests (CST) in Visual Arts that are required for New York State teacher art 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: TBA

This is the second part of a two-semester course. See AEG-5790 for course description.

AEG-5800-A
Advanced Studio Art: Teacher as Artist

Tuesday, Wednesday; May 10 – June 29
 Hours: 1:00-4:00
 Summer 2016 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 10 – June 29
 Hours: 5:00-8:00
 Summer 2016 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

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit
 Access fee: \$325
 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
FIG-Access-P	fall
FIG-Access-P1	spring

MAT ART EDUCATION
NEW YORK STATE CERTIFICATION INFORMATION

The New York State Teacher Certification Examinations, Annual Institutional Report for the Program Year 2011-2012 follows. Institution pass rates for 2012-2013 are not available because less than 10 MAT completers took the NYSTCE certification exams in 2012-2013. Pass rates for 2013-2014 will be available in March 2015 and can be viewed at: sva.edu/graduate/mat-art-education.

Test	Number Tested	Number Passed	Institution Pass Rate	Statewide Pass Rate
ATS-W	14	14	100%	100%
Visual Arts CST	15	15	100%	93%
LAST	15	15	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.

MFA Art Practice

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project and written thesis document approved by the Thesis Committee. Documentation of all thesis components must be on file in the Art Practice Department to be eligible for degree conferral.
- A matriculation of three summers on-site and four semesters (fall and spring) of low residency. Students must complete their course work within six years, unless given an official extension by the director of academic advisement.
- Art Practice grades on a pass/fail system. Students are required to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

Summer Semester

Course #	Title
APG-5020	Graduate Seminar I
APG-5110	Studio Practice I
APG-5140	Lunchtime Lecture Series
APG-5231	Beginning Video and Sound Editing Workshop
or APG-5232	Intermediate Through Advanced Video and Sound Editing Workshop

Two of the following workshops:

APG-5278	Studio Workshop: Ceramics
APG-5279	Studio Workshop: Fibers
APG-5282	Studio Workshop: Nature and Technology Lab
APG-5289	Studio Workshop: Digital Sculpture

Fall Semester

Course #	Title
APG-5320	Foundations of Criticism I
APG-5350	Autobiography of Place I
APG-5390	Studio Practice Review I

Spring Semester

Course #	Title
APG-5355	Autobiography of Place II
APG-5395	Studio Practice Review II
APG-5420	Art History I

SECOND-YEAR COURSE REQUIREMENTS

Summer Semester

Course #	Title
APG-6020/6022	Graduate Seminar II
APG-6110/6113	Studio Practice II
APG-6130	Art Law Workshop
APG-6140	Art Business Workshop
APG-6220	Performance Workshop
APG-6230	Participant Symposium

Fall Semester

Course #	Title
APG-6310	Art History II
APG-6340	Artists' Writing
APG-6390	Studio Practice Review III

Spring Semester

Course #	Title
APG-6395	Studio Practice Review IV
APG-6410	Foundations of Criticism II
APG-6480	Thesis Preparation

THIRD-YEAR COURSE REQUIREMENTS

Summer Semester

Course #	Title
APG-6600	Graduate Seminar III
APG-6620	Studio Practice III
APG-6640	Thesis

GENERAL COURSE LISTING

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

Note: Courses are listed by year and semester.

FIRST YEAR

APG-5020-A

Graduate Seminar I

Monday, Wednesday, Thursday, Friday; June 22 – July 31

Hours: 1:00-2:50

Summer 2015 semester: 3 credits

Instructors: D. Birnbaum, D. Ross, G. Simmons, C. Weems, R. Winters

The cognitive 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.

APG-5110-A

Studio Practice I

Monday, Wednesday, Thursday, Friday; June 22 – July 31

Hours: 3:00-5:50

Tuesday June 23 – July 28

Hours: 2:30-6:50

Summer 2015 semester: 6 credits

Instructors: D. Birnbaum, D. Ross, G. Simmons, C. Weems, R. Winters

The core of the summer sessions is studio practice. The objective is to produce original, advanced work with instruction and support from faculty and under the guidance of an individual mentor, who will offer ongoing critical evaluation. Reviews will primarily take place from Monday through Friday, with weekly group critiques on Tuesdays. 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. Studios are available 24 hours a day, 7 days a week.

APG-5140-A

Lunchtime Lecture Series

Tuesday June 23 – July 28

Hours: 12:30-1:50

Summer 2015 semester: no credit

The Lunchtime Lecture Series explores visual representation in myriad forms as modes of inquiry for artists, writers, and other creative professionals. The series invites internationally recognized artists, curators, critics and scholars to give presentations to the MFA Art Practice community.

APG-5231-A

Beginning Video and Sound Editing Workshop

Monday, Wednesday, July 1 – July 10; Friday, July 24

Hours: 9:00-11:50

Summer 2015 semester: 1 credit

Instructor: S. Sharp

Through various methods including instructor-led workshops, field experiments, studio production and group critique, students will explore 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, Wednesday, Friday; July 13 – July 24

Hours: 9:00-11:50

Summer 2015 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-5278-A

Studio Workshop: Ceramics

Tuesday, June 30 – July 28

Hours: 9:00-11:50

Summer 2015 semester: 1 credit

Instructor: N. Touron

Participants in this workshop will have the opportunity to explore ceramics as a tool for their individual practice. We will cover practical hand building, mold-making and cast ceramics, among other techniques.

APG-5279-A

Studio Workshop: Fibers

Monday, June 29 – July 27

Hours: 6:00-8:50

Summer 2015 semester: 1 credit

Instructor: A. Morgana

Participants in this workshop will have the opportunity to explore fibers as tools for their individual practice. 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. Students will also learn techniques for designing and creating costumes and wearable art for performances, videos and photographic works, and using soft sculpture and fiber projects for installations. Current trends and historical examples of fiber art and costumes will be discussed.

APG-5282-A

Studio Workshop: Nature and Technology Lab

Monday through Friday, June 22 – June 26

Hours: 9:00-11:50

Summer 2015 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 an aquarium as well as a library.

APG-5289-A

Studio Workshop: Digital Sculpture

Thursday, July 2 – July 30

Hours: 9:00-11:50

Summer 2015 semester: 1 credit

Instructor: L. Navarro

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**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: 1.5 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 online learning environments.

APG-5355**Autobiography of Place II**

Spring semester: 1.5 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.

<i>Course #</i>	<i>Instructor</i>
APG-5355-OL1	Beth B
APG-5355-OL2	K. Brew
APG-5355-OL3	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, video conferencing, 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. Students are also required to post and comment on one another's work online.

APG-5395-OL**Studio Practice Review II**

Spring semester: 1.5 credits

Instructor: TBA

This is the second part of a four-semester course. See APG-5390-OL for course description.

APG-5420-OL**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 through APG-6022****Graduate Seminar II**

Monday, Wednesday, Thursday, Friday

Hours: 1:00-3:50

Summer 2015 semester: 1 credit per section

The cognitive 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, 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.

<i>Course #</i>	<i>Dates</i>	<i>Instructor(s)</i>
APG-6020-A	June 22 – June 26	J. Grimonprez
APG-6021-A	July 6 – July 10	T. Rollins
APG-6022-A	July 27 – July 31	E. ChanSchatz, H. ChanSchatz

APG-6110 through APG-6113**Studio Practice II**

Summer 2015 semester: 6 credits

This is the second part of a three-semester course in which original, advanced work will be produced with instruction and support from faculty and under the guidance of an individual mentor, who will offer ongoing critical evaluation. Reviews will primarily take place from Monday through Friday, with weekly group critiques on Tuesdays. 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. Students will present proposals for their thesis projects for feedback and approval. Once the project has been approved, it will be the focus of each student's studio practice for the final year of the program. Studios are available 24 hours a day, 7 days a week. *Note: APG-6110, APG-6111 and APG-6112 will each grant 2 credits upon successful completion. APG-6113 is a no credit, required course.*

APG-6110-A

Monday, Wednesday, Thursday, Friday, June 22 – June 26; 4:00-6:50

Tuesday, June 23; 9:00-11:50

Instructor: J. Grimonprez

APG-6111-A

Monday, Wednesday, Thursday, Friday, July 6 – July 10; 4:00-6:50

Tuesday, July 7; 9:00-11:50

Instructor: T. Rollins

APG-6112-A

Monday, Wednesday, Thursday, Friday, July 27 – July 31; 4:00-6:50

Tuesday, July 28; 9:00-11:50

Instructors: E. ChanSchatz, H. ChanSchatz

APG-6113-A

Monday, Tuesday; August 3 – August 4; 9:00-4:50

Instructors: E. ChanSchatz, H. ChanSchatz, J. Grimonprez, T. Rollins

APG-6130-A**Art Law Workshop**

Monday through Thursday, June 29 – July 2

Hours: 9:00-11:50

Summer 2015 semester: no credit

Instructor: TBA

It is increasingly necessary for artists to have a solid understanding of the legal and fundamental business practices central to an 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-6140-A**Art Business Workshop**

Monday through Thursday, July 20 – July 23

Hours: 9:00-11:50

Summer 2015 semester: no credit

Instructor: TBA

It is critically important that artists have a firm grasp of the basic business principles and procedures necessary to manage and maintain an independent artist's studio practice. An overview of studio management, creating a budget, and an understanding of buying real estate will be addressed.

APG-6220-A**Performance Workshop**

Monday through Friday, July 13 – July 17

Hours: 9:00-5:50

Summer 2015 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 salons 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 soloists and collaborators in which students will perform and discuss a series of daily exercises.

APG-6230-A**Participant Symposium**

Monday through Thursday, June 29 – July 2

Monday through Friday, July 20 – July 24

Hours: 1:00-5:50

Summer 2015 semester: no credit

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: 2 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: 2 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: 2 credits

Instructor: TBA

This is the third part of a three-semester course. 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, video conferencing, 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. Students are also required to post and comment on one another's work online.

APG-6395-OL**Studio Practice Review IV**

Spring semester: 2 credits

Instructor: TBA

This is the fourth part of a four-semester course. See APG-6390 for course description.

APG-6410-OL**Foundations of Criticism II**

Spring semester: 2 credits

Instructor: L. Gibellini

This is the second part of a two-semester course. The spring semester will focus on interdisciplinary concerns, particularly the intersection of art and music history, art and the history of science, as well as the relationship of critical theory to changes in technology, and evolving concepts of authorship, originality and ownership. There will be assigned readings, writings and weekly web-based group discussions.

APG-6480-OL**Thesis Preparation**

Spring semester: 2 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

Graduate Seminar III

Monday, Wednesday, Thursday, Friday; June 22 – July 31

Hours: 2:00-3:50

Summer 2015 semester: 3 credits

Instructors: S. Anker, L. Gangitano, S. Saffer

This is the third part of a three-semester course. See APG-5020 for course description.

APG-6620-A

Studio Practice III

Monday, Wednesday, Thursday, Friday; June 22 – July 31

Hours: 4:00-5:50

Summer 2015 semester: 6 credits

Instructors: S. Anker, L. Gangitano, S. Saffer

This is the third part of a three-semester course. See APG-5110 for course description.

APG-6640-A

Thesis

Monday through Friday, July 20 – July 31

Hours: 9:00-12:50

Summer 2015 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 guidance of an individual mentor. MFA Art Practice students are required to produce a thesis project and a thesis document, and create an archive of each. The thesis represents the culmination of each student's work in the program, and is a central requirement for the completion of the degree. During the final week of the course, each student will present his or her thesis project and accompanying written thesis document before a Thesis Committee.

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: \$325

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
APG-Access-1	fall
APG-Access-1	spring

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
APG-Access-2	fall
APG-Access-2	spring

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. 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
APG-Access-3	fall
APG-Access-3	spring

MPS Art Therapy

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Art Therapy Department to be eligible for degree conferral.
- A matriculation of two academic years. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title
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

SECOND-YEAR COURSE REQUIREMENTS

ADDICTIONOLOGY TRACK

Course #	Title
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

Course #	Title
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

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (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 5:00-7:50
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	Time	Instructor
ATG-5150-A	M	3:00-5:50	R. Grant
ATG-5150-B	M	6:00-8:50	M. Duque
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. See ATG-5150 for course description.

Course #	Day	Time	Instructor
ATG-5155-A	M	3:00-5:50	R. Grant
ATG-5155-B	M	6:00-8:50	M. Duque
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: M. deBethune

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: E. Mikel

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 9:00-11:50

Fall semester: 3 credits

Instructor: S. Langer

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**

Tuesday 9:00-11:50

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. 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: R. Obstfeld

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. 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), Leick Emotional and Cognitive Art Therapy Assessment (LECAT), Mandala Assessment Research Instrument (MARI), Silver Drawing Test of Cognition and Emotion, Ulman Personality Assessment Procedure (UPAP) and other psychometric instruments will be explored.

ATG-6270-A**Multicultural Issues in Art Therapy**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: V. Sereno

The effect of ethnicity and culture in the therapeutic process will be examined in this course through case material, slide illustrations, didactic and experiential sessions. We will explore cultural determinants of problems encountered in the field of art therapy, and provide a foundation in cultural diversity theory and competency models that are applied to an understanding of artistic language, symbolism and meaning in artwork and art-making. Students will investigate the role of the art therapist in social justice, advocacy and conflict resolution, including theories of counseling and development of competencies essential for a responsive therapist with regard to age, gender, sexual orientation, ethnicity, nationality, socio-economic status, developmental disability and education, as well as family, religious and spiritual values. Cultural self-awareness through self-assessment and strategies for working with diverse communities with regard to attitudes, beliefs and competent practice will be examined.

ATG-6490-A**Family Art Therapy**

Thursday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Grant

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 ART THERAPY PROGRAM

ATG-6801-A

International Studies: Multicultural Issues

Dates: TBA; 3 weeks

Summer semester: 3 credits; \$3,615

Instructor: E. DelliCarpini

Limited to 8 students

Using an international location 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 course work 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, language instruction and art materials. Students are responsible for airfare.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

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

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-D	fall
FIG-Access-D1	spring

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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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
FIG-Access-P	fall
FIG-Access-P1	spring

MPS Branding

DEGREE REQUIREMENTS

- Successful completion of 36 credits, including all required courses. Students are required to attend every scheduled class meeting, complete readings, participate actively in class discussions, and create an original body of work, culminating in the successful defense of the graduate thesis. Documentation of all thesis projects must be on file in the MPS Branding Department to be eligible for degree conferral.
- Three semesters (10 months) of residency (fall, spring and summer). Students must complete their course work within three semesters, unless given an official extension by the director of academic advisement.
- Branding grades on a pass/fail system. Students are required to remain in good academic standing.

COURSE REQUIREMENTS

Fall Semester

<i>Course #</i>	<i>Title</i>
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 I

Spring Semester

<i>Course #</i>	<i>Title</i>
BRG-5560	Practices in Design and Market Research
BRG-5620	Analysis, Insight and Forecasting
BRG-5640	Strategic Brand Consulting
BRG-5680	Brand Valuation
BRG-5750	Visual Systems
BRG-5770	Cause Branding and Marketing
BRG-5820	A Brand Called You
BRG-5865	Lecture Series: Design Matters Radio Podcast II

Summer Semester

<i>Course #</i>	<i>Title</i>
BRG-5930	Summer Workshops
BRG-5950	Thesis: Repositioning Brands and Experiences

GENERAL COURSE LISTING

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

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

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

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

Instructors: S. Devillart, E. Taleran

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

Spring semester: 3 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**

Tuesday 6:30-9:20 (5 weeks, begins 1/12)

Spring semester: 1 credit

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-5750-A**Visual Systems**

Tuesday 6:30-9:20 (5 weeks, begins 3/29)

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 2/16)

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. Additionally, students will participate in a 100-Day project, an individual experience of undertaking a design/brand/marketing/creative operation that each student will repeat every day for 100 consecutive days during the second half of the program.

BRG-5860-A**Lecture Series: Design Matters Radio Podcast I**

Day/Time: TBA

Fall semester: 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 II**

Day/Time: TBA

Spring semester: no credit

Instructor: D. Millman

This is the second part of a two-semester course. See BRG-5860 for course description.

BRG-5930-A**Summer Workshops**

Dates/Times: TBA

Summer 2015 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**Thesis: Repositioning Brands and Experiences**

Monday through Thursday, May 16 – July 19

Hours: 6:30-9:20

Summer 2015 semester: 6 credits

Instructors: S. Devillart, D. Formosa, T. Guarriello, S. Lerman, B. Sanford-Chung, R. Shear, E. Talerman

The MPSB thesis is focused on investigating societal constructs around government and public policy, innate belief systems, behavioral norms, human rights and culture. It is organized on repositioning and rebranding selected significant brands. Criteria for the chosen brands include: brands that have "fallen" but have the possibility for recovery; brands with deep relevance, longevity and historical legacy; brands that respect or convey a core human value or signify something important to our lives. In addition, the MPSB thesis should add meaningful discourse to a cultural or global conversation.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

ESG-0168

ESG-0169

ESG-0223

ESG-0233

ESG-0251/0252

ESG-0264

ESG-0283/0284

Speaking Visually

Questioning Contemporary Art

Visual to Verbal: Film, Art, Writing

Write to Engage: Thesis and Professional Composition

Pronunciation Workshop

Discussions in Design

Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

Course #**Semester**

PDG-Access-A

fall

PDG-Access-B

spring

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**

FIG-Access-S

fall

FIG-Access-S1

spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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**

FIG-Access-P

fall

FIG-Access-P1

spring

MFA Computer Art

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file with the MFA Computer Art Department to be eligible for degree conferral.
- Participate in a public thesis presentation.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.
- A matriculation of two academic years is required. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.

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

The Program

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. Students may concentrate their studies in animation, motion graphics and fine art, or pursue a multidisciplinary course of study.

Individual progress is assessed each semester to determine a student's readiness to proceed to the next level. Although most students earn their degrees in four semesters, some find it necessary or desirable to study for five or six semesters before completing the thesis process. Extended study in the program is determined on an individual basis and important considerations such as course work, visa extension and financial aid must be resolved before extended study can be approved.

The recommended course load is 15 credits per semester. All students must be registered for a minimum of 9 credits per semester in order to remain enrolled in the program.

FIRST-YEAR COURSE 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

Course #	Title	Semester
HSG-5010	Computer Systems I	fall
SDG-5010	Digital Art Seminar I	fall
SDG-5015	Digital Art Seminar II	spring

REQUIREMENT B

Course #	Title	Semester
HSG-5011	Computer Systems II	spring
HSG-5232	Programming for Animators	fall
HSG-5266	Technical Direction	spring
HSG-5343	Web Programming I	fall
HSG-5344	Web Programming II	spring
HSG-5592	App Design and Development	spring
HSG-5611	Creative Programming for Artists I	fall
HSG-5612	Creative Programming for Artists II	spring
HSG-6568	Projects in Advanced Programming	spring

REQUIREMENT C

Course #	Title	Semester
SDG-5147	Animation Culture	fall or spring
SDG-5163	Video Art and Beyond	fall
SDG-5441	Contemporary Voices	fall
SDG-5452	New Media in Contemporary Art	fall
SDG-5534	Theory, Criticism and History of Time-Based Media	spring
SDG-5541	Ecstasy and Apocalypse	spring
SDG-5562	New Media Theory	spring

SECOND-YEAR COURSE REQUIREMENTS

The thesis process begins in the second year and includes a number of requirements that must be completed by due dates set according to the expected date of graduation. Second-year students must register for all of the following courses:

Course #	Title	Semester
SCG-6950	Thesis I	fall
SCG-6951	Thesis Research and Writing I	fall
SCG-6955	Thesis II	spring
SCG-6956	Thesis Research and Writing II	spring

GENERAL COURSE LISTING

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

STUDIO COURSES

SCG-5247-A

Narrative and Visual Storytelling

Thursday 8:00-9:50pm

Fall semester: 3 credits

Instructors: J. Call, J. Chandra

This course will study the structural elements underlying animated entertainment, traditional and experimental narratives. Story structures will be analyzed to discover what content can be conveyed within 30 seconds, a few minutes or longer in art and entertainment. 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, reversals and resolution. Visual language will be addressed by gaining a familiarity with camera shots, movements, angles and placement. Through short assignments, students will develop original scripts, concept sketches, storyboards and animatics. The basics of previsualization will be covered. An examination of key works in the field is included.

SCG-5258-A

Digital Storyboarding

Tuesday 8:00-9:50pm

Spring semester: 3 credits

Instructors: J. Call, J. Chandra

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. This course will focus on honing the craft of visual development through creating concept art, storyboards, animatic production and previsualization. Using digital imaging and video, students will apply their creativity to the latest techniques in digital storyboarding. These techniques will be explored through short assignments and group critique. Screenings of key works that range from feature films and independent productions to commercials will provide a forum for discussion.

SCG-5386

3D Modeling and Animation

Fall semester: 3 credits

Instructors: C. Edwards, S. Rittler

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 #	Days	Times
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SCG-5386-A	W, Th	11:00-12:50 (W) and 10:00-11:50 (Th)
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SCG-5386-B	W, Th	1:00-2:50 both days
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SCG-5401

Advanced 3D Techniques

Spring semester: 3 credits

Instructors: C. Edwards, S. Rittler

This course will demonstrate advanced 3D techniques in animation, texturing, lighting and rendering. Students will explore aesthetic concepts that establish mood, environment, time of day and color through the use of light. Conveying character will be emphasized through acting and movement. Short assignments will focus on developing animated characters and their imaginary worlds. The use of the production pipeline and development of a professional workflow will be introduced. Prerequisite: SCG-5386, 3D Modeling and Animation.

Course #	Days	Times
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SCG-5401-A	W, Th	11:00-12:50 (W) and 10:00-11:50 (Th)
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SCG-5401-B	W, Th	1:00-2:50 both days
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SCG-5422-A

Advanced Modeling and Rigging Concepts

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: J. Maynard

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 include kinematics, expression and binary nodes, joint placement and orientations, and binding and deforming skin geometry. By the end of the course, students will have created a character they can easily animate. Prerequisite: SCG-5386, 3D Modeling and Animation.

SCG-5427-A

Character Animation

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: G. Schermer

This course provides students with a workshop setting in which to deepen their understanding of professional practice and solve complex animation problems. It will focus on techniques such as forward and inverse kinematics, lip-sync and facial expressions, model deformation (morphing), animating lights and camera movement, and rotoscoping. Acting techniques will be practiced so that students can better understand how to convey fluidity of movement and expression of emotion in animated characters. The course will be divided into lectures, demonstrations, tutorials, in-class exercises and critiques. Prerequisite: SCG-5401, Advanced 3D Techniques.

SCG-5471-A

Dynamics and Particle Systems

Monday 7:00-9:50

Fall semester: 3 credits

Instructor: I. Gabai

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). Prerequisites: HSG-5232, Programming for Animators, and HSG-5266, Technical Direction, or instructor's permission.

SCG-5489

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. Additionally, how to best research image banks and libraries will be discussed. Students will explore the principles of matte painting through assignments and exercises.

Course #	Semester
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SCG-5489-A	fall
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SCG-5489-B	spring
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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.

Course # Semester

SCG-5532-A fall

SCG-5532-B spring

SCG-5561-A**Video Production: From Concept to Completion**

Thursday 6:00-7:50

Fall semester: 3 credits

Instructor: G. Long

Applying professional video production workflow methods to each student's creative work is the focus of this course. Through demonstrations, assignments and discussions, we will investigate setting up a video shoot, cinematography, camera functionality, lighting, color correction, audio recording and editing. The course will cover video production both in the studio and on location. Assignments address aesthetic and technical issues, and how to troubleshoot throughout the production process.

SCG-5573-A**Video Projects**

Wednesday 8:00-9:50pm

Spring semester: 3 credits

Instructor: E. Bowes

Limited to 10 students

This course consists of demonstrations and exercises in project development, production and editing, as well as ongoing critique. It is designed to provide students with facile control of moving-image content, craft, language and technique. We will consider these elements in light of contemporary and emerging practices. Students will produce short video projects and/or webcast programs that will be presented for group critique. Lecture topics include directing styles and editing philosophies.

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 to create a conglomeration of multiple visual styles. Motion graphics can be used to creatively go beyond the rules of representation, thus augmenting the various ways that media artists can delve into their imaginations and express unique visual and aural works. While the primary software for this course is Adobe After Effects, students are strongly encouraged to explore the creative software available to them, as well as experiment with traditional media. Project critiques will be given to develop an informed sense of refined creative expression.

Course # Day Time

SCG-5641-A Tu 12:00-2:50

SCG-5641-B Tu 3:00-5:50

SCG-5642-A**Motion Graphics II**

Thursday 8:00-9:50pm

Spring semester: 3 credits

Instructor: P. Villacis

This course is intended to go beyond the basics of motion graphics and assist students in refining their personal style. Advanced techniques relating to combining 2D and 3D animation, live action and stop motion will be explored in depth. 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 knowledge of the software. Prerequisite: SCG-5641, Motion Graphics I, or instructor's permission.

SCG-5673**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. Avid Pro Tools is the primary audio editing software/hardware employed.

Course # Day Time Semester Instructor

SCG-5673-A W 3:00-4:50 fall T. Dame

SCG-5673-B F 1:00-2:50 spring T. Dame

SCG-5673-C F 3:00-4:50 spring A. Noyes

SCG-5674-A**Sound Workshop II**

Friday 12:00-1:50

Fall semester: 3 credits

Instructor: T. Dame

Building on the material covered in SCG-5673, Sound Workshop I, this course will focus on the conceptual and technical contexts for the composition of music.

Work will include creative projects, critique, lecture and discussion. Primary areas covered with Avid Pro Tools are music composition using MIDI sequencing, real-time performance and surround sound mixing. Students will experiment with a variety of "virtual instruments" (software-based synthesizer plug-ins). Prerequisite: SCG-5673, Sound Workshop I, or equivalent.

SCG-5727-A**Exploring Still and Moving Imagery**

Monday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Bowen

The practice and theory of still and motion-based imagery will be explored in this course. 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 study of the history of montage and selected theoretical readings, students will place their personal practice within the broader context of digital art and culture, and translate their ideas into action through short assignments. Class time is divided between critical discussions and studio projects.

SCG-5736-A**New Forms in Video**

Wednesday 12:00-1:50

Spring semester: 3 credits

Instructor: B. Bainbridge

A half century ago, video was seen through the medium of television. Today, the electronic moving image is also experienced via the Internet, as live performances, and within sculptures and installations on various digital platforms. This studio course will investigate multiple ways to create video art. Lens-based image acquisition with various types of video cameras (surveillance, action cameras, UHD) will be explored, as will time-lapse and stop-motion techniques. Interactive and performance video forms and their technologies will also be examined, as well as the many ways that video can be displayed, such as multichannel and projection mapping. Alternative distribution technologies will be covered. Students will complete a project in at least two of the following mediums: Internet, installation, visual performance, interactive video, sculpture and hybrid.

SCG-5752-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 re-examine many of the techniques and issues confronted in conventional image work. This course will cover 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-5759-A
3D for Fine Artists

Tuesday 6:00-7:50
Spring semester: 3 credits
Instructor: J. Vargas

Techniques and strategies to incorporate 3D animation and modeling software into a contemporary fine art practice will be introduced in this course. 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 explored through a series of lectures and assignments. We will also survey the historical and contemporary uses of 3D computer graphics in fine art. Assigned projects include both still and time-based imagery.

SCG-5782-A
3D Design and Fabrication I

Friday 3:00-5:50
Fall semester: 3 credits
Instructor: L. Navarro

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 and cutting, or to machine-build a project. Applications include SolidWorks, Rhino, Modo, SketchUp, Sculptriis, 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 works of well-known artists who use these technologies as well as the history of these types of artistic production will be discussed.

SCG-5783-A
3D Design and Fabrication II

Friday 3:00-5:50
Spring semester: 3 credits
Instructor: L. Navarro

This course is a continuation of SCG-5782, 3D Design and Fabrication 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 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 for fabricating their thesis projects. Prerequisite: SCG-5782, 3D Design and Fabrication I.

SCG-5812-A
Generative Art I

Tuesday 12:00-1:50
Fall semester: 3 credits
Instructor: J. Balik

Offering a context for producing art through programming and addressing issues relating to audiovisual production and aesthetics, this course will give a solid grounding in the design and execution of interactive and network-based media artworks, as well as other forms of generative art. In addition to lectures, discussions and group critiques, students will work on short creative assignments and a larger personal project, and will have the freedom to develop them using their software of choice. For time-based works, assignments will incorporate audio, synchronization and motion graphics elements.

SCG-5813-A
Generative Art II

Thursday 12:00-1:50
Spring semester: 3 credits
Instructor: J. Balik

A continuation of SCG-5812, Generative Art I, this course will continue to focus on the conceptualization and production of generative artworks. Emphasis will be placed on experimentation and studio practice using a variety of software and hardware. Topics will include advanced interactivity using database and rich media structures to incorporate video, audio, graphic imagery and typography for stand-alone, networked and mobile solutions. The goal of this course is for each student to develop a unique stylistic approach to generative art. Prerequisite: SCG-5812, Generative Art I.

SCG-5829-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 making 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, as well as readings and assignments.

SCG-5837-A
Interface Design: From Ideation to Realization

Tuesday 6:00-7:50
Fall semester: 3 credits
Instructor: J. Kang

This course will investigate how to construct ideas through design, research, storyboarding and wireframes. Students will examine what design can accomplish and the impact it has on a larger scale. Assignments will explore specific ways of building usable, effective and meaningful interface designs for mobile devices, tablets, desktop computers and/or any imaginable interactive surface. The goals of the course are to connect the dots of user experience within the flow of a specific activity with different devices.

SCG-5841-A
User Experience Design and Development

Thursday 12:00-1:50
Spring semester: 3 credits
Instructor: R. Shupe

User experience (UX) is an essential focus of designers, artists and developers. This course will address how usability, accessibility and information architecture shape design: from applications and websites to fine art and installations to industrial and product design. Students will learn how to make responsive designs for desktops and mobile devices—even television. Bringing designs to life through prototyping both improves the refinement of your work and dramatically assists the creative process. We will use prototypes to explore navigation methods, how they influence generative art and data visualizations.

SCG-5863-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 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 is the primary focus.

SCG-6126-A
Physical Computing II

Tuesday 3:00-5:50
Fall semester: 3 credits
Instructor: F. Muelas

A continuation of SCG-5863, Physical Computing I, this course will go into greater depth in the examination 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 works is the primary focus of the course. Prerequisite: SCG-5863, Physical Computing I.

SCG-6127-A**Physical Computing III**

Friday 12:00-2:50

Spring semester: 3 credits

Instructor: F. Muelas

While finding solutions for thesis projects is the focus of the course, emphasis will also be given to the study of advanced topics such as robotics, wireless sensors and data transmission. Prerequisite: SCG-6126, Physical Computing II.

SCG-6167-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-6168-A**Production Issues: Animation II**

Thursday 8:00-9:50pm

Spring semester: 3 credits

Instructor: I. Hong

A continuation of SCG-6167, 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 addressed. Prerequisite: SCG-6167, Production Issues: Animation I.

SCG-6413-A**Motion Graphics: Theory and Design**

Monday 5:00-6:50

Fall semester: 3 credits

Instructor: A. Whitney

Intended to develop creativity and a personal style, as well as hone professional and artistic skills, this course 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-6432-A**Production Issues: Motion Graphics I**

Friday 12:00-1:50

Fall semester: 3 credits

Instructor: A. Meyers

Motion graphics is defined as creating a video montage through visual effects: live action, 2D and 3D animation and stop motion. 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-5573, Video Projects or SCG-5641, Motion Graphics I.

SCG-6433-A**Production Issues: Motion Graphics II**

Tuesday 12:00-1:50

Spring semester: 3 credits

Instructor: A. Meyers

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 trends and commercial aspects of film/video production, animation and motion graphics, as well as critique student work. Prerequisite: SCG-6432, Production Issues: Motion Graphics I, or instructor's permission.

SCG-6561-A**Sound Design**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: E. Grana

Limited to 12 students

The fundamentals of sound design will be the focus of this course. Underscoring the visual image and how the principles of music work with time-based and interactive media will be addressed. Topics 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. *Note: The composition of original music is encouraged, but not required.*

SCG-6572-A**Seminar in Musical Choices**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: E. Grana

Guiding students toward designing a sound environment that is properly connected to their visual concept is the premise of this course. Students will create a sound accompaniment to support the storyline 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 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-6626-A**Production Issues: Fine Art I**

Thursday 6:00-7:50

Fall semester: 3 credits

Instructor: TBA

This course will examine the production of fine art projects, including asset development and integration, programming, testing, debugging and delivery. Divided into a lecture/studio format, both new topics and student projects will be examined. 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-6627-A**Production Issues: Fine Art II**

Thursday 6:00-7:50

Spring semester: 3 credits

Instructor: TBA

A continuation of SCG-6626, Production Issues: Fine Art I, this course will go into greater depth in the examination and discussion of thesis projects and professional production methods. Through this course, students will further perfect their thesis projects throughout the phase of technical direction. Prerequisite: SCG-6626, Production Issues: Fine Art I.

SCG-6950**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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SCG-6950-A	M	12:00-2:50	F. Muelas
SCG-6950-B	M	3:00-5:50	C. Edwards
SCG-6950-C	W	4:00-6:50	S. Rittler
SCG-6950-D	Th	11:00-1:50	A. Meyers

SCG-6951**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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SCG-6951-A	W	12:00-2:50	R. Lederman
SCG-6951-B	W	3:00-5:50	A. Bonney
SCG-6951-C	Th	3:00-5:50	M. Vincent Dow
SCG-6951-D	F	12:00-2:50	T. Schreiber

SCG-6955**Thesis II**

Spring semester: 3 credits

A continuation of SCG-6950, Thesis I, this course is geared to achieving the goals outlined in thesis proposals. Weekly group and individual critiques will be held.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SCG-6955-A	M	3:00-5:50	F. Muelas
SCG-6955-B	M	3:00-5:50	C. Edwards
SCG-6955-C	W	4:00-6:50	S. Rittler
SCG-6955-D	Th	11:00-1:50	A. Meyers

SCG-6956**Thesis Research and Writing II**

Spring semester: 3 credits

A continuation of SCG-6951, this course is intended to help students prepare the professionally written materials needed to introduce others to their art practice. The course focuses on the artist biography, statement, curriculum vitae, résumé, 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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
SCG-6956-A	W	12:00-2:50	R. Lederman
SCG-6956-B	W	3:00-5:50	A. Bonney
SCG-6956-C	Th	3:00-5:50	M. Vincent Dow
SCG-6956-D	F	12:00-2:50	T. Schreiber

SCG-6982**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-6955, Thesis II.

<i>Course #</i>	<i>Semester</i>
SCG-6982-A-C	fall
SCG-6982-D-F	spring

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 the 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.

<i>Course #</i>	<i>Semester</i>
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.

<i>Course #</i>	<i>Semester</i>
INT-6996-A	summer
INT-6997-A	fall
INT-6998-A	spring

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.

HSG-5232-A

Programming for Animators

Thursday 6:00-7:50

Fall semester: 3 credits

Instructor: M. Deoudes

A thorough grounding in programming is essential for animators and other artists working with 3D software. The goal of this course is to incorporate scripting and coding to enhance the artistry of Maya-based animators 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 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-5266-A

Technical Direction

Thursday 6:00-7:50

Spring semester: 3 credits

Instructor: M. Deoudes

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 and the Maya Embedded Language (MEL) will be examined in detail.

HSG-5343-A

Web Programming I

Monday 7:00-8:50

Fall semester: 3 credits

Instructor: D. Daftary

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-5344-A

Web Programming II

Monday 7:00-8:50

Spring semester: 3 credits

Instructor: D. Daftary

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-5343, Web Programming I, or instructor's permission.

HSG-5592-A

App Design and Development

Thursday 3:00-4:50

Spring semester: 3 credits

Instructor: R. Shupe

This introductory course will explore producing applications for mobile devices and understanding their creative potential. From concept through development and testing to distribution and sales, we will address the entire process of bringing an app to users. A variety of app development paths will be discussed. With no programming experience required, students will develop a simple web app using HTML, CSS and JavaScript, and then use Phone Gap to bundle the product as an application suitable for distribution through various app stores and marketplaces. In addition, we will explore device-specific features, such as accessing the camera, using the accelerometer for motion-driven games, using geolocation. *Note: While not a course requirement, students who wish to test apps on their own iOS devices must join an Apple Developer Program and bring their laptops to class.*

HSG-5611-A

Creative Programming for Artists I

Monday 3:00-4:50

Fall semester: 3 credits

Instructor: H. Tammen

This course is intended for students who have no prior exposure to programming and who want to build their own tools to create digital art. We will take a close look at the techniques used to program simple manipulations of video and sound works, control these with a broad range of external controllers that are commercially available, as well as with simple camera and motion-tracking techniques. The course will consist of lectures and presentations, with a short assignment after each session. Software and hardware includes: Max/MSP/Jitter and the Processing language tool set; Arduino, iCube, and other I/O devices; Korg Nano, QuNeo and MIDI-based controllers; Kinect, Leap, and other 3D interfaces; iPhone, iPad, and smartphone apps that are able to control the computer.

HSG-5612-A

Creative Programming for Artists II

Monday 3:00-4:50

Spring semester: 3 credits

Instructor: H. Tammen

In this course students will produce advanced and complex programming projects. Key works and prominent artists who work in this medium will be reviewed, and the technical processes behind these artworks will be explained and demonstrated. Students will be assisted in recreating and going beyond these techniques, while acquiring programming skills to create their own unique work. Prerequisite: HSG-5611, Creative Programming for Artists I, or instructor's permission.

HSG-6568-A

Projects in Advanced Programming

Monday 12:00-1:50

Spring semester: 3 credits

Instructor: H. Tammen

Geared for students working on 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. This course is intended for students with prior knowledge of programming and who are already working on projects they are looking to further develop.

ART HISTORY COURSES

SDG-5010-A

Digital Art Seminar I

Wednesday 6:00-8:50

Fall semester: no credit

Instructors: T. Schreiber, B. Wands

This seminar addresses 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 lecture 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 Seminar II

Wednesday 5:00-7:50

Spring semester: no credit

Instructors: T. Schreiber, B. Wands

This is the second part of a two-semester course. See SDG-5010 for course description.

SDG-5147

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-5147-A	W	12:00-2:50	fall
SDG-5147-B	M	3:00-5:50	spring

SDG-5163-A

Video Art and Beyond

Monday 6:00-7:50

Fall semester: 3 credits

Instructor: J. Kline

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-5441-A

Contemporary Voices

Tuesday 3:00-4:50

Fall semester: 3 credits

Instructor: K. Brew

Limited to 15 students

Guest artists will discuss their artwork in a forum designed to help students understand the work of their contemporaries. By exposing students to a spectrum of computer art-making possibilities, this course inspires creative work and provides an opportunity to meet prospective thesis advisors and professional digital artists.

SDG-5452-A

New Media in Contemporary Art

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Deck

This course will explore artistic developments in new media over the past several decades, with a particular focus on artistic practices that examine or embrace new circumstances in the media and technologies of our time. Key works will be presented and discussed in light of the evolution of creative expression. Students will also research and discuss the concepts presented by critics and theorists. The term “new media” will be treated broadly to include developments in contemporary art, interaction, Internet-based work, film, photography and radio, as well as the beliefs and expectations that accompany new technologies.

SDG-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 supersede the film medium, its history, including video and animation, provides a wellspring of ideas and practices that demand theoretical and critical analysis. This course will address the vocabulary, grammar and syntax of experimental and mainstream film language, while examining and analyzing basic film constructs, genres and forms. Focusing on these issues from an international perspective, students will explore time-based media through the works of theorists, critics and practitioners. Reading and writing assignments will be complemented by student presentations, guest lectures and discussion.

SDG-5541-A

Ecstasy and Apocalypse

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: T. Goodeve

In this course we will study selected science-fiction utopias and dystopias in popular culture, literature, cinema and theoretical writing from the 19th century to the present. We will begin with the question, “Why is science fiction our political theory?” in order to use the genre to analyze relations of power and control; capitalism and the media; ethics and freedom; definitions of human, gender and race in an increasingly bioengineered world. Among the texts will be Mary Shelley’s *Frankenstein*, George Orwell’s *1984*, Margaret Atwood’s *Oryx and Crake*, as well as essays by Donna Haraway, Tom Moylan, H. G. Wells, Frederic Jameson, Scott Bukatman, Allucquère Rosanne Stone, Samuel Delany and Jean Baudrillard. Students will have the choice of writing a seminar paper or creating a piece of serious critical work in another medium for their final project.

SDG-5562-A

New Media Theory

Wednesday 12:00-2:50

Spring semester: 3 credits

Instructor: R. Solomon

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.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439. *Note: MFA Computer Art students are assigned to these courses based on their English proficiency.*

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

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	Studio: Introduction to Video
PHG-5623	Studio: Video Editing

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

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

Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and the 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-D	fall
FIG-Access-D1	spring

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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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
FIG-Access-P	fall
FIG-Access-P1	spring

MFA COMPUTER ART COURSES 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 courses with a course code prefix of SDG are not required to register for SCG-Access.

Course #	Title
SDG-5147	Animation Culture
SDG-5163	Video Art and Beyond
SDG-5441	Contemporary Voices
SDG-5452	New Media in Contemporary Art
SDG-5534	Theory, Criticism and History of Time-Based Media
SDG-5541	Ecstasy and Apocalypse
SDG-5562	New Media Theory

The following courses may be taken by any graduate student with the proper prerequisites and permission from the MFA Computer Art Department chair. Please refer to the Computer Art Department General Course Listing for descriptions and information. Students who register for a studio or programming course 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 these courses:

Course #	Title
HSG-5611	Creative Programming for Artists I
HSG-5612	Creative Programming for Artists II
HSG-5343	Web Programming I
HSG-5344	Web Programming II
SCG-5673	Sound Workshop I
SCG-5674	Sound Workshop II
SCG-5727	Exploring Still and Moving Imagery
SCG-5752	Stereoscopic 3D
SCG-5759	3D for Fine Artists
SCG-5812	Generative Art I
SCG-5813	Generative Art II
SCG-5837	Interface Design: From Ideation to Realization
SCG-5841	User Experience Design and Development
SCG-5863	Physical Computing I
SCG-6126	Physical Computing II
SCG-6127	Physical Computing III

SCG-Access

MFA Computer Art Lab Access

One semester: no credit

Access fee: \$1,500

Lab access is available to graduate students from other departments who are registered for a studio or 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

MA Critical Theory and the Arts

GENERAL COURSE LISTING

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

DEGREE REQUIREMENTS

- Successful completion of 36 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Critical Theory and the Arts Department to be eligible for degree conferral.
- Three semesters of residency (fall, spring and summer). Students must complete their course work within two years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

COURSE 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, Research and Criticism I	fall
CTG-5425	Social Theory, Research and Criticism II	spring
CTG-5540	Proseminar 1: The Situation of the Arts— The Level of the Problem I	fall
CTG-5545	Proseminar 1: The Situation of the Arts— The Level of the Problem 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-5830	Artist-in-Residence I	fall
CTG-5835	Artist-in-Residence II	spring
CTG-5850	On the Spectacles	spring
CTG-5870	Art City, City Art, On Site	fall
CTG-5900	Comprehensive Thesis	summer

CTG-5340-A

Art Theory and Aesthetics I

Thursday 10:00-12:50

Fall semester: 3 credits

Instructor: R. Capdevila-Werning

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

Thursday 10:00-12:50

Spring semester: 3 credits

Instructor: TBA

This course is an intensive study of the questions of philosophical aesthetics as they develop throughout the 20th and 21st centuries. We begin with the writings of Nietzsche and Heidegger, to be followed by selections from Adorno, Agamben, Žižek, Bataille, Bourdieu, Derrida, Foucault and Rancière.

CTG-5370-A

The Arts, Their History and the United States I

Tuesday 2:00-4:50 (first 6 weeks) and Thursday 3:00-5:50 (last 9 weeks)

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 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 2:00-4:50

Spring semester: 3 credits

Instructor: R. Hullot-Kentor

This is the second part of a two-semester course. See CTG-5370 for course description.

CTG-5420-A**Social Theory, Research and Criticism I**

Wednesday 2:00-4:50

Fall semester: 3 credits

Instructor: D. Dumbadze

This semester begins a year-long course that examines the structure of contemporary society drawing on close readings of seminal texts in modern social theory and philosophy. The first semester focuses on the fundamental concepts of the founders of sociology and their development from Hegel and Marx to Adorno. What distinguishes modern society from other social formations? What insight does this tradition of thought provide into the nature of social action?

CTG-5425-A**Social Theory, Research and Criticism II**

Wednesday 2:00-4:50

Spring semester: 3 credits

Instructor: D. Dumbadze

This course is a continuation of CTG-5420, Social Theory, Research and Criticism I. In this semester, we consider particular aspects of modern society in light of the principal debates in current social theory. We study the interconnection of economic and political forms, of modern commerce and the 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?

CTG-5540-A**Proseminar 1: The Situation of the Arts—The Level of the Problem I**

Tuesday 10:00-11:50 (12 sessions; September 29 – December 15)

Fall semester: 1.5 credits

Instructors: B. Funcke, 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 examines and discusses 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 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 thematic, 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.

CTG-5545-A**Proseminar 1: The Situation of the Arts—The Level of the Problem II**

Tuesday 10:00-11:50 (12 sessions; February 2 – April 26)

Spring semester: 1.5 credits

Instructors: B. Funcke, J. Sanders

This is the second part of a two-semester course. See CTG-5540 for course description.

CTG-5730-A**Proseminar 2: The Serious Times Lecture Series I**

Wednesday 10:00-11:50

Fall semester: 1.5 credits

Instructor: A. Vázquez-Arroyo

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 even a strongly conservative Supreme Court has passed rulings contributing to the legalization of same-sex marriage—the society itself, as a whole, fails to progress. Central questions are going unanswered: Why millions of homes have been foreclosed, why the jobless recovery, why this is the nation with the largest prison population, why the continued destruction of the environment, and—most of all—why have efforts to imagine alternative forms of society been abandoned? This series is organized as a seminar in which students and invited guests read recent work by outstanding contemporary social critics and have the opportunity to engage them in discussion.

CTG-5735-A**Proseminar 2: The Serious Times Lecture Series II**

Wednesday 10:00-11:50

Spring semester: 1.5 credits

Instructor: J. Cohan

This is the second part of a two-semester course. See CTG-5730 for course description.

CTG-5810-A**Psychoanalysis: Insight and Cognition**

Tuesday 2:00-3:50 (8 sessions; October 20 – December 8)

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 2,000 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-5830-A**Artist-in-Residence I**

Tuesday 10:00-11:50 (3 sessions, dates to be announced)

Fall semester: no credit

Instructor: TBA

Critical Theory and the Arts each year selects a distinguished artist as artist-in-residence who convenes a seminar in which students are invited to engage an artist's practice from within. The seminar necessarily takes an individual shape each year and this is its most productive aspect. Because what is an artist if not a focal point and, even, vortex of fixations, routines, apprehensions, impulses, gestures, irritations, insights, discerned rightnesses and wrongnesses, and the ability to follow things where they need to go at the moment when this can be sensed. This becomes apparent in discussions that touch on contemporary problems of art-making as they arise out of the artist's project; and touch no less on an artist's practical concerns of factor, process, materials and techniques—whether these are of the hand or involve digital technology and other powers of manufacture. Less apparent aspects of production may be addressed in questions such as: How do the images and ideas in an artist's work arise? How are they subsequently winnowed out in mental processes, sketches, models and reception in the context of an art world that many, perhaps most, artists sense as invidious and destructive while finding no alternative to it?

CTG-5835-A**Artist-in-Residence II**

Tuesday 10:00-11:50 (3 sessions, dates to be announced)

Spring semester: no credit

Instructor: TBA

This is the second part of a two-semester course. See CTG-5830 for course description.

CTG-5850-A**On the Spectacles**

Thursday 2:00-4:50

Spring semester: no credit

Instructor: TBA

"Spectacle," the word, is used in many disciplines; it describes many phenomena. But a working definition for our purposes might be, "the scenic design of everyday life." This course examines the means by which "spectators" are created, how a dichotomy between spectators and participants is established, and how that dichotomy becomes politicized across different fields of cultural activity. Rather than drawing a division among genres of spectacle (e.g., politics, sports, capitalism), the course is organized along the three main configurations in which spectacle is encountered in Western society—the circle (stadiums, some prisons), the straight line (boulevards, church aisles, fashion runways) and the square (spaces of assembly)—from the Roman Empire to the present day. After considering these larger configurations, we conclude by examining two instances of spectacle in its most unrestricted and restricted forms: war and the event space, respectively.

CTG-5870-A**Art City, City Art, On Site**

Thursday 2:00-4:50 (6 sessions; September 10 – October 15)

Fall semester: no credit

Instructor: G. Windeck

"The city and it alone has brought forth the phenomena of the history of art." These words of Max Weber—the great sociologist—imply a reciprocal relationship. For as much as art is often, essentially, urban art, the urban world in its development is inconceivable without art. This course examines aspects of this complex relationship of art and city by considering the topography of art institutions in New York City in relation to other major urban functions and structures: the industrial, entertainment, commercial, governmental, correctional, military, residential, scientific and financial districts of the city. The focus of this series of lectures and on-site visits around the city is on the actual architecture of these institutions—the very buildings in which they are housed—within the urban grid, and the shifting positions of these urban functions in the changing dynamics of city life.

CTG-5900-A**Comprehensive Thesis**

Monday through Thursday, May 16 – August 24

Hours: 12:00-3:50

Summer 2016 semester: 12 credits

Instructors: D. Dumbadze, Thesis Review Committee

The Comprehensive Thesis is the occasion for MA candidates to establish meaningful coherence in the 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.

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

Course # Semester

PDG-Access-A fall

PDG-Access-B spring

Fine Arts Digital Lab Access

One semester: no credit

Access fee: \$500

Graduate students who want access to the video equipment and the 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-D fall

FIG-Access-D1 spring

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

FIG-Access-S fall

FIG-Access-S1 spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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

FIG-Access-P fall

FIG-Access-P1 spring

MA Curatorial Practice

DEGREE REQUIREMENTS

- Successful completion of 50 credits, including all required courses, academic and administrative requirements, class attendance, class and group participation and individual internship.

- Successful completion of the curatorial project and essay approved by the Review Committee. Documentation of all thesis projects must be on file in the Curatorial Practice Department to be eligible for degree conferral.

- A matriculation of two academic years. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.

- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
CPG-5040	Practicum 1: Research Methodologies	fall
CPG-5070	Practicum 2: Logic and Rhetoric	fall
CPG-5110	Case Study Seminar 1: The Artist-Curator	fall
CPG-5140	Case Study Seminar 2: Curatorial Takes and Paradigms of Contemporary Art	fall
CPG-5160	Philosophy and Social Thought Seminar 1: Phenomenology and Object Studies	fall
CPG-5190	Curatorial Roundtable 1: Visiting International Curators Program	fall
CPG-5220	Workshop in Critical Writing 1: Curatorial Analysis	fall
CPG-5250	Art Practice 1	fall
CPG-5540	Case Study Seminar 3: Art in the Public Sphere	spring
CPG-5570	Case Study Seminar 4: New Paradigms for Curatorial Production	spring
CPG-5610	Philosophy and Social Thought Seminar 2: Critical, Cultural, and Social Theory and the Curatorial Field	spring
CPG-5640	Practicum 3: Exhibition-Making	spring
CPG-5680	Curatorial Roundtable 2: Visiting International Curators Program	spring
CPG-5720	Workshop in Critical Writing 2: Curatorial Analysis	spring
CPG-5750	Art Practice 2	spring

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
CPG-6130	Case Study Seminar 5: Spaces	fall
CPG-6190	Artists Roundtable	fall
CPG-6320	Practicum 4: Other Disciplines and Formats	fall
CPG-6350	Internship and Mentoring Program	fall
CPG-6420	Independent Curatorial Plan	fall
CPG-6590	Curatorial Roundtable 3: Visiting International Curators Program	spring
CPG-6610	Workshop in Critical Writing 3: The Catalog Essay	spring
CPG-6890	Final Exhibition/Curatorial Project	spring

GENERAL COURSE LISTING

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

Note: Courses are listed by year and semester.

FIRST YEAR

CPG-5040-A

Practicum 1: Research Methodologies

Tuesday, Thursday; August 25 – September 3

Hours: 5:30-6:30

Fall semester: 1.5 credits

Instructor: J. Tobias

In this practicum, students will examine basic art-historical research methods through scholarly investigation of a curator (historical or contemporary). Working independently and in collaboration to seed a database on the topic, students will seek out and visit primary and secondary source collections in the New York City area, demonstrate investigative skills and present their research in the form of a database contribution and a brief presentation.

CPG-5070-A

Practicum 2: Logic and Rhetoric

Wednesday, Friday; August 26 – September 2

Hours: 5:00-7:00

Fall semester: 1.5 credits

Instructor: K. Whitmoyer

This practicum will be a formal introduction to logic and rhetoric, founded in the classical canon. It is commonplace in art practices to talk about “conceptualism” and the concepts that are the basis of works of art, particularly in the post-Duchampian era. However, the foundational ideas of what concepts are and the way logical structures and rhetorical arguments undergird the formation and expression of a concept is largely unexamined. Through readings and exercises, students will examine logical rules for concepts, classification and definition, as well as how to construct arguments using Aristotelian syllogistic logic and modern symbolic systems. By acquainting students with the basics of logic and rhetoric, this course will provide a background that will help curatorial practitioners rigorously address the practice of concept formation as it relates to artists’ works and to their own formulations of exhibitions and other curatorial expressions.

CPG-5110-A

Case Study Seminar 1: The Artist-Curator

Monday 5:00-7:00 (7 weeks, begins 9/14)

Fall semester: 1 credit

Instructor: M. Higgs

The hybrid figure of the artist-curator occupies a central role within contemporary art practice. This course will look at a range of recent approaches to exhibition-making by artists. Employing the platform of the exhibition as an extension of their own studio practices, we will consider how artists’ curatorial methodologies are distinct from, say, an art-historically minded or institutionally centered curatorial approach. Through personal encounters with contemporary artists who embrace exhibition-making as a part of their own project, the class will examine how such approaches have in turn shaped the larger discourse around both exhibition-making and curatorial thinking.

CPG-5140-A

Case Study Seminar 2: Curatorial Takes and Paradigms of Contemporary Art

Tuesday 3:00-5:00 (7 weeks, begins 10/27)

Fall semester: 1 credit

Instructor: S. Hernandez

This seminar will look at cultural paradigms that have changed the ways in which collections are individually, communally, or institutionally formed and made public, as well as the extent to which these shifts have influenced or shaped artistic practices and redefined curatorial practice in turn. We will focus less on art market trends and its conducts than on artistic vision and curatorial criterion; however, the interdependencies among these will be addressed, particularly as they pertain to the contexts and motivations giving shape to forms of content. The seminar will involve the presentation and discussion of case studies, in order to compare and contrast private and public art collecting practices. Throughout, the class will build a hypothetical collection of contemporary art, for which a curatorial framework and criterion will be collectively decided upon in the first session.

CPG-5160-A

Philosophy and Social Thought Seminar 1: Phenomenology and Object Studies

Friday 4:00-6:00

Fall semester: 2 credits

Instructor: K. Whitmoyer

As it is a common task of curators to use objects to develop narratives, this seminar focuses on an in-depth survey of philosophical investigations of objects, with an emphasis on phenomenology, object-oriented ontology, and the school of speculative realism. The course examines what an “object” is and how it appears in our primordial experience of the world, as well as the relationship of the body to objects in space, investigations of subjectivity, and concepts of autonomy and agency. We will consider a range of texts by diverse thinkers, such as Kant, Hegel, Husserl, Heidegger, Merleau-Ponty and Meillassoux, among others. While “objects,” “objecthood” and “objectivity” are ingrained in our everyday experience, this course is oriented toward engendering a deeper philosophical understanding of objects, their use in curatorial work and their reception.

CPG-5190-A

Curatorial Roundtable 1: Visiting International Curators Program

Wednesday 5:00-7:00

Fall semester: 3 credits

Instructor: J. Stokic

Every week a curator or institution director visits to discuss a current project. The presenters come from all over the world, work across all disciplines and represent different kinds of institutions and practices. The format is informal and intimate; each presentation is followed by a reception that allows students to interact with guests and develop a growing professional network.

CPG-5220-A

Workshop in Critical Writing 1: Curatorial Analysis

Thursday 4:00-6:00

Fall semester: 2 credits

Instructor: S.H. Madoff

Each week students attend museums, galleries and alternative venues in New York City, viewing work across mediums and disciplines. For the following week, students write a 500-word review of an exhibition or other curatorial venture, with specific reference to its curatorial aspect. These reviews are critiqued in a workshop setting, refining students’ writing and analytical skills. As one of the goals of the program is to make its candidates highly professional explicators of their ideas, this workshop will improve students’ ability in written communication. Writing well, however, means thinking clearly and so this course is equally about honing students’ ability to organize and express their thoughts, while also making them more attentive to curatorial craft as practiced in the city’s immensely varied spaces. It will serve also to raise students’ awareness of the various forms of presentation available to them, while deepening their knowledge of methodologies and execution.

CPG-5250-A**Art Practice 1**

Days and hours determined by course selection

Fall semester: no credit

The Curatorial Practice program intends to fully immerse its students in the world in which they will advance their careers as professional curators. Central to this world are the artists whose works provide the content of exhibitions and other curatorial projects. In order to fully value this work, students will try their hands as art practitioners by enrolling in a studio art course of their choosing at the undergraduate level (unless otherwise approved for graduate level), across all disciplines. Ongoing critiques by their instructor and classmates will be given. By the end of the course, students will have a deeper understanding of the techniques, materials, conceptual challenges and risks of being a working artist. This will contribute directly to their curatorial practices and collaborations with artists.

CPG-5540-A**Case Study Seminar 3: Art in the Public Sphere**

Tuesday 6:00-8:00 (7 weeks, begins 1/12)

Spring semester: 1 credit

Instructor: C. Cohen

Curating art in the public sphere through the examination of case studies, review of policy and practice, and exposure to hands-on project experience is the focus of this course. It is both conceptual and practical, and incorporates readings in history and theory, as well as the investigation of artist selection approaches, funding mechanisms and contractual processes. We will explore strategies for working in public spaces and examine various organizational structures (nonprofit, government sector and commercial enterprises). The engagement and role of potential audiences and relevant contemporary urban issues will be included in our discussions and readings. Different aspects of public art evaluation and programming will also be considered.

CPG-5570-A**Case Study Seminar 4: Models of Thinking. Curating a Program**

Tuesday 5:00-7:00 (7 weeks, begins 3/15)

Spring semester: 1 credit

Instructor: C. Martinez

Do we need to “innovate” in the way we talk, produce or present art today? Unlike the exhibition, the question of the “program” is never thematized. How do projects, exhibitions, even publications establish a sense of time, of addressing the public? We are living in a time in which institutions have undergone a radical transformation. The historically defined formats—museum, Kunsthalle, off-site and artists-run spaces—do not name the same social, economic or cultural realities of two decades ago. This transformation carries crucial information about the relationships we establish with the audience, and with donors and the art world’s sectors. This course is meant to provide an opportunity to reflect on curating seen from the point of view of a continuous activity. The goal is to discover how personal interests and curatorial backgrounds interact with the different contexts in which we inscribe our practices. To construct a “program” implies that we reflect on notions such as coherence versus idiosyncrasy (seeing positive values in both, depending on the situation) and present versus past, to name two obvious constellations. But a “curatorial practice” also obliges us to reflect on how we construct an audience. We will address these and related topics to consider the “program” as a way of curatorial being.

CPG-5610-A**Philosophy and Social Thought Seminar 2: Critical, Cultural and Social Theory and the Curatorial Field**

Wednesday 2:00-4:00

Spring semester: 2 credits

Instructor: T. Huhn

In order to be conversant with the issues and vocabulary of contemporary critical discussion in fields relevant to curatorial practices, students must be sufficiently well read in significant texts in social and cultural theory. These texts will be the core of weekly discussions related specifically to contemporary and historical exhibitions. The texts cover a range of subjects, from the historical formulations of aesthetic theory and the philosophy of art, including theories of taste and judgment, to the key formulations regarding social organization and the role of culture. The goal is to achieve a comprehensive view of how the lingering questions of agency and meaning continue to inform the work of curating.

CPG-5640-A**Practicum 3: Exhibition-Making**

Monday, Thursday; 11:30-1:00

Spring semester: 3 credits

Instructor: M. Slome

This practicum is required for all first-year students to review the fundamentals of traditional exhibition-making. The course offers participants a platform for debate, exploration and experimentation in curatorial practice, and encourages interdisciplinary thinking as a way of addressing the expanded role of the curator beyond the traditional art world nexus. With the guidance of the lead instructor and the participation of visiting experts in areas discussed, students will consider practical issues of curating, such as studio visits with artists, exhibition planning and related software, exhibition design and installation, lighting, art handling, transportation and insurance, registration and condition reports, all aspects of budgeting, commissioning and fundraising, as well as such topics as ancillary program development, exhibition outreach and marketing, online development, tools and methods of documentation, and de-installation.

CPG-5680-A**Curatorial Roundtable 2: Visiting International Curators Program**

Wednesday 5:00-7:00

Spring semester: 3 credits

Instructor: J. Stokic

Every week a curator or institution director visits to discuss a current project. The presenters come from all over the world, work across all disciplines and represent different kinds of institutions and practices. The format is informal and intimate; each presentation is followed by a reception that allows students to interact with guests and develop a growing professional network.

CPG-5720-A**Workshop in Critical Writing 2: Curatorial Analysis**

Thursday 4:00-6:00

Spring semester: 2 credits

Instructor: D. Kunitz

This course is a continuation of CPG-5220, Workshop in Critical Writing 1: Curatorial Analysis, and students will write reviews of exhibitions or other curatorial ventures, with emphasis on their curatorial aspects. These reviews are critiqued in a workshop setting, refining students’ writing and analytical skills. As one of the goals of the program is to make its candidates highly professional explicators of their ideas, this workshop will improve students’ ability in written communication. Writing well, however, means thinking clearly and so this course is equally about honing students’ ability to organize and express their thoughts, while also making them more attentive to curatorial craft as practiced in the city’s immensely varied spaces. It will serve also to raise students’ awareness of the various forms of presentation available to them, while deepening their knowledge of methodologies and execution.

CPG-5750-A**Art Practice 2**

Days and hours determined by course selection

Spring semester: no credit

In Art Practice 2, students continue their first semester’s studio art course at the undergraduate level (unless otherwise approved for graduate level). Ongoing critiques by their instructor and classmates will be given.

SECOND YEAR

CPG-6130-A

Case Study Seminar 5: Spaces

Friday 3:00-5:00

Fall semester: 2 credits

Instructor: C. Renfro

Taught by an architect, this course uses historical and contemporary examples to examine the expanded field of exhibition-making in the 21st century. The complex, dynamic and productive relationships between exhibitions and their sites will be explored as the class tackles the challenges and opportunities of found or made space, site specificity, site neutrality, object specificity, temporality and media. Using images, videos and texts, students will conduct independent research on exhibitions and their sites, and visit shows, performances and events throughout the New York area. Guest lecturers will include artists, curators, exhibition designers and other architects. Curatorial exercises dedicated to the reconciliation of space and art using conventional artworks, design pieces, time-based works and performance, as well as consideration of the virtual exhibition space, will be an essential element of the course.

CPG-6190-A

Artists Roundtable

Tuesday 4:00-6:00

Fall semester: 3 credits

Instructor: D. Ross

To complement the Curatorial Roundtable, the third semester of the program will focus on meetings with leading artists, architects and designers in New York City. This course will take place in the classroom, as well as in studios, galleries and museums around the city. Working toward an increased knowledge of curatorial issues from the artist's perspective, students will participate in a series of conversations with guests to discuss their work, their exhibition experiences, and what they seek and expect from their relationships with curators.

CPG-6320-A

Practicum 4: Other Disciplines and Formats

Friday 11:00-1:00

Fall semester: 3 credits

Instructor: J. Decter

In the follow up to the exhibition-making practicum, other forms of curatorial formats are addressed, such as film programming, performance, interventions, the educational turn, conferences, publications, hybrid and other non-exhibition-based curatorial projects. Thinking about new forms of institutional structures will also be a central aspect of the course. Experts in specific areas will address all practical aspects of their work, discussing their own projects, while historically significant examples and readings will be included. Site visits in New York City and curatorial exercises will be essential elements of the course.

CPG-6350-A

Internship and Mentoring Program

Days and hours determined by internship

Fall semester: no credit

Instructor: Institutional mentor

Crucial to the professional training and networking that are core aspects of Curatorial Practice is the internship and mentoring program. The internship takes place for three to four weeks in the fall, when museums, galleries and other organizations have their full retinue of staff in place. This is important for students to gain the fullest sense of working within a professional setting. Internships are arranged with New York-based museums, galleries and alternative venues, as well as with national and international institutions based on the Curatorial Practice International Advisory Council. Mentors are assigned at host institutions to oversee student work and will be members of each student's Review Committee for his or her final curatorial project.

CPG-6420-A

Independent Curatorial Plan

Fall semester: 6 credits

Instructor: Review Committee

Under the supervision of the Curatorial Practice Review Committee, comprised of the department chair or deputy chair, faculty advisor and institutional mentor, students will create the plan of their final exhibition/curatorial project. Putting into practice their refined research and writing skills, along with the cumulative knowledge of the case study seminars and practicums, they will draft the plan for their project, from its concept through proposed artists, works and budget, and any ancillary programming. Students are encouraged to work with artists from other SVA graduate programs for inclusion in exhibitions and various curatorial projects. The plan must be approved by the Review Committee.

CPG-6590-A

Curatorial Roundtable 3: Visiting International Curators Program

Wednesday 5:00-7:00

Spring semester: 3 credits

Instructor: J. Stokic

Every week a curator or institution director visits to discuss a current project. The presenters come from all over the world, work across all disciplines and represent different kinds of institutions and practices. The format is informal and intimate; each presentation is followed by a reception that allows students to interact with guests and develop a growing professional network.

CPG-6610-A

Workshop in Critical Writing: The Catalog Essay

By appointment

Spring semester: 3 credits

Instructor: D. Frankel

In conjunction with their final exhibition/curatorial project, students will write a full-length catalog essay. For this workshop, they will consider the possible approaches the essay should take; the fields of information and ideas it should include and exclude; what audience it might reach, and the relationship between the essay and its audience; and the demands of the catalog essay as a form. Throughout the semester, students will write the essay while working with the instructor as a writer works with an editor.

CPG-6890-A

Final Exhibition/Curatorial Project

Spring semester: 6 credits

Instructor: Review Committee

Students finalize all aspects of their exhibition/curatorial project plan, prepare and install or otherwise present their work for critique, along with any ancillary activities. Curatorial projects will take place in SVA venues and in public spaces located throughout New York City. The final project is intended to demonstrate the student's learning, development, use of practicum methods, intelligence and creativity toward the realization of curatorial work that meets high professional standards. The presentation of the final project, along with the submission of the catalog essay and the plan for any ancillary activities, will complete the requirements to earn the master's degree. The record of this final work, along with successful completion of the full curriculum, will also demonstrate the professional level of knowledge—inclusive of practical, historical and theoretical aspects—that students have gained and can bring to their work as advanced practitioners in the field.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

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

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-D	fall
FIG-Access-D1	spring

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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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
FIG-Access-P	fall
FIG-Access-P1	spring

MFA Design

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file with the MFA Design Department to be eligible for degree conferral.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.
- A matriculation of two academic years is required. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.

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

FIRST-YEAR COURSE 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-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-5290	Tablet Publishing: The Interactive Future	fall
DSG-5310	Design Technology Workshop I	fall
DSG-5315	Design Technology Workshop II	spring
DSG-5320	Surviving the Design Process	spring
DSG-5340	Designing Interaction	fall
DSG-5450	Design Decisions	spring
DSG-5470	Click, Tap, Swipe: Designing Digital Products	spring
DSG-5660	Rapid Prototyping: Building Rome in a Day	spring

SECOND-YEAR COURSE 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-6061	Thesis Matrix	fall
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

GENERAL COURSE LISTING

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

DSG-5080-A

Paul Rand Lecture Series: A History of Graphic Design

Tuesday 10:00-12:00

Fall semester: no credit

Instructors: K. Godard, S. Heller, J. Scher

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 10:30-12:30

Fall semester: 1.5 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-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, 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-5290-A**Tablet Publishing: The Interactive Future**

Tuesday 5:00-8:00

Fall semester: 3 credits

Instructors: W. Mitchell, W. O'Connor

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).*

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-5320-A**Surviving the Design Process**

Wednesday 5:00-8:00

Spring semester: 3 credits

Instructor: S. Ozcan

Compared to real-life scenarios, class projects tend to be a linear process where you usually deliver what you were supposed to at the end. In real life, however, the projects you might encounter may have many unexpected roadblocks and challenges. In most cases, what you end up producing doesn't resemble what you originally intended. The aim of this course is to introduce these kinds of twists and turns before you have to face them in real life.

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-5450-A**Design Decisions**

Thursday 5:00-8:00

Spring 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-5470-A**Click, Tap, Swipe: Designing Digital Products**

Friday 3:30-6:30

Spring semester: 3 credits

Instructor: F. Kahl

This course introduces students to user-centered interactive design. We will examine how to put users at the heart of the experience, and explore the fundamental building blocks of all successful interactive products. Students will work on a semester-long project that will take them through the core phases of creating a successful digital product. All projects must consider how their product will adapt to specific platforms, including desktop, mobile and tablet. Guest speakers will share their insights of creating and working in the interactive realm.

DSG-5660-A**Rapid Prototyping: Building Rome in a Day**

Monday 10:00-1:00; 8 weeks

Spring semester: 1.5 credits

Instructor: B. Martin

As a jumpstart to the thesis process, this course will examine students' ideas of how to connect with your audience and quickly translate those ideas into tangible models. We'll also explore how critical thinking and analysis can evolve rough ideas into a viable product. By the end of the course, students will have solved how to take concept to completion rapidly, and then refine and evolve it over time.

DSG-6030-A**Intellectual Property and the Law**

Friday 3:30-6:30

Fall semester: 1.5 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 section

Instructors: TBA

To enliven the program and bring students into contact with a significant number of working professionals, a series of workshops will be scheduled each semester. Seminar topics will change from year to year based on student interest and shifts in the overall field.

Course #	Semester	Dates
DSG-6050-A	fall	9/9 – 10/14 (6 sessions)
DSG-6051-A	fall	10/21 – 11/11 (4 sessions)
DSG-6052-A	fall	11/18 – 12/16 (4 sessions)
DSG-6053-A	spring	1/13 – 2/3 (4 sessions)
DSG-6054-A	spring	2/10 – 3/2 (4 sessions)
DSG-6055-A	spring	3/16 – 4/6 (4 sessions)

DSG-6061-A**Thesis Matrix**

Monday 2:00-3:30

Fall semester: 1.5 credits

Instructors: D. Hussey, L. Talarico

This course is the starting point for thesis preparation and development, offering an overview of the thesis process. Guidelines for the form of each student's original idea will be given. The various components of the thesis process will be addressed.

DSG-6070-A**Thesis Consultation** (preparation)

Tuesday 5:30-8:30

Fall semester: 3 credits

Instructor: J. Kinon

This course will prepare students to identify a product suitable for full-scale development for the audience they aim to target. It will help students identify concepts that matter to them, and then expand those concepts 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, 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: 3 credits

Instructors: B. Collins, L. Maschmeyer

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: 6 credits

Instructors: D. Mowers, 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

Instructors: A. D'Avella, Z. Yorke

This course will provide students with tools to build a business case into their theses. Through a series of 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.

Course #	Semester
DSG-6632-A	fall
DSG-6632-B	spring

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

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

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-D	fall
FIG-Access-D1	spring

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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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
FIG-Access-P	fall
FIG-Access-P1	spring

ARTS ABROAD PROGRAM IN DESIGN

IPG-5212-A

Masters Workshop: Design History, Theory and Practice in Rome

May 24 – June 7

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

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

The Masters Workshop in Rome is an exciting 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, 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 you to research and analyze the roots of typography. You will print on a vintage letterpress, and draw type and letters from the classic models while practicing contemporary design, along with a faculty of Italian and American designers and historians. Taught by leading design professionals, this workshop emphasizes the multidisciplinary and entrepreneurial nature of contemporary design.

Classes are held Monday through Saturday and include time for critiques and personal exploration, as well as field trips to ancient sites, museums, and design 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.

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 historic center (Centro Storico) behind the Pantheon, and within walking distance to the major sites of Rome.

Visit our website at: design.sva.edu/italy to view projects and the daily journals from the 2014 workshop.

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

An interview (in-person or Skype) and samples of your work are required for acceptance to this program. Participants must supply their own laptop and a digital camera.

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 email: eroschofield@sva.edu; phone: 212.592.2600; fax: 212.592.2627.

MFA Design for Social Innovation

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file with the MFA Design for Social Innovation Department to be eligible for degree conferral.
- A matriculation of two academic years is required. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
SIG-5030	Fundamentals of Design for Social Innovation	fall
SIG-5070	Communication Design	spring
SIG-5120	Understanding Natural and Social Systems	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-5350	Disruptive Design: Research and Insights	fall
SIG-5360	Environmental Ethics	spring
SIG-5390	Games for Impact	spring
SIG-5410	Technologies for Designing Change	spring
SIG-5440	Introduction to Thesis	spring

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
SIG-6060	Leadership and Entrepreneurship I	fall
SIG-6065	Leadership and Entrepreneurship II	spring
SIG-6170	Metrics and Data Visualization I	fall
SIG-6175	Metrics and Data Visualization II	spring
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-6940	Thesis Consultation: Implementation	spring

GENERAL COURSE LISTING

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

SIG-5030-A

Fundamentals of Design for Social Innovation

Monday 12:00-6:00

Fall semester: 3 credits

Instructors: H. du Plessis, M. Rettig

This course develops the skills needed to be an actor in social innovation, including change models, facilitation, relationships, team building and skills for thriving in uncertainty. Structured as part lab and part discussion, students will complete readings, writing assignments and activities related to interaction, dialogue, capturing and observing data; writing research and facilitation plans; and developing healthy relationships with the goal of prototyping new solutions.

SIG-5070-A

Communication Design

Tuesday 6:00-9:00

Spring semester: 3 credits

Instructor: C. Heller

In this course students learn to use language and both verbal and visual communication skills to engage, persuade and shift behavior, through story writing and telling, cogent logic and public presentations. The class is based on developing personal voice as well as working with external clients and organizations to design communication as a system with intentional impact on outcomes. The course culminates with presentations to external clients.

SIG-5120-A

Understanding Natural and Social Systems

Tuesday 6:00-9:00

Fall semester: 3 credits

Instructors: P. Dandonoli, L. Huang

This course addresses social and environmental issues in the context of the complex human communities and natural systems in which they exist, both online and on the ground. Issues from climate change, health, national security, personal identity and social justice are examined in the context of the players and places that impact humanity and the environment. In addition to online communities, study includes the interwoven dynamics of business, not-for-profit organizations and public agencies.

SIG-5150-A

Mapping and Visualization Design

Monday 6:00-9:00

Fall semester: 3 credits

Instructor: M. Castro

This course examines mapping and visualizing systems in order to facilitate a journey from thinking to making. Readings, discussions and weekly "experiments" are employed to investigate how mapping and modeling techniques can help develop sustainable frameworks of action. The course helps students visualize and 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: S. Brown

This weekly lecture course exposes students to the lives and ideas of some of the most important people and concepts defining social innovation in the world today. Speakers are curated to inspire new thinking and dialogue on various opportunities for careers in social innovation, and how design plays a role in each of them.

SIG-5225-A**Global Guest Lecture Series II**

Wednesday 6:00-9:00

Spring semester: 3 credits

Instructor: S. Brown

This is the second part of a two-semester course. See SIG-5220 for course description.

SIG-5350-A**Disruptive Design: Research and Insights**

Wednesday 2:00-5:00

Fall semester: 3 credits

Instructor: M. Fath

Serving as an exploration of the processes, thinking and practices of primary, ethnographic-based research, in this class students explore how to collect compelling user stories as they come to understand the nuances of behavior, culture and emotion in the lives of their audiences. How to meaningfully connect user and audience understanding to strategies for enterprise and social change will be examined.

SIG-5360-A**Environmental Ethics**

Wednesday 2:00-5:00 (7 weeks, begins 3/16)

Spring semester: 1.5 credits

Instructor: J. Cloud

In this series of workshops, students use systems thinking and creativity to explore the intersection of sustainability and design, including discussions on economics and quality-of-life indicators, how to distinguish problems from symptoms and unpacking the operating principles for life on Planet Earth.

SIG-5390-A**Games for Impact**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructors: A. Burak, N. Clark

Games designed to address social and political issues are one of the fastest growing categories in the "serious games" movement. This course incorporates game theory and analysis with hands-on development of social impact games: interactive experiences that integrate sociopolitical events, values and messages into their design and game mechanics. Working in teams, students take on game projects from concept to a functional prototype and refine their projects through several iterations, ending with presentations to a jury of experts.

SIG-5410-A**Technologies for Designing Change**

Wednesday 2:00-5:00 (7 weeks, begins 1/13)

Spring semester: 1.5 credits

Instructor: R. Abrams

Students will explore a range of methods and techniques for taking a concept to completion using interaction design, and learn that while technologies enable campaigns, products and services in compelling complexity, it is prior, simpler, systematic design decisions that determine the quality, impact and ultimate value of a designed experience.

SIG-5440-A**Introduction to Thesis**

Monday 6:00-9:00

Spring semester: 3 credits

Instructor: M. Breslin

In this course, students investigate a variety of topics, researching each to confirm their interest in and the viability of a thesis concept. Exercises in problem definition, audience identification, research and obstacles to change help students test their own hypotheses. Criteria include demonstration of need on the part of the audience, a clear articulation of the concept and metrics for success. By the end of the semester, students have a fully vetted topic for their thesis.

SIG-6060-A**Leadership and Entrepreneurship I**

Thursday 6:00-9:00

Fall semester: 3 credits

Instructors: J. Englehardt, K. Proctor

The core of this year-long course is the launch of start-ups in student teams, through which theory and practice on entrepreneurship, leadership, collaboration, and business models are melded. Topics covered include customer identification, development, and channels; articulating and testing hypotheses; collaborative leadership and team dynamics; creating minimum viable products; revenue models; and resilience.

SIG-6065-A**Leadership and Entrepreneurship II**

Tuesday 6:00-9:00

Spring semester: 3 credits

Instructors: J. Englehardt, K. Proctor

This is the second part of a two-semester course. See SIG-6060 for course description.

SIG-6170-A**Metrics and Data Visualization I**

Tuesday 6:00-9:00

Fall semester: 3 credits

Instructors: J. Lowe, J. Steele

This year-long course looks at theory and practice of gathering and visualizing data by integrating the identification of metrics into ongoing student projects and evaluating metrics from case studies in order to understand their strategy. In the fall, the course focuses on data and visualization for exploration: asking useful questions and engaging in purposeful discovery. In the spring, students study data and visualization for explanation: how various tools and techniques help us communicate with and influence others. Guest lecturers include data scientists, financial modelers and corporate social responsibility experts.

SIG-6175-A**Metrics and Data Visualization II**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructors: J. Lowe, J. Steele

This is the second part of a two-semester course. See SIG-6170 for course description.

SIG-6190-A**Thesis Consultation: Research, Writing, Presentation**

Monday 6:00-9:00

Fall semester: 6 credits

Instructors: A. Coates, J. Franklin, D. Papadopoulos, T. Park

Guided by faculty advisors, students conduct research to develop a thorough understanding of the context, landscape and challenges of their thesis topics. They design and implement a series of prototypes to test and refine their theory, and create a compelling presentation that 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: S. Brown

This weekly lecture course exposes students to the lives and ideas of some of the most important people and concepts defining social innovation in the world today. Speakers are curated to inspire new thinking and dialogue on various opportunities for careers in social innovation, and how design plays a role in each of them.

SIG-6225-A**Global Guest Lecture Series IV**

Wednesday 6:00-9:00

Spring semester: 3 credits

Instructor: S. Brown

This is the second part of a two-semester course. See SIG-6220 for course description.

SIG-6940-A**Thesis Consultation: Implementation**

Monday 6:00-9:00

Spring semester: 6 credits

Instructors: A. Coates, J. Franklin, D. Papadopoulos, T. Park

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 Board of Advisors is required; following approval, each student presents the thesis to a public audience. A review committee consisting of the department chair, faculty and industry experts will critique presentations during the semester.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit 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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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-D	fall
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FIG-Access-D1	spring
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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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FIG-Access-S	fall
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FIG-Access-S1	spring
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Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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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FIG-Access-P	fall
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FIG-Access-P1	spring
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MA Design Research, Writing and Criticism

DEGREE REQUIREMENTS

- Successful completion of 30 credits, including all required courses, administrative requirements and the thesis project. Documentation of all thesis projects must be on file in the Design Research, Writing and Criticism Department to be eligible for degree conferral.
- A matriculation of one academic year. Students must complete their course work within two years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

COURSE REQUIREMENTS

Fall Semester

Course #	Title
DRG-5030	Research and Writing I
DRG-5060	History of Design, Architecture and Urbanism
DRG-5090	Contemporary Design, Architecture and Urbanism
DRG-5110	Cultural Theory and Thesis Development

Spring Semester

Course #	Title
DRG-5535	Research and Writing II
DRG-5620	Media Workshop
DRG-5900	Thesis Research, Writing and Production

GENERAL COURSE LISTING

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

DRG-5030-A **Research and Writing I**

Wednesday 9:00-11:50

Fall semester: 4 credits

Instructors: A. Harrison Levy, R. Pogrebin

This course offers tools and inspiration for probing journalism—covering reporting strategies, research methods, writing styles and ethics. How to create a compelling narrative, use language vividly and precisely, and structure different writing formats will be addressed, and students will research, report, write and edit news stories, features, profiles and reviews. Distinguished writers will visit the class to discuss their strategies and experiences. Students can expect to learn how to initiate and develop story ideas and will have the opportunity to pitch stories to editors. Structuring a story using a lede, nut graf and kicker will be explored. Particular emphasis is put on interviewing techniques, which play an important part in gathering information for all kinds of stories. Students will conduct several interviews and produce finished, written pieces, including profiles, reviews, news articles and short features.

DRG-5060-A

History of Design, Architecture and Urbanism

Thursday 10:00-12:50

Fall semester: 4 credits

Instructor: M. Worsnick

Framed as a series of encounters with the history of design, this course aims to equip students with a working knowledge of design and its discourses during the modern era, from 1650 to the present. We will begin with design of the Enlightenment, followed by the impact of the Industrial Revolution on cities, buildings and objects. Then students will engage modernism and its legacy, both in hegemonic and in alternate, less-enfranchised manifestations. These historical waypoints will be considered through the traces of particular designs—including not only things that were constructed and manufactured, but also drawings and other images, as well as written texts that have engaged, provoked, prescribed, or proscribed the designs. These historical artifacts and the arenas in which they were produced will be filtered through a series of interpretive models, including Foucaultian analysis, orientalist critique, gender and queer theory, nationalist and subaltern criticisms, and other methods of analysis essential to contemporary understandings of the history of design.

DRG-5090-A

Contemporary Design, Architecture and Urbanism

Thursday 3:00-5:50

Fall semester: 4 credits

Instructor: K. Jacobs

This course will provide an overview of some of the social, economic, political, institutional and personal forces giving shape to our contemporary designed environment—both in New York City and globally. Through a lecture series and recitations, a selection of walking tours, scavenger hunts, site walk-throughs and visits to some of the city's design and architecture studios and planning offices, students will be introduced to the issues, controversies and development conflicts that impact the urban environment, and the protagonists who play a role in them. They will investigate how everything from the tallest skyscraper to the smallest bit of ephemera is part of the design ecosystem that is otherwise known as a city, and will also attend at least one local community board meeting to find out how urban design is affected by the political process. By the end of this course, students will be familiar with the work of a broad range of international designers, architects and urban planners, and will be conversant with many of the policies and processes that determine the material form of the 21st-century city.

DRG-5110-A

Cultural Theory and Thesis Development

Monday 10:00-12:50

Fall semester: 4 credits

Instructors: D. Fabricius, A. Twemlow

Through group meetings and one-on-one consultations, each student will choose a thesis topic that is innovative and rich enough to withstand extended inquiry. Students will be guided through the process of identifying problems, developing critical questions, conducting a literature review and embarking on primary research. This seminar also exposes students to key issues in cultural theory and criticism, with a view to the study and interpretation of designed space and objects. Special consideration will be given to the development of critical positions that serve as a lens for reading the complexity of the built environment within a larger context. Sessions will focus on key texts drawn from disciplines that include philosophy, critical theory, art criticism, cultural studies, anthropology and media studies. These readings offer different perspectives on cultural economies, politics and systems of meaning.

DRG-5535-A

Research and Writing II

Day/Time: TBA

Spring semester: 4 credits

Instructors: A. Busch, S. Heller, A. Harrison Levy

Working directly with primary sources, including correspondence, institutional documents and promotional materials, students will explore the interrelated processes of uncovering, collecting and categorizing data, and will test a range of methodologies derived from various disciplines. Students will visit a selection of New York's most significant and esoteric public and private archives, collections and libraries, and be directed to vetted website resources. Through a series of workshops, students will experiment with different writing styles, and continue the work of honing a writerly voice and integrating personal experience with objective

observation and research. With the shared goal of helping to foster public discussion about design through clear, engaging and illuminating writing, students will be introduced to the protocols and processes of various writing genres, such as criticism, features and online posts, as well as personal and academic essays.

DRG-5620-A

Media Workshop

Day/Time: TBA

Spring semester: 4 credits

Instructor: TBA

The media workshop is predicated on the idea that critical research and writing encompasses a rapidly expanding range of media and that a researcher, writer, editor or scholar working in the contemporary design and media landscape needs to be proficient in multiple media formats beyond the written text. Students will learn how to translate their thinking about design, architecture and visual culture into the form of a compelling radio podcast, video essay, exhibitions or event. The medium to be explored will be chosen by the department chair, and based upon student interest. By the end of this workshop, students will have produced several pieces for their portfolios.

DRG-5900-A

Thesis Research, Writing and Production

Day/Time: TBA

Spring semester: 6 credits

Instructors: D. Fabricius, A. Twemlow

The thesis consists of two essays and an applied essay, which together explore a particular research theme connected to design, architecture or visual culture and that makes an original and significant contribution to knowledge. Working in consultation with their thesis advisors, students will develop detailed research plans, identify useful archives and sources, and analyze the results of their research. They will also meet regularly with their advisors during the writing and editing phases. For the applied essay, students will pick a media format through which they wish to disseminate their research findings (i.e., blog, exhibition, radio program, organization, website, book, audio tour, or event). Students may work in collaboration with graduate students from other departments for the creation of their chosen project. Aspects of the thesis portfolio will be published as a print-on-demand book.

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

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

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-D	fall
FIG-Access-D1	spring

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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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
FIG-Access-P	fall
FIG-Access-P1	spring

SUMMER WRITING AND RESEARCH INTENSIVE

DSD-4978-A

Design Writing and Research Summer Intensive

June 1 – June 11

Summer semester: 2 undergraduate studio credits; \$2,250

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.

The Design Research, Writing and Criticism Department at the School of Visual Arts is pleased to offer 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 have included Steven Heller, Karrie Jacobs, Jennifer Kabat, Julie Lasky, Adam Harrison Levy, Paul Lukas, Alice Twemlow and Mimi Zeiger. 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.

MPS Digital Photography On-site Program

DEGREE REQUIREMENTS

- Successful completion of 30 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Digital Photography Department to be eligible for degree conferral.
- Three semesters of residency (fall, spring and summer). Students must complete their course work within two years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

COURSE REQUIREMENTS

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, and/or the Adobe Creative Cloud. Students should contact the department with any purchasing questions.

Course #	Title	Semester
DPG-5220-A	Digital Capture and Workflow	fall
DPG-5250-A	Color Management and Output	fall
DPG-5310-A	The Art of Editorial Photography	fall
DPG-5350-A	i3: Images, Inspiration, Information I	fall
DPG-5420-A	Advanced Image Processing	fall
DPG-5470-A	Contemporary Image	fall
DPG-5355-A	i3: Images, Inspiration, Information II	spring
DPG-5430-A	WIP: Untitled	spring
DPG-5480-A	Business Practices	spring
DPG-5510-A	Photo Illustration	spring
DPG-5600-A	Thesis Development	spring
DPG-5620-A	Brand, Design, Presentation	spring
DPG-5790-A	Handmade Book	summer
DPG-5810-A	i3: Images, Inspiration, Information III	summer
DPG-5820-A	Thesis: Exhibition Printing	summer
DPG-5910-A	Thesis: The Electronic Portfolio	summer
DPG-5920-A	Thesis: The Book and Brand	summer
DPG-5930-A	The Exhibit	summer
DPG-5960-A	Professional Communication Essentials	summer

DIGITAL PHOTOGRAPHY ONLINE AND SUMMER RESIDENCY

For students registered in the MPS Digital Photography Online and Summer Residency program, please see course specifics beginning on page 401. 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 (my.sva.edu).

DPG-5220-A

Digital Capture and Workflow

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: TBA

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 project files from capture and download to processing, editing, and archiving.

DPG-5250-A

Color Management and Output

Tuesday 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 / DPG-5355-A

i3: Images, Inspiration, Information I and II

Tuesday 7:00-8:50 (7 sessions fall, 8 sessions spring)

Fall and spring semesters: no credit

Instructor: J. Permut

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 each bring unique and current insights about the ever-changing field of digital photography and content creation. Most lectures featured on Apple iTunes U, Vimeo and YouTube.

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.

DPG-5430-A

WIP: Untitled

Tuesday 6:00-7:50 (7 sessions)

Spring 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 includes lectures, discussions and readings, as well as brief shooting, looking and writing exercises.

DPG-5470-A

Contemporary Image

Monday 7:00-8:50 and Tuesday 4:00-6:50 (7 sessions)

Fall semester: no credit

Instructor: M. Foley

This seminar addresses photographic issues, practices and influencers from 1950 to the present. Providing an overview of contemporary photographers, significant exhibits and publications, we will delve into the changing role of photography and what being a photographer in the 21st century entails. Seminal photographers and processes will be addressed, to afford students a deeper appreciation of the history of photography and enrich the thesis process.

DPG-5480-A

Business Practices

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructors: S. Kramer, 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

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, thesis project development, rigorous critique and a survey of electronic, book and exhibit image distribution and display options.

Course #	Instructor
DPG-5600-A	D. Klomp Ching
DPG-5600-B	D. Ching

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 work with type and will be introduced to the fundamentals of logo design, page layout, web design and publishing portfolios to tablets.

SUMMER SEMESTER

Note: The 2016 summer semester will be held from May 9 through July 8. Please contact the department for individual course dates and times.

DPG-5790-A

Handmade Book

Instructor: E. Wallenstein

Summer 2016 semester: no credit

This two session, hands-on workshop addresses working with basic bookbinding methods, including gatefold and pamphlet binding, and essential gluing and stitching techniques to explore sequencing and pacing of images within the bound book. Working with handmade papers and linens, students will create unique books with photographs and texts, which are bound or boxed together in completed form.

DPG-5810-A

i3: Images, Inspiration, Information III

Summer 2016 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 each bring unique and current insights about the ever-changing field of digital photography and content creation. Most lectures featured on Apple iTunes U, Vimeo and YouTube.

DPG-5820-A/B

Thesis: Exhibition Printing

Summer 2016 semester: 2 credits

Instructors: T. Ashe, G. Gorman

In this course students will select, prepare and fine-tune their images for exhibition-quality printing. Topics addressed include refining digital input, choosing an appropriate print size, optimizing sharpening techniques and understanding proofs in relationship to size, substrate and color. Students will work with wide-format printers to create final color and black-and-white prints.

DPG-5910-A/B

Thesis: The Electronic Portfolio

Summer 2016 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.

DPG-5920-A/B

Thesis: The Book and Brand

Summer 2016 semester: 2 credits

Instructor: E. Avedon

Concentrating on the printed book or portfolio, in this course students will 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.

DPG-5930-A

The Exhibit

Summer 2016 semester: no credit

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 developing the exhibition collateral materials including signage, catalog and website.

DPG-5960

Professional Communication Essentials

Summer 2016 semester: no credit

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 résumé, cover letter and artist statement. Additionally, students will learn how to plan and execute a professional verbal presentation suitable for interviews, pitches and public speaking events.

Course #

Instructor

DPG-5960-A

R. Hart

DPG-5960-B

S. Kramer

MPS Digital Photography Online and Summer Residency

DEGREE REQUIREMENTS

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.

- Successful completion of 30 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Digital Photography Department to be eligible for degree conferral.
- Three semesters of study (fall, spring and summer). Students enrolled in the online and summer residency program are required to attend on-site courses in the summer. SVA offers housing options for Summer Residency students. *Note: Students in the two-year online program are required to complete five semesters of matriculation and attend on-site courses in the summer (fifth semester).* Students must complete their course work within two years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

The Program

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 6 credits in the summer session) and as a part-time, five-semester program (6 credits fall and spring semesters for two years and 6 credits in the summer semester of the second year).

Students 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.

COURSE REQUIREMENTS

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, and/or the Adobe Creative Cloud. Students should contact the department with any purchasing questions.

Course #	Title	Semester
DPG-5220-OL	Digital Capture and Workflow	fall
DPG-5250-OL	Color Management and Output	fall
DPG-5310-OL	The Art of Editorial Photography	fall
DPG-5350-OL	i3: Images, Inspiration, Information I	fall
DPG-5420-OL	Advanced Image Processing	fall
DPG-5470-OL	Contemporary Image	fall
DPG-5355-OL	i3: Images, Inspiration, Information II	spring
DPG-5430-OL	WIP: Untitled	spring
DPG-5480-OL	Business Practices	spring
DPG-5510-OL	Photo Illustration	spring
DPG-5600-OL	Thesis Development	spring
DPG-5620-OL	Brand, Design, Presentation	spring
DPG-5790-A	Handmade Book	summer
DPG-5810-A	i3: Images, Inspiration, Information III	summer
DPG-5820-A	Thesis: Exhibition Printing	summer
DPG-5910-A	Thesis: The Electronic Portfolio	summer
DPG-5920-A	Thesis: The Book and Brand	summer
DPG-5930-A	The Exhibit	summer
DPG-5960-A	Professional Communication Essentials	summer

MPS DIGITAL PHOTOGRAPHY ONLINE AND SUMMER RESIDENCY PROGRAM GENERAL COURSE LISTING

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

Online courses follow the SVA on-site semester calendar and are released on a weekly basis. Classes 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: S. Duggan

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 project 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: A. Garcia

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 / DPG-5355-OL

i3: Images, Inspiration, Information I and II

Fall and spring semesters: no credit

Instructor: J. Permut

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 each bring unique and current insights about the ever-changing field of digital photography and content creation. Most lectures featured on Apple iTunes U, Vimeo and YouTube. *Note: Students enrolled part-time will be registered for these courses during their first year of study.*

DPG-5420-OL

Advanced Image Processing

Fall semester: 3 credits

Instructor: G. Scott

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.

DPG-5430-OL

WIP: Untitled

Spring 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 includes lectures, discussions and critiques. *Note: Students enrolled part-time will be registered for this course during their second year of study.*

DPG-5470-OL

Contemporary Image

Fall semester: no credit

Instructor: M. Foley

This seminar addresses photographic issues, practices and influencers from 1950 to the present. Providing an overview of contemporary photographers, significant exhibits and publications, we will delve into the changing role of photography and what being a photographer in the 21st century entails. Seminal photographers and processes will be addressed, to afford students a deeper appreciation of the history of photography and enrich the thesis process. *Note: Students enrolled part-time will be registered for this course during their second year of study.*

DPG-5480-OL

Business Practices

Spring semester: 3 credits

Instructors: S. Kramer, 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. Eismann

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, thesis project development, 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 work with type and will be introduced to the fundamentals of logo design, page layout, web design 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.

Note: The 2016 summer semester will be held from May 9 through July 8. Please contact the department for individual course dates and times.

DPG-5790-A

Handmade Book

Instructor: E. Wallenstein

Summer 2016 semester: no credit

This two session, hands-on workshop addresses working with basic bookbinding methods, including gatefold and pamphlet binding, and essential gluing and stitching techniques to explore sequencing and pacing of images within the bound book. Working with handmade papers and linens, students will create unique books with photographs and texts, which are bound or boxed together in completed form.

DPG-5810-A

i3: Images, Inspiration, Information III

Summer 2016 semester: no credit

Instructor: J. Permut

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 each bring unique and current insights about the ever-changing field of digital photography and content creation. Most lectures featured on Apple iTunes U, Vimeo and YouTube.

DPG-5820-A/B

Thesis: Exhibition Printing

Summer 2016 semester: 2 credits

Instructors: T. Ashe, G. Gorman

In this course students will select, prepare and fine-tune their images for exhibition-quality printing. Topics addressed include refining digital input, choosing an appropriate print size, optimizing sharpening techniques and understanding proofs in relationship to size, substrate and color. Students will work with wide-format printers to create final color and black-and-white prints.

DPG-5910-A/B

Thesis: The Electronic Portfolio

Summer 2016 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.

DPG-5920-A/B

Thesis: The Book and Brand

Summer 2016 semester: 2 credits

Instructor: E. Avedon

Concentrating on the printed book or portfolio, in this course students will 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.

DPG-5930-A

The Exhibit

Summer 2016 semester: no credit

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 developing the exhibition collateral materials including signage, catalog and website.

DPG-5960

Professional Communication Essentials

Summer 2016 semester: no credit

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 résumé, cover letter and artist statement. Additionally, students will learn how to plan and execute a professional verbal presentation suitable for interviews, pitches and public speaking events.

Course #	Instructor
DPG-5960-A	R. Hart
DPG-5960-B	S. Kramer

MPS Directing

DEGREE REQUIREMENTS

- Successful completion of 30 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Directing Department to be eligible for degree conferral.
- Two semesters of residency (fall, spring). Students must complete their course work within two semesters, unless given an official extension by the director of academic advisement.
- MPS Directing grades on a pass/fail system. Students are required to remain in good academic standing.

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

The Program

MPS Directing is a one-year program in film directing and is designed to provide a holistic approach to the director's craft. Students will develop the intellectual and practical tools for directing film. The curriculum focuses on the art of visual storytelling: story development from script to screen, directing actors, and understanding and utilizing cinematic tools to create a compelling visual narrative. With the guidance of our award-winning faculty, students cultivate original ideas for successful, inventive films. The course of study also addresses the historical and critical context of film as an art form, its political and socio-cultural dimensions, and comparative study of theories for understanding film and video.

Developed for the working professional, classes are held Monday through Thursday in the evening; Friday is reserved for studio time, guest lectures, critiques, demonstrations and site visits. Additional class time may be scheduled as needed to allow for guest presentations or workshops.

COURSE REQUIREMENTS

Course #	Title	Semester
DTG-5230	Film Language, Analysis and Criticism I	fall
DTG-5235	Film Language, Analysis and Criticism II	spring
DTG-5260	Screenwriting	fall
DTG-5310	Producing for Film Artists	fall
DTG-5430	Directing Actors	spring
DTG-5470	Editing as Storytelling	spring
DTG-5610	Directing I	fall
DTG-5615	Directing II	spring
DTG-5740	Lecture Series I	fall
DTG-5745	Lecture Series II	spring

GENERAL COURSE LISTING

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

DTG-5230-A

Film Language, Analysis and Criticism I

Tuesday 6:00-9:00

Fall semester: 3 credits

Instructor: L. Kardish

Narrative filmmaking has been in the forefront of cinema throughout the history of motion pictures, from the earliest projected images by the Lumière brothers in the 1890s to works made today by amateurs on smartphones that are transmitted globally. This course analyzes the language of narrative filmmaking with examples of significant films that have expanded the boundaries of cinematic expression. A broad range of narrative cinema will be featured, including films that mix fiction with documentary reality, and those works that question the idea of narrative itself. The lectures, screenings and class discussions will cover various strategies for telling a story in film, and will suggest a critical framework for thinking about the modes of narrative expression in cinema. The fall semester concentrates on American and European cinema within a context of social responsibility.

DTG-5235-A

Film Language, Analysis and Criticism II

Tuesday 6:00-9:00

Spring semester: 3 credits

Instructor: L. Kardish

This is the second part of a two-semester course. The spring semester features short works, primarily from the East, and will focus on student-made films as well as digital works conceived in nontraditional modes.

DTG-5260-A

Screenwriting

Thursday 6:00-9:00

Fall semester: 3 credits

Instructor: J. Kesselman

Serving as an intensive exploration of the basic principles of dramatic writing, this course will explore the practice and theory of storytelling through a wide range of contexts—from the ancient Greeks to contemporary Hollywood. With a focus on the elements common to all narratives, each student will develop a short screenplay (8 to 12 minutes). The art of screenwriting will be examined from the director's perspective and students are given a choice of writing their own screenplay, or collaborating with a professional writer, or optioning an original script from a professional writer. Each of these processes will lead to developing a shooting script under the close guidance of the instructor. Students will be expected to submit numerous revisions until the screenplay is approved for the next phase of production.

DTG-5310-A

Producing for Film Artists

Monday 6:00-9:00

Fall semester: 3 credits

Instructor: S. Greytak

The practical and creative information needed by film artists to realize their artistic vision and find the appropriate media outlets for their completed works will be the focus of this course. While it is important to push the aesthetic boundaries in our field of the moving image, it is also invaluable to have an understanding of production and distribution options, and general business information that is key to the independent media maker.

DTG-5440-A**Directing Actors**

Monday 6:00-9:00

Spring semester: 3 credits

Instructor: TBA

Designed to inform directors on methods for working with actors, this course will begin with a foundation in acting techniques to better understand the actor's experience. Students will then explore various methods used to inspire and motivate convincing performances. The course will also cover casting and blocking, as well as optimizing the collaborative process.

DTG-5470-A**Editing as Storytelling**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructor: F. Portinari

This course will focus on editing as a tool to tell stories. Using Final Cut Pro X, students will arrange and cut scenes to enhance narrative and the performances of the actors in their films, all with the goal of telling a story. Examples of professional editing techniques will be shown through weekly screenings of short films, commercials and music videos. The course will also cover postproduction workflow, HD formats, Ultra HD format (2.5K, 3K, 4K), Apple Compressor, workflow for various cameras, audio finishing, managing clips, metadata and media.

DTG-5610-A**Directing I**

Wednesday 6:00-9:00

Fall semester: 6 credits

Instructor: B. Giraldi

Students are offered firsthand experience in the creation and execution of a live-action short film in the ever-changing world of media production. We will discuss and analyze Academy Award-winning films with the objective of studying various techniques. Students will learn how to employ the tools of cinema to tell their story. Each student will be required to examine the challenges of directing a film—conceptual screenwriting, directing, photography, and working with a production team to achieve his or her vision.

DTG-5615-A**Directing II**

Wednesday 6:00-9:00

Spring semester: 6 credits

Instructor: B. Giraldi

This is the second part of a two-semester course. The spring semester begins preproduction. Students will continue to examine the art of directing while moving forward with location scouting, shot lists and production of thesis films. Marketing, submission to film festivals and postproduction matters will also be addressed.

DTG-5740-A**Lecture Series I**

Friday 2:00-4:00

Fall semester: no credit

Instructor: TBA

The technical aspects of filmmaking will be examined in this course through lecture and workshop formats. Lectures include a range of specialized topics relevant to and which coincide with each phase of production that students undertake. Workshops offer students additional hands-on experience in the filmmaking process.

DTG-5745-A**Lecture Series II**

Friday 2:00-4:00

Spring semester: no credit

Instructor: TBA

This is the second part of a two-semester course. See DTG-5740 for course description.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

ESG-0168

ESG-0169

ESG-0223

ESG-0233

ESG-0251/0252

ESG-0264

ESG-0283/0284

Speaking Visually

Questioning Contemporary Art

Visual to Verbal: Film, Art, Writing

Write to Engage: Thesis and Professional Composition

Pronunciation Workshop

Discussions in Design

Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

MPS Fashion Photography

DEGREE REQUIREMENTS

- Successful completion of 30 credits, including all required courses and thesis project. Documentation of all thesis projects must be on file in the Fashion Photography Department to be eligible for degree conferral.
- Two semesters of residency (fall, spring). Students must complete their course work within two years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.

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

COURSE REQUIREMENTS

Course #	Title	Semester
PFG-5140	Fashion Photography Critique I	fall
PFG-5145	Fashion Photography Critique II	spring
PFG-5170	Symposium I	fall
PFG-5175	Symposium II	spring
PFG-5330	History of Fashion Photography	spring
PFG-5510	Fashion Photography Today	spring
PFG-5530	Seminar	fall
PFG-5570	Concept and Narrative	fall
PFG-5630	Video and Fashion Photography I	fall
PFG-5635	Video and Fashion Photography II	spring

In addition to assignments, students are expected to create and present new work for critique courses every two weeks.

GENERAL COURSE LISTING

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

PFG-5140-A Fashion Photography Critique I

Thursday 6:30-9:20
Fall semester: 3 credits
Instructor: L. Rexer

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

Thursday 6:30-9:20
Spring semester: 3 credits
Instructor: TBA

This is the second part of a two-semester course. See PFG-5140 for course description.

PFG-5170-A Symposium I

Friday 2:30-5:20
Fall semester: 3 credits
Instructors: C. Labzda, J. Moffat

Throughout the year of study, Symposium acts as a weekly gathering of program participants for an array of activities: guest lectures and critiques, and field trips to museums and gallery exhibitions. The emphasis will be on bringing a broad range of cultural ideas to the conversation, and to partake in the resources that New York City has to offer.

PFG-5175-A Symposium II

Friday 2:30-5:20
Spring semester: 3 credits
Instructors: C. Labzda, J. Moffat

This is the second part of a two-semester course. See PFG-5170 for course description.

PFG-5330-A History of Fashion Photography

Tuesday 6:30-9:20
Spring semester: 3 credits
Instructor: C. Squiers

Serving as a chronological examination of fashion photography, this course will begin with its inception as society reportage and its early flowering alongside pictorialism, surrealism and modernism in the 1920s and '30s. We will then follow the creative developments of the genre both during the Second World War and the postwar era, when the American fashion industry emerged, and through the great social and stylistic changes of the 1960s and '70s. Finally, the course will consider the influence of social liberalization on fashion imagery; the growth and globalization of the fashion image; and the impact of digital photography, the Internet and Photoshop from the 1990s to the present.

PFG-5510-A**Fashion Photography Today**

Wednesday 6:30-9:20

Fall semester: 3 credits

Instructor: I. Shaw

The course will use as its premise the notion that the fashion photographer has taken on a role in culture that is unique among other photographers and visual artists in general. By looking at major talents of the very late 20th and early 21st centuries, we will see how the idea of a fashion photographer has evolved into a vastly more significant force than in previous eras. Fashion photographers have become celebrities in themselves and beyond just creatively recording trends in fashion, they are often times helping to drive the discourse. Using a geographical jumping-off point, topics such as Surreal Los Angeles: Ritts and Rolston, London thru Knight and Day and Steven Meisel's New York will be explored. Students will complete readings on numerous topics as well as assignments developed to help focus their creative vision. There will be guest lecturers from both the editorial and fine art fields.

PFG-5530-A**Seminar**

Wednesday 6:30-9:20

Fall semester: 3 credits

Instructors: V. Aletti, S. Frailey

With two faculty members working with students as a project team on a rotating basis, this course will support the efforts of each student's collaborative projects in achieving an original and coherent set of images.

PFG-5570-A**Concept and 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 I**

Monday 6:30-9:20

Fall semester: 3 credits

Instructor: B. Duke

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 will include digital lab time with editing instruction.

PFG-5635-A**Video and Fashion Photography II**

Monday 6:30-9:20

Spring semester: 3 credits

Instructor: Z. Levin

This is the second part of a two-semester course. See PFG-5630-A for course description.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

Course # Semester

PDG-Access-A	fall
PDG-Access-B	spring

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-D	fall
FIG-Access-D1	spring

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

FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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

FIG-Access-P	fall
FIG-Access-P1	spring

MFA Fine Arts

DEGREE REQUIREMENTS

- Completion of 60 credits, including all required courses, with a minimum grade point average of 3.0 (B). Approval by Thesis Committee of a thesis project, thesis paper, and thesis presentation. Documentation of all thesis projects must be on file in the MFA Fine Arts Department to be eligible for degree conferral.
- A matriculation of two academic years. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.

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

The Program

MFA Fine Arts is a full-time, interdisciplinary graduate program in the practice of contemporary art. We are introducing a new curriculum for the 2015-2016 academic year. The new curriculum has five main elements: Studio, Crit, Talks, Seminars, and Workshops. The normal course of study is two years of full-time enrollment, during which students complete 15 credits each semester, for a total of 60 credits. Students are required to take Studio (3 credits), Crit (3 credits) and Talks (3 credits) every semester.

Students have more flexibility in seminars and workshops: in a given semester, they can take any combination of seminars and workshops totaling 6 credits in that semester. Students must complete a minimum of 12 credits in Seminars and 6 credits in Workshops over their course of study. In the final semester, students are required to take Thesis Workshop.

Note: Courses in other departments may be substituted for Seminars and Workshops with permission from both the student's advisor and the chair.

The normal course of study is two years of full-time enrollment, during which students complete 15 credits each semester.

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
FNG-5000 through FNG-5099	Studio	fall
FNG-5200 through FNG-5299	Crit	fall
FNG-5510	Talks	fall
FNG-5600 through FNG-5699	Seminars	fall
FNG-5800 through FNG-5899	Workshops	fall

Course #	Title	Semester
FNG-5100 through FNG-5199	Studio	spring
FNG-5300 through FNG-5399	Crit	spring
FNG-5515	Talks	spring
FNG-5700 through FNG-5799	Seminars	spring
FNG-5900 through FNG-5950	Workshops	spring

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
FNG-5000 through FNG-5099	Studio	fall
FNG-5200 through FNG-5299	Crit	fall
FNG-6510	Talks	fall
FNG-5600 through FNG-5699	Seminars	fall
FNG-5800 through FNG-5899	Workshops	fall

Course #	Title	Semester
FNG-5100 through FNG-5199	Studio	spring
FNG-5300 through FNG-5399	Crit	spring
FNG-6515	Talks	fall
FNG-5700 through FNG-5799	Seminars	spring
FNG-6950	Thesis Workshop	spring

GENERAL COURSE LISTING

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

Note: A comprehensive list of offerings for Studio, Crit, Seminars and Workshops courses will be available in the MFA Fine Arts Office prior to registration.

Studio

Tuesday, Thursday; 10:00-5:50

Fall and spring semesters: 3 credits per semester

Artists don't always make art in studios, but even for artists whose work happens in public places or online, the studio can play a vital role as a space for reflection, conversation, and presentation. The Studio course provides a curricular framework for artistic practice and, equally important, for one-on-one meetings in which students discuss their work, their plans, and their ideas. Through these conversations, students receive advice, guidance and in-depth feedback on their work. Advisors serve as instructors of record for the Studio course, meeting with each advisee several times each semester, and giving each advisee a grade at the end of the term. Students also meet with other faculty, the chair, visiting artists, curators, critics and scholars. Students are required to take one section of Studio each semester. Faculty include Perry Bard, A.K. Burns, Kenji Fujita, Kate Gilmore, Ken Landauer, Thomas Lanigan-Schmidt, Miguel Luciano, Suzanne McClelland, Stephen Maine, Dave McKenzie, Laurel Nakadate, Angel Nevarez, Alex Pearlstein, David Row, James Siena, Gary Simmons, Julianne Swartz, Gary Stephan and Fred Wilson.

Crit

Monday, Wednesday, Friday; 10:00-11:50

Fall and spring semesters: 1 credit per course (3 credits per semester)

What do we talk about when we talk about art? In Crit, we develop a shared language for discussing student work. This course provides each student with critical feedback from a group of several peers and a faculty member. Students develop their ability to hear and learn from critical feedback and to offer constructive criticism by describing, analyzing and evaluating the work of their peers. The format and duration of each student's critique is determined by the instructor. Each Crit section is five weeks long; students are required enroll in three consecutive Crit courses each semester. Thesis Critique takes place during the final five weeks of study. Faculty include A.K. Burns, Perry Bard, Kenji Fujita, Kate Gilmore, Ken Landauer, Thomas Lanigan-Schmidt, Miguel Luciano, Stephen Maine, Marilyn Minter, Suzanne McClelland, Dave McKenzie, Laurel Nakadate, Angel Nevarez, Alix Pearlstein, David Row, James Siena and Gary Stephan.

Talks

Tuesday 6:00-9:00

Fall and spring semesters: 3 credits per semester

Instructor: M. Tribe

A weekly gathering of all students, Talks begins each fall with short presentations by students: Returning students show the work they made in their first year, while incoming students focus on the portfolios with which they applied to the program. These are followed by lectures and panel discussions featuring artists, critics, curators and scholars. The last few meetings each spring are devoted to thesis presentations. Students are also exposed to the work of contemporary artists, curators, critics and scholars. Equally important, it develops students' ability to present and discuss their work. Underlying these courses is the conviction that there is unique pedagogical value for artists in hearing other artists discuss their work. Students are required to take Talks each semester.

Course #	Year	Semester
FNG-5510	first-year students	fall
FNG-5515	first-year students	spring
FNG-6510	second-year students	fall
FNG-6515	second-year students	spring

Seminars

Day: Monday, Wednesday, Friday (depending on choice of Seminar)

Hours: 12:00-2:50

Fall and spring semesters: 3 credits per semester

Seminars may focus on specific issues in art history, theory, and/or practice, or may survey broader topics. Seminars are developed by faculty in consultation with the chair, and vary from year to year. Assignments may involve reading, writing, presentations, field trips, and various forms of research, including creative projects. Possible Seminar topics: abstraction, affective labor, Afrofuturism, appropriation, curating, glitch, image/text, institutional critique, modernism, performance, post-Internet art, queer aesthetics, reproduction, site specificity, social sculpture, sound, theories of the avant-garde. Faculty include Perry Bard, A.K. Burns, Media Farzin, Thyrsa Nichols Goodeve, Gianni Jetzer, Stephen Maine, Dave McKenzie, Angel Nevarez and Hakan Topal.

Workshops

Day: Monday, Wednesday, Friday (depending on choice of Workshop)

Hours: 3:00-5:50

Fall and spring semesters: 3 credits per semester

Workshops address issues and skills of professional practice such as documentation, grant writing, arts law, and outreach. These courses are practical and participatory: students implement the skills they learn by, for example, shooting and editing video, applying for grants, and revamping their websites. Possible topics include: arts law, documentation, entrepreneurship, grants and residencies, social media, teaching and the academic job market, and website design. Students are required to take a minimum of 6 credits in Workshops. Faculty include James O. Clark, Thyrsa Nichols Goodeve, Judith Page, Elizabeth Schambelan and Sarah Trigg.

FNG-6950-A

Thesis Workshop

Monday 6:00-8:50

Spring semester: 3 credits

Instructors: TBA

In their final semester, students participate in the Thesis Workshop and focus on writing the thesis paper, documenting the thesis project and preparing the thesis presentation.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

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

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-D	fall
FIG-Access-D1	spring

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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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
FIG-Access-P	fall
FIG-Access-P1	spring

MFA Illustration as Visual Essay

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the MFA Illustration as Visual Essay Department to be eligible for degree conferral.
- A matriculation of two academic years. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.
- Illustration as Visual Essay grades on a pass/fail system. Students are required to remain in good academic standing.

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

FIRST-YEAR COURSE 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

SECOND-YEAR COURSE 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.

GENERAL COURSE LISTING

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

FIRST YEAR

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. 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. 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. 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.

SECOND YEAR**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. 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.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

Course # Semester

PDG-Access-A	fall
PDG-Access-B	spring

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-D	fall
FIG-Access-D1	spring

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

FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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

FIG-Access-P	fall
FIG-Access-P1	spring

MFA Interaction Design

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the MFA Interaction Design Department to be eligible for degree conferral.
- A matriculation of two academic years. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.
- Interaction Design grades on a pass/fail system. Students are required to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
IXG-5030	A History of Design	fall
IXG-5080	Research Methods	fall
IXG-5190	Service Design and Transformation	fall
IXG-5280	Strategic Innovation in Product/Service Design	fall
IXG-5380	Fundamentals of Physical Computing	fall
IXG-5470	Slow Code	fall
IXG-5480	Crafting User Experiences	spring
IXG-5510	Smart Objects	spring
PDG-5520	Framing User Experiences	spring
IXG-5610	Design in Public Spaces	spring
IXG-5630	Introduction to Cybernetics and the Foundations of Systems Design	spring
IXG-5650	Entrepreneurial Design	spring
IXG-5800	Thesis I: Thinking	spring

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
IXG-6030	Thesis II: Making	fall
IXG-6120	Public Interfaces	fall
IXG-6160	Design Management	fall
IXG-6180	Future Wearables*	fall
IXG-6185	Urban Fictions*	fall
IXG-6210	Leadership, Ethics and Professional Practices	spring
IXG-6390	Narrative and Interactivity	spring
IXG-6410	Content Strategies	spring
IXG-6430	Selling Design	spring
IXG-6900	Thesis III: Doing	spring

* Note: IXG-6180, Future Wearables, and IXG-6185, Urban Fiction, will not be offered during the 2015-2016 academic year. Second-year students will register for IXG-6070, Design and the Service Experience. Please see General Course Listing for course information.

GENERAL COURSE LISTING

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

The recommended course load is 15 credits per semester.

IXG-5030-A

A History of Design

Thursday 6:00-8:50 (7 weeks, begins 9/10)

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

Thursday 6:00-8:50 (7 weeks, begins 11/5)

Fall semester: 1.5 credits

Instructor: A. Wright

User-centered design begins, by definition, with an understanding of users. In this course, students will learn how to model interaction by conducting qualitative and quantitative research into users' behaviors, attitudes and expectations. By exploring ethnographic techniques, usability testing, log analysis, surveying, and other research methods, students will learn how to engage user feedback effectively at every stage of the design process. We will also address how to conduct secondary research into published literature and other sources that can inform thesis projects and beyond.

IXG-5190-A (previously IXG-6070)

Service Design and Transformation

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructors: J. Canfield, P. Ha, K. Muth

With the rise of the service economy, our opportunities as designers are shifting: more is being asked of us, and the nature of the challenges we want to help solve is changing. Our work may target individuals in the experiences that they encounter, or businesses in the structures they build to support service delivery, or may have a larger impact beyond the confines of one organization. To succeed as designers today, we need to be equipped with tools and approaches that work best in this service-oriented world. In this course, students will acquire a rich understanding of service design—what it is, when and where it is applicable, how to practice it, and why it is a valuable approach—and will gain experience using service design tools to identify opportunities, define and frame problem spaces, develop innovative directions, and execute and communicate solutions. Students will also become familiar with the roles that they may be asked to take on in various situations or service-related projects beyond the program.

IXG-5280-A

Strategic Innovation in Product/Service Design

Monday 6:00-8:50

Fall semester: 3 credits

Instructors: C. Lapin, R. Mader

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-5380-A**Fundamentals of Physical Computing**

Tuesday 10:00-12:50

Fall semester: 3 credits

Instructor: E. Forman

This course is a practical, hands-on exploration of physically interactive technology for the designer. Students will examine how to interface objects and installations with the viewer's body and ambient stimuli, such as motion, light, sound and intangible data. Starting with the basics using the open-source Arduino platform, the class will move through electrical theory, circuit design, microcontroller programming and sensors, as well as complex output, including motors, video and intercommunication between objects. *Note: No previous programming or electronics experience is required.*

IXG-5470-A**Slow Code**

Thursday 2:00-4:50

Fall semester: 3 credits

Instructor: J. Gray

In this course, 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**Crafting User Experiences**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructors: 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 forms.

IXG-5510**Smart Objects**

Monday 6:00-8:50 (7 weeks)

Spring semester: 1.5 credits

Instructors: P. Gelardi, T. Ullrich

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, students 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.

Course #	Dates
IXG-5510-A	1/11-2/29
IXG-5510-B	3/21-5/2

PDG-5520**Framing User Experiences**

Monday 6:00-8:50 (7 weeks)

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.

Course #	Dates
PDG-5520-A	3/21-5/2
PDG-5520-B	1/11-2/29

IXG-5610-A**Design in Public Spaces**

Tuesday 6:00-8:50 (7 weeks, begins 1/12)

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-5630-A (previously IXG-5320)**Introduction to Cybernetics and the Foundations of Systems Design**

Tuesday 6:00-8:50 (7 weeks, begins 3/15)

Spring semester: 1.5 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-5650-A**Entrepreneurial Design**

Wednesday 10:00-12:50

Spring semester: 3 credits

Instructors: G. Chou, L. Rechis, C. Xu

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-5800-A**Thesis I: Thinking**

Tuesday 2:00-4:50

Spring semester: 3 credits

Instructors: J. Brook, L. Danzico

Through a series of readings, discussions and probes, students will develop a course of action for their thesis area of investigation. What comprises an appropriate thesis topic and its requisite components will be evaluated. This course is taught in three parts: UX, design and writing.

IXG-6030-A**Thesis II: Making**

Tuesday 2:00-4:50

Fall semester: 6 credits

Instructor: E. Forman

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: J. Canfield, P. Ha, K. Muth

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: M. Schneider

Public spaces have traditionally been designed to support the social: places for culture, education, work and leisure. More and more we turn to our digital devices to fill these same roles. This course will explore the multimodal physical world and the role that interaction design and the digital design process have in reactivating and finding new opportunities in the spaces that we inhabit. We will investigate new possibilities available to us through leveraging technology, and working closely with architects, lighting designers and acoustic designers, to create a fully integrated experience that engages people through all of their senses. This studio course will be heavily focused on prototyping and charrettes, and on developing 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-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-6180-A (previously IXG-5330)**Future Wearables**

Fall semester: 1.5 credits

Not offered 2015-2016

Current handsets are immersive, and perhaps too much so. There's an additive, enhanced product that may suggest a better experience—wearables. Students in this course will develop lifestyle products that are an enhanced edition of a core device or a stand-alone device. They will be encouraged to emphasize displays in new places, new inputs, haptics and staying local. The challenge is to deliver appropriate data in an unobtrusive way.

IXG-6185-A (previously IXG-5540)**Urban Fictions**

Fall semester: 1.5 credits

Not offered 2015-2016

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-6210-A**Leadership, Ethics and Professional Practices**

Monday 10:00-11:50

Spring semester: 3 credits

Instructor: TBA

Creative business practices, ethical standards and effective networking are the cornerstones of this course. Through studio tours, guest lectures, case studies 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 1/12)

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 various perspectives. This course will explore several aspects of narrative, such as plot, setting and point-of-view, and will train students to use narrative as a way to frame and evaluate interactions.

IXG-6410-A**Content Strategies**

Tuesday 2:00-3:50 (7 weeks, begins 3/15)

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-6430-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-6900-A**Thesis III: Doing**

Monday 2:00-4:50

Spring semester: 6 credits

Instructor: E. Forman

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 course work. Each student must present a thesis project to be approved by the thesis committee and the department chair.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

INTERACTION DESIGN INTENSIVE SUMMER 2015

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 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 five. The cost is \$1,100 per course and you can register online.

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

IXC-5021-A**Practice of Interaction Design**

July 6 – August 3

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-5027-A**Visualizing Information**

July 7 – August 4

Tuesday 6:00-8:50

Summer semester: 1 CEU

Instructor: H. Katki

Data visualization can be informative, evocative, and interrogatory. In this course, students will start from a foundation of discrete data and explore new narrative and non-narrative possibilities that thoughtfully consider the relationship between form and content. Students will create a visually compelling final project that tells a deep and meaningful story, drawing from data sources of their own interests and those discovered in the process.

IXC-5032-A**Code Literacy: An Introduction to Interactive Programming**

July 8 – August 5

Wednesday 6:00-8:50

Summer semester: 1 CEU

Instructor: N. Younse

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-5037-A**Research Methods in Interaction Design**

July 9 – August 6

Thursday 6:00-8:50

Summer semester: 1 CEU

Instructor: J. Leo

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.

IXC-5029-A**Mobile UX Design**

July 11 – August 8

Saturday 10:00-12:50

Summer semester: 1 CEU

Instructor: D. Cogbill

The explosive market of mobile applications and services presents new challenges and considerations for interaction designers. In this course students will expand their UX thinking to portable devices, while working on a mobile app design. Through exercises in wireframing, screen design and lightweight digital prototyping, students will create a portfolio-quality project that exhibits their understanding of mobile UX/UI best practices with an emphasis on designing for the user.

FACILITIES ACCESS**PHG-Dkroom****Darkroom Access: Graduate Students**

One semester: no credit

Access fee: \$300

Graduate students who want access to the BFA Photography Department black-and-white darkrooms in the must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course # Semester

PHG-Dkroom-A fall

PHG-Dkroom-B spring

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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

Course # Semester

PDG-Access-A fall

PDG-Access-B spring

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-D fall

FIG-Access-D1 spring

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

FIG-Access-S fall

FIG-Access-S1 spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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

FIG-Access-P fall

FIG-Access-P1 spring

MFA Photography, Video and Related Media

DEGREE REQUIREMENTS TWO-YEAR PROGRAM

- Successful completion of 60 credits, including all required courses, administrative requirements and the thesis project and paper. Documentation of all thesis projects must be on file in the MFA Photography, Video and Related Media Department to be eligible for degree conferral.
- A matriculation of two academic years. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.
- Students are required to maintain a minimum grade point average of 3.3 (B+) and pass all end-of-year evaluations in order to remain in good academic standing.

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.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester(s)
PHG-5030-5032	Critique	fall
PHG-5035-5038	Critique	spring
PHG-5051-5056	Historical Perspectives	fall or spring
PHG-5071-5078	Criticism and Theory	fall or spring
PHG-5091-5099*	Contemporary Issues	spring
PHG-5402*	Studio: Imaging I	fall
PHG-5406*	Studio: Imaging II	spring

** Note: Students working in video must register for PHG-5404, Studio: Digital Imaging I—Moving Image, PHG-5610, Studio: Video Projects I, and PHG-5615, Studio: Video Projects II. It is recommended that video specialists also register for PHG-5093-A, Contemporary Issues: Video Culture.*

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
PHG-6030	Master Critique	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring

DEGREE REQUIREMENTS THREE-YEAR PROGRAM

- Successful completion of 72 credits, including all required courses and administrative requirements.
- A matriculation of three academic years. Students must complete their course work within six years, unless given an official extension by the director of academic advisement.
- Successful completion of the thesis project and paper. Documentation of all thesis projects must be on file in the MFA Photography, Video and Related Media Department to be eligible for degree conferral.
- Students are required to maintain a minimum grade point average of 3.3 (B+) and pass all end-of-year evaluations in order to remain in good academic standing.

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.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
PHG-5010	Bases of Critique	fall
PHG-5041	The Social History of Photography	fall
or AHG-5302*	History of Video Art: 1965 to 1985	fall
PHG-5042	The Aesthetic History of Photography	spring
or AHG-5303*	History of Video Art: 1985 to Present	spring
PHG-5035-5038	Critique	spring
PHG-5402**	Studio: Imaging I	fall
PHG-5406**	Studio: Imaging II	spring
PHG-5046	Modern Art I	fall
PHG-5047	Modern Art II	spring
PHG-5413	Studio: The Laws of Light and How to Break Them	fall
PHG-5414	Studio: Solving the Mysteries of Light	spring

** Note: AHG-5302 and AHG-5303 are for students whose primary practice is video. Students who will to take AHG-5303 in the spring semester must first take AHG-5302.*

*** Note: Students working in video must register for PHG-5404, Studio: Digital Imaging I—Moving Image, PHG-5610, Studio: Video Projects I, and PHG-5615, Studio: Video Projects II.*

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester(s)
PHG-5030-5032	Critique	fall
PHG-5051-5056	Historical Perspectives	fall or spring
PHG-5071-5078	Criticism and Theory	fall or spring
PHG-5035-5038*	Critique	spring
PHG-5091-5099**	Contemporary Issues*	spring

** Note: Students cannot repeat the section of Critique taken in the first year.*

*** Note: It is recommended that video specialists register for PHG-5093-A, Contemporary Issues: Video Culture.*

THIRD-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
PHG-6030	Master Critique	fall
PHG-6050	Thesis Forms I	fall
PHG-6070	Thesis Forms II	spring
PHG-6200	Thesis Project	spring

GENERAL COURSE LISTING

Updated course information can be viewed using WebAdvisor, which can be accessed through MySVA (my.sva.edu). *Note: All students for whom English is their second language are required to take an ESL workshop organized by the department. Students who wish to place out of this requirement must gain the permission for both the department chair and academic advisor.*

The recommended course load is 15 credits per semester.

PHG-5010-A Bases of Critique

Tuesday 10:00-12:50
Fall semester: 3 credits
Instructor: C. Traub

This group critique provides a stimulus for creative exchange and a forum for students to focus their individual growth and activities during the GSAL year. Guided by prominent figures in the visual arts, the structure and content of meetings is determined largely by student needs.

PHG-5030 through PHG-5038 Critique

Two semesters: 3 credits per semester
Critique seminars are a focal point of any given semester. Guided by prominent figures in the visual arts, and assisted by their peers, students will 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. *Note: Students in the two-year program must take one section of Critique each semester. Students in the three-year program must take one semester of Critique in the spring semester.*

Course #	Day	Time	Semester	Instructor
PHG-5030-A	Tu	10:00-12:50	fall	C. Schorr
PHG-5031-A	Th	10:00-12:50	fall	S. VanDerBeek
PHG-5032-A	F	10:00-12:50	fall	L. Magic Laser
PHG-5035-A	Tu	10:00-12:50	spring	S. Attie
PHG-5036-A	Tu	10:00-12:50	spring	G. Powell
PHG-5037-A	W	3:00-5:50	spring	E. Bowes
PHG-5038-A	F	10:00-12:50	spring	L. Deschenes

PHG-5041-A The Social History of Photography

Thursday 12:00-2:50
Fall semester: 3 credits
Instructor: J. Avgikos

Photography manifests a distinct desire to capture and represent the entire world. Through a thematic survey of photography from its invention to the mid-20th century, this course examines its early practitioners and uses of photography as it spreads from private to public spheres. The rapidity with which photography spread will be discussed in relation to nascent consumer culture, myriad applications in the sciences and industry, colonial expansion, and snapshots and candid imagery, among other topics. A research paper and short in-class presentation will be required.

PHG-5042-A The Aesthetic History of Photography

Thursday 12:00-2:50
Spring semester: 3 credits
Instructor: J. Avgikos

This course examines the history of photography from the perspective of aesthetic theory and networks of crossovers with fine arts, particularly with respect to avant-garde painting of the 19th century and experimental art practices throughout the 20th century. We also consider the historiography of photography, with an eye toward revisionist texts that valorize women's practices and colonial usages, as well as key exhibitions and collections that facilitate the canonization of photography as bona fide fine art. What criteria apply when photographs function or are designated as fine art? This and other questions that arise will point us to an exploration of present-day issues. A research paper and short in-class presentation will be required.

PHG-5046-A Modern Art I

Monday 3:00-5:50
Fall semester: 3 credits
Instructor: J. Avgikos

The emergence of the avant-garde as it develops in Europe and morphs into international modernism is the focus of this course. We begin with the Academic tradition, and work from neo-classicism to romanticism and realism with an eye to political revolution and tumultuous social change. From impressionism to post-impressionism to Fauve, we take measure of art's engagement with the issues of the day: new urbanism, questions about class, consumerism and mass culture, and the rise of entertainment culture, among others. By the end of the 19th century, emphasis in symbolism on personal experience opens new doors concerning art's narrative and expressive capacity. Assigned museum visits and writings will complement in-class work.

PHG-5047-A Modern Art II

Monday 3:00-5:50
Spring semester: 3 credits
Instructor: J. Avgikos

This course surveys modern art of the 20th century, beginning with the influences that underwrite the developments of the historical avant-garde and culminate in cubism, Dada, expressionism, surrealism, suprematism and constructivism, De Stijl and the Bauhaus. Throughout these congruent movements we find scattered the seeds of the present in the form of performance art, installation and social sculpture, as well as conceptual practices that include the mobilization of identity as artistic material. We also undertake an examination of art at mid-century, including abstract expressionism, pop, minimalism and conceptual art, which takes us into the 1960s. Assigned museum visits and writings will complement in-class work.

PHG-5051-A 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-5054-A 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-plus 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-5056-A**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.

PHG-5071-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-5073-A**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-5076-A**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 techné—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-5078-A**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-5091-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, the blurring of boundaries, commodity culture, 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-5093-A**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-5094-A**Contemporary Issues: Right Here, Right Now**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: TBA

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-5097-A**Contemporary Issues: Moving Image Colloquia**

Friday 2:00-4:50

Spring 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.

PHG-5098-A**Pass it Around: Visual Culture in the Age of Social Media**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: O. Wasow

This course will explore the increasingly important relationship between visual culture and social media, with an emphasis on understanding the profound effect that the shift from analog to digital technology has had on how we make, look at, talk about and distribute images in contemporary culture. Focusing on the numerous ways in which individuals and social organizations engage with the vast archive of digital content circulating on the Internet, we will touch on a variety of interrelated issues around contemporary image-culture. Sessions will include lectures, discussions and studio work online and off. Students will be encouraged to apply the material discussed in class to their own visual and conceptual interests.

AHG-5302-A**History of Video Art: 1965 to 1985**

Monday 11:00-1:50

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, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Howard Fried, Terry Fox, 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 and 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, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs. Prerequisite: AHG-5302, History of Video Art: 1965 to 1985.

PHG-5402**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-5402-A	M	10:00-12:50
PHG-5402-B	M	3:00-5:50

PHG-5404-A**Studio: Imaging I—Moving Image**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Haik

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-5406**Studio: Imaging II**

Spring semester: 3 credits

Instructor: A. Bell

This is the second part of a two-semester course. See PHG-5402 for course description. *Note: Midyear entry with instructor's permission.*

Course #	Day	Time
PHG-5406-A	M	10:00-12:50
PHG-5406-B	M	3:00-5:50

PHG-5411-A**Studio: Introduction to Video**

Friday 10:00-12:50

Spring semester: 3 credits

Instructor: M. Patierno

While photography and video share many basic traits, they also differ in a variety of ways. For example, video is a time-based medium, and an electronic technology; composition includes movement of the frame and within the frame; and the editing of images is central to the process. This course explores such considerations through assigned exercises, and culminates in the production of two video projects during the semester. It also prepares students for advanced video and multimedia courses.

PHG-5413**Studio: The Laws of Light and How to Break Them**

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.

Course #	Day	Time
PHG-5413-A	W	10:00-12:50
PHG-5413-B	W	3:00-5:50

PHG-5414-A**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-5416-A**Studio: Photo Books—Past, Present and Future**

Wednesday 10:00-12:50

Fall semester: 3 credits

Instructor: B. Yochelson

This course aims to expand each student's sense of the possibilities of the photo book. The history of 20th-century illustrated magazines and photo books will be introduced, as well as recent developments in zines and e-books. Students will research and present historical and current examples and to produce new work in traditional and electronic formats.

PHG-5437-A**Pictures in Space**

Friday 2:00-4:50

Fall semester: 3 credits

Instructor: M. Leftheris

Starting with the idea of lens-based imagery as material, this course pushes the boundaries of photography and video beyond the print and the single-channel screen. This will be achieved by looking at the way images can be presented in real and virtual spaces. The course will be divided into three areas of focus—new media, installation and digital sculpture techniques—that will be investigated through hands-on demonstration, fabrication in the lab and class exercises. Students will produce an installation project, a web/interactive project, a digital 3D project and a final project that incorporates one or all of these approaches.

PHG-5491-A**How to Fail Better**

Tuesday 3:00-5:50

Spring semester: 3 credits

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 I**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: M. Patierno

Craft is the combination of picture, movement, sound, sequence and texts that we use to communicate in the moving image. It is also in itself content. This project-driven course will delve into video production and help prepare students for advanced video and multimedia courses. We will examine the foundations of video-making and explore working in a time-based medium. In the fall semester, editing, lighting and sequencing will be focal points. The spring semester will emphasize advanced workflows, equipment and techniques through practical demonstrations, exercises and assignments. *Note: This is the first part of a two-semester course.*

PHG-5615-A**Video Projects II**

Friday 3:00-5:50

Spring semester: 3 credits

Instructor: TBA

This course is a continuation of PHG-5610, Studio: Video Projects I. See PHG-5610 for course description. *Note: Midyear entry only with permission of the department and instructor.*

PHG-5623-A**Studio: Video Editing**

Thursday 10:00-12:50

Spring 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-5633-A**Interactive Programming for Artists**

Tuesday 10:00-12:50

Fall semester: 3 credits

Instructor: H. Tammen

This course is for students who want to add interactivity to their art. You know how to make an image in Photoshop, but what if you want it to disappear just because people are looking at it? You can edit videos with Final Cut Pro, but what if you want the video to jiggle when someone's screaming at it? You can create 3D objects in Maya, but what if you want it to react to the sound of the people in your installation? We will examine techniques used to create interactive artworks. Technical processes will be explained and demonstrated, and students will acquire basic programming skills they can build upon to create their own interactive works.

PHG-6030**Master Critique**

Fall semester: 6 credits

Group critique seminars are the focal point of student activity in any given semester. Assisted by their peers, and guided by prominent figures in the visual arts, students will concentrate on producing a coherent body of work that best reflects their individual talents and challenges the current boundaries of their media. *Note: Open to second-year students only.*

Course #	Day	Time	Instructor
PHG-6030-A	Th	10:00-12:50	E. Carucci
PHG-6030-B	Th	10:00-12:50	S. Stillman
PHG-6030-C	F	10:00-12:50	L. Parnes

PHG-6040-A**Contemporary Issues: Photography and Film—A Practical Relationship**

Monday 3:00-5:50

Spring 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 and 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	Tu	3:00-5:50	P. Umbrico
PHG-6200-C	F	10:00-12:50	A. Moore

PHG-6211**Thesis Extension**

One semester: 3 credits

Instructor: TBA

This course is designed for students whose thesis projects have not met the unanimous approval of the Thesis Committee, or who need an additional semester to complete their projects. Students will have full access to all facilities, participate in an appropriate critique class and continue to work with their thesis advisor.

Course #	Semester
PHG-6211-A	fall
PHG-6211-B	spring

PHG-6421**Studio: 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, After Effects and Final Cut, as well as various third-party plug-ins. Prerequisite: PHG-5135, Studio: Imaging II, or equivalent.

Course #	Semester
PHG-6421-A	fall
PHG-6421-B	spring

PHG-6428-A**Studio: Moving Image—Postproduction Strategies**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: G. Weinbren

A fundamental issue of time-based works is structure: the temporal shape and flow of a work are major determinants of its impact and meaning. What principles determine a work's shape-in-time, its temporal architecture? What binds image and sound components into a comprehensible unit? This course will examine, in detail, specific topics that emerge during the postproduction phase of a moving-image project. It will focus on the organization of materials and workflow strategies, as well as sound, color, special effects and installation issues. Students will use their current projects as material in a series of exercises and assignments addressing macro- and micro-movie structures, including sound-picture relationships, multichannel and installation architectures, and image manipulations and compositing. Student presentations will be balanced by examples drawn from movies, documentary, television, online sources and artists' cinema works for the white cube, the black box and public space.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

MFA COMPUTER ART COURSE ELECTIVES FACILITIES ACCESS

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.

Course #	Title
HSG-5611	Creative Programming for Artists I
HSG-5612	Creative Programming for Artists II
HSG-5343	Web Programming I
HSG-5344	Web Programming II
SCG-5673	Sound Workshop I
SCG-5674	Sound Workshop II
SCG-5727	Exploring Still and Moving Imagery
SCG-5752	Stereoscopic 3D
SCG-5759	3D for Fine Artists
SCG-5812	Generative Art I
SCG-5813	Generative Art II
SCG-5837	Interface Design: From Ideation to Realization
SCG-5841	User Experience Design and Development
SCG-5863	Physical Computing I
SCG-6126	Physical Computing II
SCG-6127	Physical Computing III
SDG-5147	Animation Culture
SDG-5163	Video Art and Beyond
SDG-5441	Contemporary Voices
SDG-5452	New Media in Contemporary Art
SDG-5534	Theory, Criticism and History of Time-Based Media
SDG-5541	Ecstasy and Apocalypse
SDG-5562	New Media Theory

PHG-Dkroom

Darkroom Access: Graduate Students

One semester: no credit

Access fee: \$300

Graduate students who want access to the BFA Photography Department black-and-white darkrooms in the must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
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PHG-Dkroom-A	fall
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PHG-Dkroom-B	spring
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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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit 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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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-D	fall
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FIG-Access-D1	spring
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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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FIG-Access-S	fall
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FIG-Access-S1	spring
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Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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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FIG-Access-P	fall
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FIG-Access-P1	spring
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MFA Products of Design

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses, the thesis project and paper. Documentation of all thesis projects must be on file with the MFA Products of Design Department to be eligible for degree conferral.
- A matriculation of two academic years is required. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.
- Products of Design grades on a pass/fail system. Students are required to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
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	Studio Intensive: Affirming Artifacts	fall
PDG-5191	Studio Intensive: Deconstruction and Reconstruction	spring
PDG-5192	Studio Intensive: Intervention Interaction	spring
PDG-5197	Transitions	fall
PDG-5230	Lecture Series and Studio Visits I	fall
PDG-5235	Lecture Series and Studio Visits II	spring
PDG-5260	Seminar I	fall
PDG-5265	Seminar II	spring
PDG-5420	Business Structures	spring
IXG-5510	Smart Objects	spring
PDG-5520	Framing User Experiences	spring
PDG-5670	Studio Intensive: Material Futures	spring
PDG-5672	Studio Intensive: Design Performance	spring
PDG-5730	Design Narratives: Visual Storytelling	spring
PDG-5731	Design Narratives: Design Histories	spring
PDG-5732	Design Narratives: Point of View	spring
PDG-5850	Mark Making and the Graphic Narrative	fall

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
PDG-6070	Lifecycle and Flows	fall
PDG-6130	Design for Social Value	fall
PDG-6160	Product, Brand and Experience	fall
PDG-6240	Thesis I	fall
PDG-6630	Service Entrepreneurship	spring
PDG-6635	Futuring and Speculative Design	spring
PDG-6640	Business Modeling	spring
PDG-6650	Design Delight	spring
PDG-6670	Designing for Screens	spring
PDG-6960	Presentation	spring
PDG-6970	Thesis II	spring

GENERAL COURSE LISTING

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

PDG-5040-A Design Research and Integration

Monday 5:00-7:50

Fall semester: 3 credits

Instructors: I. Fetell, S. Lidgus

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. Held at IDEO, 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

Thursday 6:00-8:50

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

Tuesday 10:00-12:50

Fall semester: 3 credits

Instructors: K. Bakewell, 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

Friday 10:00-12:50 (7 weeks, begins 11/6)

Fall semester: 1.5 credits

Instructor: J. Wynn

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 Intensive: Affirming Artifacts**

Friday 10:00-12:50 (8 weeks, begins 9/11)

Fall semester: 1.5 credits

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 Intensive: Deconstruction and Reconstruction**

Tuesday 5:00-7:50 (10 weeks, begins 1/12)

Spring semester: 2 credits

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 and, 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. In this course, students create taxonomies of their daily activities and priorities, and re-imagine them as a visual language.

PDG-5192-A**Studio Intensive: Intervention Interaction**

Tuesday 5:00-7:50 (5 weeks, begins 3/1)

Spring 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-5197-A**Transitions**

Wednesday 1:00-3:50 (5 weeks, begins 9/9)

Fall semester: no credit

Instructor: S. Smith

This seminar focuses on how design elements transition from one to the next, in both systems and artifacts. Students will make abstract three-dimensional sketch models with studio materials. They will analyze and adjust composition, and refine their models in finished materials using the tools in the Visible Futures Lab. They will learn to build models with durable and attractive mechanical connections that will lead to more durable and attractive designs. The seminar is also a philosophical conversation about interrelationships in the natural and designed world. It takes as its premise the idea that real change through design does not come from the ingenuity of a single object or gesture, but from how that object or gesture connects to other objects and gestures around it.

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-5260-A**Seminar I**

Thursday 2:30-4:00

Fall semester: no credit

Instructor: A. Chochinov

Seminar gives students an essential set of tools for communicating and analyzing design. During the first semester, students are guided through presentation skills, portfolio production, writing articulately about their work and critiquing the work of their peers. Seminar II focuses on a breadth of contemporary issues in design.

PDG-5265-A**Seminar II**

Thursday 2:30-4:00

Spring semester: no credit

Instructor: A. Chochinov

This is the second part of a two-semester course. See PDG-5260 for course description.

PDG-5420-A**Business Structures**

Friday 10:00-12:50

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**Smart Objects**

Monday 6:00-8:50 (7 weeks)

Spring semester: 1.5 credits

Instructors: P. Gelardi, T. Ullrich

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, students 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.

Course #**Dates**

IXG-5510-A 1/11–2/29

IXG-5510-B 3/21–5/2

PDG-5520**Framing User Experiences**

Monday 6:00-8:50 (7 weeks)

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.

Course #	Dates
PDG-5520-A	3/21–5/2
PDG-5520-B	1/11–2/29

PDG-5670-A**Studio Intensive: Material Futures**

Tuesday 10:00-12:50 (5 weeks, begins 1/12)

Spring semester: 1 credit

Instructor: A. Dent

These 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-5672-A**Studio Intensive: Design Performance**

Tuesday 10:00-12:50 (10 weeks, begins 2/16)

Spring semester: 2 credits

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. Students will be guided 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**

Thursday 5:00-7:50 (5 weeks, begins 1/14)

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**

Thursday 5:00-7:50 (5 weeks, begins 2/18)

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, critical 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**

Thursday 5:00-7:50 (5 weeks, begins 3/31)

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 executors of others' ideas or agents in the service of industry, they must enter the professional world with their own ideas, firmly grounded, passionate and with a personal stake.

PDG-5850-A**Mark Making and the Graphic Narrative**

Tuesday 5:00-7:50

Fall semester: 3 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-6070-A**Lifecycle and Flows**

Thursday 5:00-7:50

Fall semester: 3 credits

Instructors: J. van der Meer, R. Silver

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. Course work 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**Design for Social Value**

Thursday 10:00-12:50

Fall semester: 3 credits

Instructor: K. Fullenwider

The way we think about and understand value creation has largely been driven by financial measures of success. Today, social and ecological concerns have often been ceded to governments and nonprofits while business focuses on financial outputs. This course proposes a new model—one in which companies, governments and nonprofits all need to create new kinds of value in order to thrive in a changing economy. Design for Social Value will challenge our concepts of business success, social innovation and the role of the designer. Students will work directly with institutional and business partners to identify, design, and evaluate new types of value. Rooted in a learning-by-doing methodology, student teams will work directly with organizations to develop products and services that create new value. A series of guest lectures will provide students with further opportunities to learn from and work directly with thought leaders in the social space.

PDG-6160-A**Product, Brand and Experience**

Tuesday 5:00-7:50

Fall semester: 3 credits

Instructors: R. Aruh, J. Liden

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 both users and markets from different perspectives can provide a more holistic approach to the creation of designed objects. We will work through a complete design process, defining an opportunity within a specified consumer space, performing research, developing insights and strategy, concepting and refining. Throughout the process, students concentrate on creating a cohesive and viable brand campaign, including final design, identity and packaging.

PDG-6240-A**Thesis I**

Monday 10:00-12:50

Fall semester: 6 credits

Instructors: A. Chochinov, A. Schloss

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-6630-A**Service Entrepreneurship**

Thursday 5:00-7:50 (7 weeks, begins 1/14)

Spring semester: 1.5 credits

Instructor: S. Dean

Services have a significant impact in our everyday lives and in great measure determine the quality of our well being as we interact with the world around us. As designers are called upon to imagine and design increasingly complex product-service systems, we need new frameworks for understanding, and tools to steer us toward better outcomes, more meaningful service experiences, and greater chances for the viability of businesses. Great service experiences are about relationships: those between people, between people and things, and between people and processes. These relationships form and grow based upon the quality and effectiveness of the "conversations" that take place. Learning how conversation works among the participants of larger service systems is useful to describe how a service works, and to reveal opportunities for improvement through design. In product-service ecosystems, students will learn to see participants, objects and interactions as opportunities for conversation to define and agree on goals, and the means by which to achieve them.

PDG-6635-A**Futuring and Speculative Design**

Monday 5:00-7:50

Spring semester: 3 credits

Instructor: E. Montgomery

Designers have the potential to reframe future visions of the world around us, to recontextualize the existing condition, and to question what is and what could be. Futurists suggest that design has downgraded our dreams to be less aspirational, but when designers focus attention on visualizing potential futures, new rhetorical spaces open up. This course will provide a framework for engagement with a scientific field influential to thesis work, where students will connect with a researcher, develop a written design-fiction scenario, craft a speculative prototype, and then use these scenarios as departure points to explore how designed speculations apply to present-day realizations and opportunities.

PDG-6640-A**Business Modeling**

Thursday 5:00-7:50 (7 weeks, begins 3/17)

Spring semester: 1.5 credits

Instructor: J. Gilbert

Creating iterative business models aimed at uncovering the assumptions that impact the potential success of any venture is the focus of this course. We will explore how to prioritize risks and apply rapid, low-cost methods to generate learnings and increase confidence. The course is structured to help students strengthen their ability to create more robust business concepts by iterating on the fundamental business cases underlying them. By the end of the course, students will be able to access the primary drivers of success for their concepts, map out the path forward and pitch their business plans to a panel of invited experts.

PDG-6650-A**Design Delight**

Thursday 10:00-12:50 (10 weeks, begins 1/14)

Spring semester: 2 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-6670-A**Designing for Screens**

Tuesday 5:00-7:50

Spring semester: 3 credits

Instructor: B. Arnold

Digital interaction is a ubiquitous form of communication in today's world. Designing for Screens provides students with the framework to understand, discuss and create effective interactive designs on digital displays. Through a series of collaborative studio sessions, open discussions, critiques, site visits and guest lectures, students will be immersed in the current culture of screen design. From mobile apps and tablets to desktops and immerse displays, this course will cover the process of designing products for screens from concept to wire frame to interface design and user testing.

PDG-6960-A**Presentation**

Friday 11:00-1:50 (5 weeks, begins 4/1)

Spring semester: 1 credit

Instructor: A. Chochinov

Whether telling a tale through text, video, audio or other medium, knowing how to engage an audience and make a clear argument is crucially important to making an impact and producing a lasting effect. In this course, each student will be assisted in defining a presentation that effectively communicates the message at the heart of the thesis.

PDG-6970-A**Thesis II**

Tuesday 10:00-12:50

Spring semester: 3 credits

Instructor: A. Covert

Design work is often fraught with complex details and seemingly unanswerable questions. It turns out that it is entirely possible to make things without making much sense. This course will focus on making sense of students' thesis work, and how best to communicate that work to peers, to stakeholders, and to the project's intended audience. The work in Thesis II represents the culmination of the program and will embody the knowledge and strategies students have learned during the past two years. The written thesis document and a formal verbal and visual presentation given by each Master of Fine Arts candidate will be produced in this course.

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

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
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

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

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-D	fall
FIG-Access-D1	spring

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
FIG-Access-S	fall
FIG-Access-S1	spring

Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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
FIG-Access-P	fall
FIG-Access-P1	spring

MFA Social Documentary Film

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file with the MFA Social Documentary Film Department to be eligible for degree conferral.
- Meet all academic and administrative requirements.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.
- A matriculation of two academic years is required. Students must complete their course work within four years, unless given an official extension by the director of academic advisement.

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

FIRST-YEAR COURSE 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

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
DFG-6120	Process and Style III	fall
DFG-6125	Process and Style IV	spring
DFG-6256/6258	Visiting Artists: Documentary Masters	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

GENERAL COURSE LISTING

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

The required course load is 15 credits per semester.

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.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	6:00-8:50
DFG-5040-B	Th	6:00-8:50

DFG-5045

Directing II

Spring semester: 3 credits

Instructor: R. Kauffman

This is the second part of a two-semester course. See DFG-5040 for course description.

Course #	Day	Time
DFG-5045-A	M	2:00-4:50
DFG-5045-B	M	6:00-8:50

DFG-5070**Editing I**

Fall semester: 3 credits

Instructor: A. Collins

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	M	6:00-8:50
DFG-5070-B	Th	6:00-8:50

DFG-5075**Editing II**

Spring semester: 3 credits

Instructor: A. Collins

This is the second part of a two-semester course. See DFG-5070 for course description.

Course #	Day	Time
DFG-5075-A	M	6:00-8:50
DFG-5075-B	Th	6:00-8:50

DFG-5140-A**Producing I**

Wednesday 6:00-8:50

Fall semester: 3 credits

Instructor: B. Levison

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: A. Schewel, M. Smawley

This is the second part of a two-semester course. 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 2:00-4:50

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**

Wednesday 2:00-4:50

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**

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: N. Bhattacharya

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, 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**

Tuesday 6:00-8:50

Spring semester: no credit

Instructor: N. Bhattacharya

This is the second part of a two-semester course. See DFG-5520 for course description.

DFG-5700-A**Thesis: The Pitch**

Monday 3:00-5:50

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. Individual meetings with a faculty panel 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 objective is to arrive at the final thesis production topic.

DFG-6120-A**Process and Style III**

Tuesday 6:00-8:50

Fall semester: no credit

Instructor: N. Bhattacharya

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-6125-A**Process and Style IV**

Tuesday 6:00-8:50

Spring semester: no credit

Instructor: N. Bhattacharya

This is the second part of a two-semester course. See DFG-6120 for course description.

DFG 6256 through DFG 6258**Visiting Artists: Documentary Masters**

Monday 6:00-8:50

Fall semester: 1 credit per seminar

Instructors: TBA

To help forge relationships between the masters of the documentary film and MFA SocDoc students, these seminars offer in-depth study and discussion of the craft of documentary storytelling. Seminar topics will vary each year based on student interest and changes in the field.

Course #	Dates
DFG-6256-A	9/14 – 10/12
DFG-6257-A	10/19 – 11/16
DFG-6258-A	11/23 – 12/21

DFG-6520**Thesis: Directing**

Fall semester: 3 credits

Instructor: R. Kauffman

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.

Course #	Day	Time
DFG-6520-A	W	6:00-8:50
DFG-6520-B	Th	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.

Course #	Day	Time
DFG-6530-A	W	6:00-8:50
DFG-6530-B	Th	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.

Course #	Day	Time
DFG-6570-A	W	6:00-8:50
DFG-6570-B	Th	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.

Course #	Day	Time
DFG-6580-A	W	6:00-8:50
DFG-6580-B	Th	6:00-8:50

DFG-6610-A**Thesis: Producing**

Tuesday 2:00-4:50

Fall semester: 6 credits

Instructor: T. Powers

Half of producing is getting the film made; the second half is getting the film seen. This course will focus on film marketing and distribution. It will build upon previous producing classes to strengthen skills for conceiving and pitching ideas, executing projects on budget and finding the most advantageous position in the marketplace. From understanding the rights division for theatrical, television, DVD, VOD, digital downloads and mobile uploads to crowd funding and film festivals, the course will round out what students need to know to get their thesis films out into the world.

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

These courses are designed for international graduate student and include study and practice in the English language: grammar, vocabulary, pronunciation and writing, as well as conversations in contemporary art. For course details, please refer to page 439.

ESG-0168	Speaking Visually
ESG-0169	Questioning Contemporary Art
ESG-0225	Visual to Verbal: Film, Art, Writing
ESG-0233	Write to Engage: Thesis and Professional Composition
ESG-0251/0252	Pronunciation Workshop
ESG-0264	Discussions in Design
ESG-0283/0284	Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

MFA Visual Narrative

DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Visual Narrative Department to be eligible for degree conferral.
- A matriculation of three summers on-site and four semesters (fall and spring) of low residency. Students must complete their course work within six years, unless given an official extension by the director of academic advisement.
- Visual Narrative grades on a pass/fail system. Students are required to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester(s)
VNG-5040	Black, White and One Color	summer
VNG-5080	Analog to Digital: Dynamic Transformations	summer
VNG-5130	Narrative Writing	summer
VNG-5170	History of Visual Storytelling	summer
VNG-5540	Story Visualized	fall
VNG-5580	Creative Script	fall
VNG-5620	Digital Short Story	spring
VNG-5650/5655	Lecture Series I and II	fall/spring

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester(s)
VNG-6120	Color, Process, Text and Image	summer
VNG-6150	Redefining the Spine	summer
VNG-6210	Visual Writing	summer
VNG-6240	Form, Empathy and Character Play	summer
VNG-6320	Identity in a Digital World	fall
VNG-6330	Selling Your Story	spring
VNG-6520/6525	Thesis Studio I and II	fall/spring
VNG-6540/6545	Thesis and Mentor Review I and II	fall/spring

THIRD-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
VNG-6820	Connecting Story to Audience	summer
VNG-6850	Guest Critic and Editing Seminar	summer
VNG-6870	Professional Practice	summer
VNG-6900	Thesis Production	summer

GENERAL COURSE LISTING

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

Note: Courses are listed by year.

FIRST YEAR

VNG-5040-A

Black, White and One Color

Monday, Wednesday; June 1 – July 22

No class July 1

Hours: 1:00-3:50

Summer 2015 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

Analog to Digital: Dynamic Transformations

Tuesday, Thursday; June 2 – July 23

No class July 2

Hours: 6:00-8:50

Summer 2015 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. The goal of this course is to give students an understanding of digital image-making and basic motion graphics for print and web. We will explore the unique tools of Adobe Photoshop, Illustrator and After Effects, how the programs overlap and intersect with each other, and how to integrate traditional analog techniques into the digital realm. Students will discover a variety of methods for producing digital images, and how to translate a stationary vision into the more dynamic world of motion. The evolution of storytelling from analog to digitized new media and the future of storytelling will be reviewed.

VNG-5130-A

Narrative Writing

Tuesday, Thursday; June 2 – July 23

No class July 2

Hours: 9:00-11:50

Summer 2015 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**

Monday, Wednesday, Friday; June 1 – July 22

No class July 1 and July 3

Hours: 9:00-11:50

Summer 2015 semester: 3 credits

Instructors: B. Kartalopoulos, L. Marcus, L. Rosen, S. Morrison

This seminar provides an overview of visual storytelling in photography and graphic media. It will examine the evolution of children's books, comics and photography as the departure point for different approaches to telling a story with words and pictures. A thorough history of these art forms and their various points of intersection will be given, from children's adventure books to comic strips and photojournalism to modernist approaches to storytelling, the underground revolution, contemporary digital photography and film. Guest artists and lecturers will address the class and field trips to local archives and collections will be organized.

VNG-5540-OL**Story Visualized**

Fall semester: 3 credits

Instructor: J. Rugg

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-5580-OL**Creative Script**

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-5620-OL**Digital Short Story**

Spring semester: 6 credits

Instructors: J. Rugg, M. Sable

Digital Short Story combines the concepts covered in VNG-5540, Story Visualized, and VNG-5580, Creative Script, to produce original short stories in a digital, visual narrative format. This course will focus on taking an idea from its initial stage through proposal, story and character development, editing layout, design, color palette and typography to revision and finished narratives, culminating in an exhibition of both the digital story and artwork. Geared toward digital publication and distribution, we will also explore production techniques, including the technical considerations necessary to generate both digital and print editions. Guest artists will represent the wide range of digital publishing, distribution and creative experiences available.

VNG-5650-OL / VNG-5655-OL**Lecture Series I and II**

Fall and spring semesters: no credit

Instructor: J. Rosen

These guest lecture programs offer 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.

Course #	Semester
VNG-5650-OL	fall
VNG-5655-OL	spring

SECOND YEAR**VNG-6120-A****Color, Process, Text and Image**

Tuesday, Thursday; June 2 – July 23

No class July 2

Hours: 1:00-3:50

Summer 2015 semester: 3 credits

Instructor: J. Rogers

Understanding the letters we use to create the stories we write is an important part of the storytelling experience. In this course we will survey type design from different eras and production methods to gain an understanding of its historical, physical and formal considerations. How to bring the letters that tell a story to life and make a powerful impact on the message of the story itself will be emphasized. We'll also take advantage of NYC and harness the typographic inspiration of this incredible city. Creativity, experimentation and messy hands are all encouraged, as students are guided by demonstrations, critiques and guest lecturers.

VNG-6150-A**Redefining the Spine**

Monday, Wednesday; June 1 – July 22

No class July 1

Hours: 1:00-3:50

Summer 2015 semester: 3 credits

Instructor: TBA

Building upon the foundation and storytelling skills of the first year, this course will assist students in the preparation for their upcoming thesis projects through a variety of professional studio visits, guest lectures and research. Students will begin to mold and establish a viable direction for their thesis projects throughout the course, while attending professional practice tutorials in project management. Presentation coaching will be provided, culminating in the delivery of a verbal pitch of the student's chosen thesis project to the class and the Thesis Committee.

VNG-6210-A**Visual Writing**

Tuesday, Thursday; June 2 – July 23

No class July 2

Hours: 9:00-11:50

Summer 2015 semester: 3 credits

Instructors: J. Daniel, A. DeSantis

This course will explore an alternative understanding of narrative. We will experiment with different forms of nontraditional storytelling—including diagrams, maps and charts, as well as illustration and photography. Through a series of exercises, students will gain an understanding of the ways in which these visual forms both structure and expand the limits of what can be told. Throughout, we will approach "the visual" and "the narrative" not as separate modes of work, but as deeply integrated processes of thought.

VNG-6240-A**Form, Empathy and Character Play**

Monday, Wednesday; June 1 – July 22

No class July 1

Hours: 6:00-8:50

Summer 2015 semester: 3 credits

Instructors: B. Marra, L. Rosen

Sometimes the only way to find one's "voice" as a storyteller is to get into character. This course aims to enhance the skills needed to successfully develop a character, by designing, constructing and animating that character and then bringing it to life in believable and interesting ways. Using role-playing techniques and exercises in improv, students will explore various contexts for their own character creations. Guest lectures will complement studio work.

VNG-6320-OL**Identity in a Digital World**

Fall semester: no credit

Instructors: M. Rota, B. Zackheim

The concepts and practices related to web publishing, marketing, the mobile mindset, data analysis, print publishing and digital storefronts will be addressed in this course. Strategies to create an online identity will also be discussed in order to get students thinking about who they are as storytellers and how they want to present themselves. In addition to online presentations, the instructors are available for consultation.

VNG-6330-OL**Selling Your Story**

Spring semester: no credit

Instructor: B. Zackheim

Using the power of marketing as a creative resource to tell a story is the focus of this course. We will examine the best ways to market content to diverse audiences through a variety of media, including online, mobile devices and digital publishing. The course will provide a path to identifying markets specific to each student's thesis. In addition to online presentations, the instructor is available for consultation.

VNG-6520-OL / VNG-6525-OL**Thesis Studio I and II**

Fall and spring semesters: 6 credits per semester

Instructors: J. Rosen, E. Valentine

Guided by faculty and mentors, students will plan, pitch and execute a thesis project. The direction and visual medium for the thesis project is open to students' interpretation, and must demonstrate their strength and vision as storytellers and visual narrative artists. Equal emphasis will be given to the verbal and visual direction of each thesis. Students will maintain a written journal documenting the progression of their narrative thesis from inception to completion, including detailed accounts of discourses and critiques with their advisor. An analog and digital version of each thesis is required. Additionally, thesis work will be augmented with "toolbox" sessions that will explore advanced technique, related analysis and professional practice. One-on-one and online group discussions and lectures by guest artists and authors will be scheduled. The thesis project will culminate in a group exhibition at SVA in the third summer session.

Course # Semester

VNG-6520-OL fall

VNG-6525-OL spring

VNG-6540-OL / VNG-6545-OL**Thesis and Mentor Review I and II**

Fall and spring semesters: no credit

Instructor: N. Fox

To support thesis development, students will work with a mentor of their choosing during the fall and spring semesters. In addition, individual meetings with the department chair will be held weekly, throughout both semesters, for review of thesis projects and the mentorship process.

Course # Semester

VNG-6540-OL fall

VNG-6545-OL spring

THIRD YEAR

Note: The 2015 summer semester will be held from June 1 through July 24. Please contact the department for individual course dates and times.

VNG-6820-A**Connecting Story to Audience**

Summer 2015 semester: 3 credits

Instructor: B. Zackheim

In this course, students will examine 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 visual storytellers, we create original works of art and literature for an audience to consume and critics, peers to validate and history to judge. Every artist and author takes on varying levels of responsibility, ownership and authorship. Each decision made, medium used and audience addressed in the creation of the work is a reflection of the voice of that artist, author and storyteller. In this final thesis studio, students will complete their thesis projects and prepare for the final Thesis Committee review, installation and exhibition. In addition, various guest artists, authors, critics, publishers and industry leaders will be invited to engage and critique individual student work over the course of the summer. Successful review and approval of the thesis by the Thesis Committee and department chair are required for degree conferral.

SUMMER 2015 FACILITIES ACCESS

PDG-Access-A

Visible Futures Lab

Summer 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit vfl.sva.edu.

FIG-Access-P

Printmaking Workshop Access

June 8 – August 14

Summer semester: no credit

Access fee: \$275

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

DIG-Access-A

Digital Imaging Center Access: Graduate Students

June 2 – August 1

Summer semester: no credit

Access fee: \$300

For graduate students who want access to the Digital Imaging Center. Prerequisites: A working knowledge of the Macintosh operating system and the Adobe Creative Suite. *Note: Access is available during hours that do not conflict with ongoing courses.*

PHG-Dkroom-A

Darkroom Access: Graduate Students

June 1 – July 31

Summer semester: no credit

Access fee: \$600

Graduate students who want access to the BFA Photography Department black-and-white darkrooms in the must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

FALL 2015 / SPRING 2016 FACILITIES 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 request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides 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 an access request form, please visit 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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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-D	fall
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FIG-Access-D1	spring
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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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FIG-Access-S	fall
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FIG-Access-S1	spring
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Printmaking Workshop Access

One semester: no credit

Access fee: \$325

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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FIG-Access-P	fall
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FIG-Access-P1	spring
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ENGLISH AS A SECOND LANGUAGE COURSES FOR GRADUATE STUDENTS

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.

Course #	Day	Time
ESG-0168-A	M	10:00-12:50
ESG-0168-B	Th	11:00-1:50
ESG-0168-C	F	10:00-12:50

ESG-0169

Questioning Contemporary Art

Spring semester: no credit

Instructor: G. Savannah

Through discussions on contemporary artists, animators and designers, students will focus on honing their skill in using visual metaphors to communicate ideas. During these conversations, the 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, videos and animations will help to develop the expression of a personal aesthetic. Artists to be discussed include Robert Irwin, Jessica Stockholder, Chen Zhen, Angela Steffen, Stephen Burks, Daniel Verbis, Regine Schumann, Eunjung Hwang, Jose Alvarez, Buff Monster, Olafur Eliasson, Sarah Morris, Assume Vivid Astro Focus, Jim Drain, James Siena and Taratiel.

Course #	Day	Time
ESG-0169-A	M	10:00-12:50
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 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, design and critical theory, they will develop cogent artist 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, Tsai Ming-Liang, Wes Anderson, Chris Marker, Emir Kusturica, Kim Ki-Duk, Ben Stewart, Reisenbüchler Sándor, Jacolby Satterwhite and Richard Linklater. The first few sessions of this course are group meetings. For the remainder of the semester, individual conferences with the instructor will be scheduled.

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 semester, individual conferences with the instructor will be scheduled.

Course #	Day	Time
ESG-0233-A	Th	3:00-5:50
ESG-0233-B	M	3:00-5:50

ESG-0251 / ESG-0252

Pronunciation Workshop

Thursday 12:00-1:50

One semester: no credit

Instructor: C. Donnelly

This course will help students improve speaking and fluency through Carnegie Speech NativeAccent, a state-of-the-art speech-training software. NativeAccent features an "intelligent tutor" that creates English pronunciation exercises based on each student's unique pronunciation needs. Class discussions and presentations will also be included.

Course #	Semester
ESG-0251-A	fall
ESG-0252-A	spring

ESG-0264-A

Discussions in Design

Wednesday 12:00-1:50

Fall semester: no credit

Instructor: H. Rubinstein

Guest lecturers and faculty presentations on topics and trends in design is the focus of this course. Presentations will be preceded and followed by vocabulary building and comprehension exercises to develop class participation skills and speaking confidence.

ESG-0283 / ESG-0284

Postcards from New York: Reflections on the Journey and Transformation of the Cross-cultural Artist

Tuesday 2:00-4:50

One semester: no credit

Instructor: L. Kaufman

This course will offer a space to explore the psychological challenges and opportunities of artists in exile. How can one reflect on the processes of moving between different geographical spaces and cultures and their alternate realities? What is the fabric of a hybrid identity, and how can one become a New York artist while maintaining the uniqueness of the gaze and the voice that comes from one's cultural roots? Students will observe, identify and record their journey by creating postcards (or alternate forms of art) with texts and images that capture their cross-cultural traveling experience. We will review, among other works, the literary and visual exile narratives of Ovid, Bertold Brecht, Zadie Smith, Ai Weiwei, Andre Aciman, Shirin Neshat and Yinka Shonibare. The fall semester will focus on the experience of acculturating to New York as well as traveling back home. The spring semester will explore how travel creates a multi-cultural hybrid identity. *Note: Topics vary each semester.*

Course #	Semester
ESG-0283-A	fall
ESG-0284-A	spring



Forms



SUMMER 2015 SCHEDULE WORKSHEET

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SUMMER 2015 SCHEDULE WORKSHEET

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SVA COURSE SELECTION FORM

Name _____

Social Security # or ID # _____

SUMMER 2015

SUMMER 2015

Course #	Title	Credits	Instructor

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 summer 2015 semester.

Instructor signature

Date

Advisor signature

Effective date

FALL 2015 SCHEDULE WORKSHEET

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SPRING 2016 SCHEDULE WORKSHEET

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SVA COURSE SELECTION FORM

Name _____

Social Security # or ID # _____

FALL 2015

SPRING 2016

Course #	Title	Credits	Instructor

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 2015 semester / spring 2016 semester.

Instructor signature

Date

Advisor signature

Effective date

SPRING 2016 SCHEDULE WORKSHEET

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SUMMER 2016 SCHEDULE WORKSHEET

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00						
10:00						
11:00						
12:00						
1:00						
2:00						
3:00						
4:00						
5:00						
6:00						
7:00						
8:00						

SVA COURSE SELECTION FORM

Name _____

Social Security # or ID # _____

SPRING 2016

SUMMER 2016

Course #	Title	Credits	Instructor

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 2016 semester / summer 2016 semester.

Instructor signature

Date

Advisor signature

Effective date

