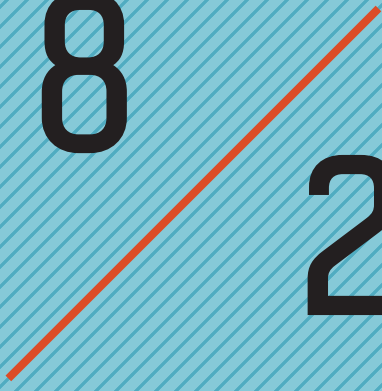


**UNDER
GRADUATE
&
GRADUATE
REGISTRATION
BOOK**

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**2018–2019
UNDERGRADUATE
AND 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; Fine Arts; Illustration; Interior Design; Photography and Video; 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 Practice; Art Writing; Computer Arts; 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 Middle States Commission on Higher Education (msche.org), 3624 Market Street, Philadelphia, PA 19104, 267.284.5000. 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), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

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 statuses.

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

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ACADEMIC CALENDAR MARCH 2018 – AUGUST 2019

MARCH 2018

- Thursday, March 1 Optimal financial aid date for returning students to submit 2018-2019 FAFSA application
- Monday through Sunday, March 5 – 11 Spring break, no classes
- Friday, March 9 Staff holiday, College closed
- Monday through Friday, March 12 – 23 Registration for all currently enrolled undergraduate and graduate students for 2018-2019 academic year (by appointment only)
- Friday and Saturday, March 30 – 31 Passover, no continuing education classes

APRIL 2018

- Friday, April 6 OPT application and program extension request deadline for international students in their final semester of study
- Monday, April 16 Financial aid deadline for submitting all loan applications for fall/spring or spring only students
- Monday, April 30 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2018 semester
- Monday, April 30 Due date for all spring 2018 semester grades

MAY 2018

- Tuesday, May 1 Due date for summer 2018 semester tuition
- Tuesday, May 1 Check-out SVA residence halls for non-graduating students
- Tuesday, May 1 Summer 2018 semester begins
- Monday, May 7 Commencement, class of 2018
- Tuesday, May 8 Check-out SVA residence halls for graduating students
- Monday, May 28 Memorial Day, College closed

JUNE 2018

- Monday, June 4 Summer 2018 continuing education program begins
- Saturday, June 30 Financial aid deadline for submitting 2017-2018 TAP and FAFSA application

JULY 2018

- Tuesday and Wednesday, July 3 – 4 Independence Day holiday, no continuing education classes
- Wednesday, July 4 Independence Day holiday, College closed
- Thursday, July 26 Summer 2018 semester foundation program ends

AUGUST 2018

- Wednesday, August 1 Due date for fall 2018 semester tuition
- Thursday and Friday, August 9 – 10 Course adjustment period fall 2018 and spring 2019 semesters (departmental advisors' offices)
- Monday, August 13 Check-out SVA residence halls for summer 2018 semester students
- Monday, August 20 Summer session ends
- Sunday, August 26 Check-in SVA residence halls for new students
- Monday through Friday, August 27 – 31 Orientation for new students

SEPTEMBER 2018

- Saturday, September 1 Check-in SVA residence halls for returning students
- Monday, September 3 Labor Day, College closed
- Tuesday, September 4 Undergraduate and graduate classes begin
- Tuesday through Tuesday, September 4 – 11 Course adjustment period fall 2018 and spring 2019 semesters (departmental advisors' offices)
- Tuesday, September 11 Last day to register for fall 2018 semester independent study courses
- Monday, September 24 Fall 2018 semester continuing education program begins

OCTOBER 2018

- Monday, October 1 SVA-sponsored student health insurance waiver deadline for fall 2018 semester
- Monday, October 1 Early 2019-2020 FAFSA filing for new and returning students
- Thursday, October 4 SEVIS registration deadline for international students
- Monday, October 8 Columbus Day, no continuing education classes
- Monday, October 15 Online registration for spring 2019 and summer 2019 semesters opens for students accepted for the spring 2019 semester
- Monday, October 22 Last day to officially withdraw from fall 2018 semester undergraduate and graduate courses without incurring a failing grade (academic progress and financial liability may be affected)
- Tuesday through Monday, October 23 – December 3 Students may drop fall 2018 semester undergraduate and graduate courses with a grade of "W" (academic progress and financial liability may be affected). International students must receive approval to drop below full-time status
- Wednesday, October 24 Administrative withdrawal for students without financial clearance for the fall 2018 semester

NOVEMBER 2018

- Monday through Wednesday, November 19 – 21 Course adjustment period for spring 2019 semester (departmental advisors' offices)
- Wednesday through Sunday, November 21 – 25 No continuing education classes
- Thursday through Sunday, November 22 – 25 Thanksgiving recess, College closed
- Friday, November 30 OPT application and program extension request deadline for international students in their final semester of study

DECEMBER 2018

- Saturday, December 1 Due date for spring 2019 semester tuition for students not on a payment plan
- Saturday, December 1 Financial aid deadline for submitting all loan applications for students registered for fall 2018 semester only
- Monday, December 3 Registration for spring 2019 and summer 2019 semesters continues (by appointment with departmental advisors)
- Monday, December 3 Last day to officially drop fall 2018 semester undergraduate and graduate courses (academic progress and financial liability may be affected)
- Tuesday, December 11 Tuesday undergraduate and graduate classes end
- Wednesday, December 12 Wednesday undergraduate and graduate classes end
- Monday, December 17 Monday undergraduate and graduate classes end
- Tuesday, December 18 Last session of Thursday undergraduate and graduate classes
- Wednesday, December 19 Classes end; last session of undergraduate and graduate Friday/Saturday/Sunday classes. Last day Registrar's Office will accept grade changes for spring 2018 and summer 2018 semesters
- Wednesday, December 19 Check-out SVA residence halls for non-returning students
- Wednesday, December 19 Due date for all fall 2018 semester grades
- Thursday through Tuesday, December 20 – January 1 Staff holiday, College closed

JANUARY 2019

Tuesday, January 1	Due date for spring 2019 semester tuition for students on a payment plan
Wednesday, January 9	Check-in SVA residence halls for new students
Thursday and Friday, January 10 – 11	Orientation for new students
Friday, January 11	Optimal financial aid deadline for submitting 2019-2020 FAFSA forms for early decision for fall 2019 semester
Monday, January 14	Undergraduate and graduate classes begin
Monday through Tuesday, January 14 – 22	Course adjustment period (departmental advisors' offices)
Monday, January 21	Martin Luther King, Jr. Day, College closed
Tuesday, January 22	Last day to register for spring 2019 semester independent study courses
Monday, January 28	Spring 2019 semester continuing education program begins

FEBRUARY 2019

Friday, February 1	Optimal filing deadline for new students to submit FAFSA forms to central processor for 2019-2020 financial aid
Sunday, February 3	SVA-sponsored student health insurance waiver deadline for spring 2019 semester
Monday through Monday, February 4 – 11	Residence hall room selection for returning students
Monday, February 4	Administrative withdrawal for students without financial clearance for the spring 2019 semester
Wednesday, February 13	SEVIS registration deadline for international students

MARCH 2019

Friday, March 1	Optimal financial aid date for returning students to submit 2019-2020 FAFSA application
Monday, March 4	Last day to officially withdraw from spring 2019 semester undergraduate and graduate courses without a grade (academic progress and financial liability may be affected)
Monday through Sunday, March 4 – 10	Spring break, no classes
Tuesday through Monday, March 5 – April 22	Students may drop spring 2019 semester undergraduate and graduate courses with a grade of "W" (academic progress and financial liability may be affected). International students must receive approval to drop below full-time status
Friday, March 8	Staff holiday, College closed
Monday through Friday, March 11 – 22	Registration for all currently enrolled undergraduate and graduate students for 2019-2020 academic year (by appointment only)

APRIL 2019

Friday, April 5	OPT application and program extension request deadline for international students in their final semester of study
Monday, April 15	Financial aid deadline for submitting all loan applications for fall/spring or spring-only students
Friday and Saturday, April 19 – 20	Passover, no continuing education classes
Monday, April 22	Last day to officially drop spring 2019 semester undergraduate and graduate courses (academic progress and financial liability may be affected)

MAY 2019

- Wednesday, May 1 Due date for summer 2019 semester tuition
- Monday, May 6 Due date for all spring 2019 semester grades
- Monday, May 6 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2018 semester
- Tuesday, May 7 Check-out SVA residence halls for non-graduating students
- Tuesday, May 7 Summer 2019 semester begins
- Thursday, May 16 Commencement, class of 2019 (tentative date)
- Friday, May 17 Check-out SVA residence halls for graduating students (tentative date)
- Monday, May 27 Memorial Day, College closed

JUNE 2019

- Monday, June 3 Summer 2019 continuing education program begins
- Sunday, June 30 Financial aid deadline for submitting 2018-2019 TAP and FAFSA applications

JULY 2019

- Thursday through Sunday, July 4 – July 7 Independence Day holiday, College closed
- Monday, July 29 Summer 2019 foundation program ends

AUGUST 2019

- Thursday, August 1 Due date for fall 2019 semester tuition
- Sunday, August 11 Check-out SVA residence halls for summer 2019 semester students
- Monday, August 26 Summer session ends

ANNUAL NOTIFICATION OF THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT

Known by its acronym, FERPA, this important legislation guarantees students certain rights regarding their education records (records that include, but are not limited to, grades, financial records, and other personal information). FERPA applies to all students attending SVA, regardless of age.

Student 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 inspect. SVA will make arrangements for access and notify you of the time and place where the record(s) may be inspected
- The right to request the amendment of your education records that you believe to be inaccurate, misleading, or otherwise in violation of your privacy rights under FERPA. 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 in writing of the decision and advise you of your right to a hearing regarding the request for amendment.
- The right to agree to disclosures of personally identifiable information (PII) 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 school officials with legitimate educational interests. A school official is a person employed by SVA in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of SVA who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for SVA.
- The right to file a complaint with the U.S. Department of Education concerning alleged failures of SVA to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

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

DIRECTORY INFORMATION

SVA may disclose Directory Information to third-party organizations without a student's consent. Such outside organizations may include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions.

"Directory Information" is defined by SVA as: student's name, address, telephone number, email address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, and degree(s) conferred.

If students wish to restrict the disclosure of directory information, they should complete a FERPA Disclosure Form, which is available at the Registrar's Office and online at www.sva.edu by hovering over the "Student Life" menu, then selecting "Registrar" from the list.

The College honors requests to withhold directory information but cannot assume responsibility for contacting a student for subsequent permission to release information. Regardless of the effect, the College assumes no liability for honoring instructions that such information be withheld.

DISCLOSURE POLICY

SVA typically will disclose personally identifiable information (PII)—such as a Social Security number, grades, or other private information—from a student's education record only with the written consent of the student. However, FERPA permits the disclosure of PII from students' education records, without consent of the student, if the disclosure meets one or more of the following conditions:

- To other school officials, including teachers, within SVA whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions.
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer. SVA will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.
- To authorized representatives of the U. S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.
- To organizations conducting studies for, or on behalf of, SVA, in order to:
(a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.
- To accrediting organizations to carry out their accrediting 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. SVA 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. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.
- To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her.
- To parents(s) or guardian(s) of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.
- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

Student Consent to Allow or Prevent Disclosure

The FERPA Disclosure Form allows students to instruct SVA to do the following:

- Allow or prevent disclosure of Directory Information to third parties, except to the extent that FERPA authorizes disclosure without consent.
- Allow or prevent disclosure of education records to parents, guardians, or other individuals of the student's choosing.

The FERPA Disclosure Form is available in the Registrar's Office and online at sva.edu by hovering over the "Student Life" menu, then selecting "Registrar" from the list.



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 an access code to authorize release of information: _____
Your access code can be anything of your choosing (any combination of letters, numbers, or symbols).

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

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 Registrar's Office.

Student Signature _____ Date _____

REGISTRATION INFORMATION UNDERGRADUATE DIVISION

FRESHMEN AND TRANSFER STUDENTS

Registration for undergraduate freshmen and transfer students entering the Undergraduate Division in the 2018 fall semester will be online via MyServices Student or 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 12 through Friday, March 23, according to the procedures outlined below.

February 27 – March 16, 2018

Students plan courses, meet with department heads or advisors as needed, and complete all necessary registration materials.

March 12 – March 23, 2018

Registration online via MyServices Student. Registration priority times will be assigned based on completed credit totals. Students wishing to register in person must make an appointment with their departmental advisors.

Students returning from a leave of absence will be assigned a registration time on a first-come, first-served basis. They are advised to call their departmental advisor to have their account reactivated. Once active, students will be assigned a registration time by the Registrar.

Students with fewer than 90 credits by the close of the 2018 spring semester will not be allowed 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.

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

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu. For complete information regarding online registration, including tutorial videos and detailed instruction documents, visit sva.edu/regbook.

ACADEMIC ADVISEMENT

General email: acadadvis@sva.edu

DEPARTMENTAL ADVISORS

Advertising (1st year)

Gracie Nesin, Tel: 212.592.2542 Fax: 212.592.2413
Email: snesin@sva.edu

Advertising (2nd year)

Adam Sarsfield Tel: 212.592.2594 Fax: 212.592.2545
Email: asarsfield@sva.edu

Advertising (3rd year)

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

Advertising (4th year)

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

Animation

Will Daly, Tel: 212.592.2694 Fax: 212.592.2688
Email: wdaly@sva.edu

Cartooning

Nada Mohammed, Tel: 212.592.2456 Fax: 212.592.2545
Email: nmohammed@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)

Gracie Nesin, Tel: 212.592.2542 Fax: 212.592.2413
Email: snesin@sva.edu

Design (2nd year)

Adam Sarsfield Tel: 212.592.2594 Fax: 212.592.2545
Email: asarsfield@sva.edu

Design (3rd year)

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

Design (4th year)

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

English and the Visual Arts (all departments)

Phyllistine Travis, Tel: 212.592.2527 Fax: 212.592.2545
Email: ptravis@sva.edu

Film (1st and 4th years)

Elvera L. Vilson, Tel: 212.592.2191 Fax: 212.592.2290
Email: evilson@sva.edu

Film (2nd and 3rd years)

John Michael Byrd, Tel: 212.592.22968 Fax: 212.592.2290
Email: jmbyrd@sva.edu

Fine Arts

Dora Riomayor, Tel: 212.592.2543 Fax: 212.592.2545
Email: driomayor@sva.edu

Illustration (1st and 4th years)

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

Illustration (2nd and 3rd years)

Karina Ayure, Tel: 212.592.2973 Fax: 212.592.2545
Email: kayure@sva.edu

Interior Design

Kathleen Hayes, Tel: 212.592.2585 Fax: 212.592.2573
Email: khayes1@sva.edu

Photography and Video (1st and 2nd years)

Angela Kaniecki, Tel: 212.592.2331 Fax: 212.592.2318
Email: akaniecki@sva.edu

Photography and Video (3rd and 4th years)

Frank Priegue, Tel: 212.592.2307 Fax: 212.592.2393
Email: fpriegue@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

Log in to MyServices Student and select "Student Planning" to view your outstanding degree requirements, search for courses and plan your schedule for registration. You may also use the worksheets in the back of the book to help plan your desired courses. It is advised that you select alternative courses in the event that your first choices are not available.

All students will receive a registration appointment via email that includes instructions on how to register online. Tutorial videos and detailed online registration instruction documents are available at sva.edu/regbook.

Note: Students enrolled for the spring 2018 semester may register for foundation-year courses only with permission from their departmental advisor.

The recommended course load for undergraduate students is 15 credits per semester. Students who wish to take more than 15 credits per semester must receive approval from their department advisor. The maximum number of credits for which a student may register in any semester is 18.

Note: Credits in excess of 15 (16 for visual and critical studies majors) will be billed at the current per-credit rate.

Course Adjustment Periods

Course adjustment (drop/add) periods for the fall 2018 and spring 2019 semesters will be held Thursday and Friday, August 9 and 10, 2018, and Tuesday through Tuesday, September 4 – 11, 2018, 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 2019 semester will be held Monday through Wednesday, November 19 – 21, 2018 and Monday through Tuesday, January 14 – 22, 2019, 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

February 27 – March 16, 2018

Students plan courses, meet with department heads or advisors as needed, and complete all necessary registration materials.

March 12 through the start of classes

Registration for Summer 2018 courses (as listed in the Summer 2018 section of this book).

March 12 – March 23, 2018

Registration online via MyServices Student. Registration priority times will be assigned based on completed credit totals. Students wishing to register in person must make an appointment with their departmental advisors.

Students returning from a leave of absence will be assigned a registration time on a first-come, first-served basis. They are advised to call their departmental advisor to have their account reactivated. Once active, students will be assigned a registration time by the Registrar.

May 1, 2018

Tuition and fees due date for the summer 2018 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, 2018

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

August 1, 2018

Due date for fall 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 9 – August 10, 2018

Course adjustment period, fall 2018 and spring 2019 semesters (department advisors' offices)

September 4 – September 11, 2018

Course adjustment period, fall 2018 and spring 2019 semesters (department advisors' offices)

November 19 – November 21, 2018

Course adjustment period for spring 2019 semester (department advisors' offices)

December 1, 2018

Due date for spring 2019 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 1, 2018

Registration for first-time freshmen, spring 2019 and summer 2019, by appointment with a departmental advisor.

January 1, 2019

Due date for spring 2019 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 14 – January 22, 2019

Course adjustment period for spring 2019 semester (department advisors' offices)

May 1, 2019

Tuition and fees due date for the summer 2019 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

\$19,950 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	\$1,100	per semester
Animation	\$1,065	per semester
Cartooning: Foundation	\$800	per semester
Cartooning: Sophomore, Junior, Senior	\$900	per semester
Computer Art, Computer Animation and Visual Effects	\$1,340	per semester
Design: Foundation	\$800	per semester
Design: Sophomore, Junior, Senior	\$1,100	per semester
English and the Visual Arts Program (fall and spring semesters)	\$640	per semester
Film	\$1,340	per semester
Fine Arts: Foundation	\$800	per semester
Fine Arts: Sophomore, Junior, Senior	\$1,100	per semester
Illustration: Foundation	\$800	per semester
Illustration: Sophomore, Junior, Senior	\$900	per semester
Interior Design	\$1,140	per semester
Photography and Video	\$1,465	per semester
Screenwriting: Sophomore, Junior, Senior	\$840	per semester
Visual and Critical Studies	\$940	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 \$1,335 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 2018 SEMESTER

Tuition for summer 2018 courses (as listed in the summer 2018 section of this book) will be charged \$900 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 2018 summer foundation program will be charged tuition and fees as outlined in the 2017-2018 Undergraduate and Graduate Registration Book. Students who register for an independent study or internship will be charged the fall/spring semester per-credit tuition rate for as outlined in the 2017-2018 Undergraduate and Graduate Registration Book.*

Summer 2018 Undergraduate Access Fees

BFA Computer Art Lab (SDD-Access)	June 4 – August 3	\$500
BFA Printmaking Workshop (FID-Printg)	June 4 – August 15	\$275
BFA Digital Imaging Center (DSD-Access)	June 4 – August 3	\$300
RisoLAB Access (RisoLAB-Access)	June 4 – August 3	\$350

Housing Charges: Fall 2018/Spring 2019

24th Street Residence Single	\$9,500	per semester
24th Street Residence Double	\$9,250	per semester
24th Street Residence Small Double	\$8,500	per semester
24th Street Residence Triple	\$7,750	per semester
Gramercy Residence Double	\$8,400	per semester
Gramercy Residence Studio (shared)	\$9,200	per semester
Ludlow Residence Single	\$9,200	per semester
Ludlow Residence Double	\$8,500	per semester
23rd Street Residence Double	\$8,750	per semester
23rd Street Residence Small Double	\$7,500	per semester

* Note: Availability of single rooms in the 24th Street Residence is very limited.

Housing Charges: Summer 2018*

24th Street Residence Double	\$4,500	per semester
24th Street Residence Small Double	\$4,250	per semester
24th Street Residence Triple	\$4,000	per semester
Ludlow Single	\$5,000	per semester
Ludlow Double	\$4,500	per semester

* Housing rates for students registered in special summer programs, including the English and the Visual Arts 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 Placement Fee

Students who wish to apply for housing at SVA during the academic year are required to submit a \$400 nonrefundable placement fee.

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. More information can be found at sva.edu/studentaccounts. Students must secure written approval from their 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

For plan information and/or to waive this fee before the deadline visit sva.edu/uhp.

\$1,070 per semester* (if enrolled in the student health insurance for the academic year)

\$1,346 spring semester* (if enrolled in the student health insurance for the spring semester only)

** Note: The health insurance fee reflects the 2017-2018 academic year. The 2018-2019 rate will be available in April 2018. Please visit sva.edu/tuition.*

Students enrolled in the English and the Visual Arts 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 2018 semester is \$428, and can be waived with proper documentation.

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/uhp.

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 2017-2018 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 class schedule in the GoSVA mobile app or on MySVA by using the "My Class Schedule" link in the WebAdvisor Academic Profile Menu.
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. 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% liability if withdrawal occurs through the first week of the semester
- 25% liability if withdrawal occurs during the second week of the semester
- 50 % liability if withdrawal occurs during the third week of the semester
- 75% liability if withdrawal occurs during the fourth week of the semester
- 100% liability if withdrawal occurs after the fourth week

No refund will be made for withdrawal occurring after the fourth 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, 2014 through December 31, 2016.

	Jan-Dec '14	Jan-Dec '15	Jan-Dec '16
Arson	0	0	0
Burglary	9	1	1
Motor vehicle theft	0	2	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, 2014 through December 31, 2016.

	Jan-Dec '14	Jan-Dec '15	Jan-Dec '16
Drug law violations	27	52	16
Liquor law violations	45	55	29
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 MyServices Student, which can be accessed at: myservices.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 22 – June 19

Hours: 12:00-4:50

Summer semester: 3 studio credits

Instructor: M. Abrahams

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Most importantly, this course emphasizes drawing skills, and the relationship of one drawing in the context of many. Basic construction, line of action, perspective and looking, all before touching pencil to paper, are essential to developing drawing skills and personal style. Character mode sheets, animal anatomy and live models will be drawn in each session.

AND-1143-A

Storytelling for Animators

Monday, Wednesday; May 30 – July 9 (begins Wednesday, May 30)

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-2090-A

Perspective Drawing

Tuesdays, Thursdays; May 22 – June 19

Hours: 10:00-2:50

Instructor: D. Poynter

Limited to 20 students

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.

AND-2171-A

Acting for Animators

Monday, Wednesday; May 30 – July 9 (begins Wednesday, May 30)

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

Adobe Animate/Flash for Animators

Tuesday, Thursday; May 22 – June 19

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 Animate 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 22 – June 19

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

Visual Development

Monday, Wednesday; May 30 – July 9 (begins Wednesday, May 30)

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 22 – June 26

Hours: 10:00-1:50

Summer semester: 3 studio credits

Instructor: R. Dress

The fundamentals of developing, pitching and producing an animated series will be the focus of this course. Students will develop their own original concept, building upon the lessons presented through weekly lectures. The course will culminate in the creation of a complete, ready-to-pitch series bible. In addition to the creative development process, students will also learn about the media landscape, audiences and demographics, the art of pitching, digital and merchandising extensions, deal making and the basics of series production management. The course will be a combination of lectures, discussions, guest speakers, and in-class critiques and exercises.

ART HISTORY

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu. *Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

AHD-1010-A

Art History I

Tuesday through Thursday, May 29 – June 28

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: S. Flach

As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Topics covered will be chosen from an array of art historical periods, ranging anywhere from the Paleolithic to the early 19th century. Our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts.

AHD-1015-A

Art History II

Tuesday, Thursday; May 29 – July 17

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: Y. Olivas

Through the methods of visual analysis acquired in AHD-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts

of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment the course as appropriate. *Note: There is no prerequisite for this course.*

AHD-1050-A

Introduction to Film History

Tuesday, Thursday; May 29 – July 5

Hours: 12:00-3:50

Summer semester: 3 art history credits

Instructor: A. Sinha

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

AHD-2020-A

Modern Art Through Pop I

Tuesday, Thursday; May 29 – July 17

Hours: 3:20-6:10

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 30 – July 23 (begins Wednesday, May 30)

Hours: 6:30-9:20

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 29 – June 20

Hours: 10:00-1:50

Summer semester: 3 art history credits

Instructor: A. Wooster

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

AHD-2070-A

International Cinema

Monday, Wednesday; May 30 – July 11 (begins Wednesday, May 30)

Hours: 12:00-3:50

Summer semester: 3 art history credits

Instructor: A. Sinha

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

AHD-2136-A

What's Your Type?

Wednesday May 23 – August 8

Hours: 6:00-9:50

Summer semester: 3 art history credits

Instructor: TBA

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-2256-A

Medieval Art and Modernity

Tuesday, Thursday; May 29 – July 5

Hours: 12:00-3:50

Summer semester: 3 art history credits

Instructor: P. Crousillat

This course will focus on the transition from feudalism to capitalism, examining the social context that informs the art forms of the period. We will reframe the Middle Ages away from the stereotypical view of the backward Dark Ages and consider its artistic and intellectual innovations as precursors to modernity. Spending time understanding the ideologies and philosophies of the period, we will examine art and literature while also considering developments in music, dance and theater. Readings will be paired with discussions to understand how the social, political and economic systems of medieval Europe are reflected in art. The goal of the course is to understand how the cultural developments of this period lead to art's contemporary role in society. Topics include: the role of the church and the crusades in the emergence of humanistic thought; knighthood and the chivalric code in the Romantic epic; courtly love and the status of women in lyric poetry; the emergence of folk art in theater; and the relationship between art and architecture in the (re)discovery of perspective and the human form.

AHD-2596-A

Museum Studies

Monday May 21 – July 30

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 29 – July 5

Hours: 10:00-1:50

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.

HDD-3200-A**Ideas in Art: 1960 to Present**

Tuesday, Thursday; May 29 – July 17

Hours: 3:20-6:10

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; July 5 – August 9 (begins Thursday, July 5)

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 30 – July 23 (begins Wednesday, May 30)

Hours: 6:30-9:20

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.

COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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; May 30 – July 23 (begins Wednesday, May 30)

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; May 29 – July 17

Hours: 9:00-11:50

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; May 30 – July 23 (begins Wednesday, May 30)

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: TBA

Two-dimensional image capture and creation is the focus of this course. From simple image manipulation of photographs to creating complex collages of layered images, student will use raster, vector and page layout programs to create and present their original images. Students will explore basics of design skills, digital photography and scanners and learn to prepare their images for a variety of output options. We will also cover basic visual computing skills, including file-naming conventions, color management and color modes.

SMD-1250-A**Introduction to Digital Video Tools and Techniques**

Tuesday, Thursday; May 29 – July 17

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: A. Meyers

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

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

Tuesday, Thursday; May 29 – July 17

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: E. Reinfeld

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

SMD-2246-A**Computer Animation with Maya**

Tuesday, Thursday; May 29 – July 17

Hours: 12:10-3:00

Summer semester: 3 studio credits

Instructor: TBA

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

SMD-3803-A**Three-Dimensional Digital Sculpture**

Thursday, Saturday; May 31 – July 19

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

Summer semester: 3 studio credits

Instructor: A. Cheparev

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

SMD-3983-A**Computer Animation Thesis Workshop**

Tuesday, Thursday; May 29 – July 17

Hours: 3:20-6:10

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; May 29 – July 17

Hours: 12:10-3:00

Summer semester: 3 studio credits

Instructor: J. Calhoun

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; May 30 – July 20

Hours: 3:20-6:10

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; May 29 – July 17

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 2 – July 21 (begins Saturday; June 2)

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: J. Covell

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; May 29 – July 17

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; May 30 – July 20

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: T. Doolen

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; May 30 – July 20

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: B. Gallagher

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; May 29 – July 17

Hours: 3:20-6:10

Summer semester: 3 studio credits

Instructor: R. Hagen

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 2 – July 21 (begins Saturday; June 2)

Hours: Monday 6:30-9:20, Saturday 12:10-3:00

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 MyServices Student, which can be accessed at: myservices.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 29 – June 17 (begins Tuesday, May 29)

Instructional hours: 9:00-12:15

Studio hours: 12:30-5:50

Summer semester: 3 studio credits

Instructor: R. Mehl

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 18 – July 9

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: O. Mezhibovskaya

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

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

Monday through Friday, July 11 – July 31 (begins Wednesday, July 11)

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: E. Baker

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-3331-A**Three-Dimensional Design**

Monday through Friday, June 4 – June 22

Instructional hours: 12:10-3:00

Optional studio hours: 9:00-11:50 and 3:20-6:10

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.

FID-3847-A**Printmaking: Letterpress**

Thursday May 31 – July 19

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 handset, 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.

ENGLISH AND THE VISUAL ARTS SUMMER PROGRAM

June 14 – August 10
\$6760*

This eight-week immersion into the English language will also serve as an introduction to New York's vibrant art scene. The studio courses grant 6 undergraduate studio credits upon successful completion. The program includes six English and the Visual Arts classes per week. *Note: Participants are required to attend an orientation and English placement session on June 14th and June 15th. Students will be registered in a specific section of each English and the Visual Arts course after the placement session.*

* *Note: Students in this program will be charged a summer health insurance fee (in addition to the health insurance fee for the fall and spring semesters). The fee for the summer 2018 semester is \$428, and can be waived with proper documentation.*

EVD-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
EVD-0010-A	Tu	10:00-12:50	P. Ricci
EVD-0010-B	W	2:00-4:50	C. Donnelly
EVD-0010-C	M	2:00-4:50	C. Donnelly
EVD-0010-D	M	2:00-4:50	P. Ricci
EVD-0010-E	Tu	2:00-4:50	P. Ricci

EVD-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
EVD-0011-A	W	9:00-12:50	E. Blacksberg
EVD-0011-B	Th	9:00-12:50	C. Donnelly
EVD-0011-C	M	9:00-12:50	E. Blacksberg
EVD-0011-D	F	9:00-12:50	C. Donnelly
EVD-0011-E	M	2:00-5:50	E. Blacksberg

EVD-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
EVD-0020-A	Th	9:00-12:50	D. Maier
EVD-0020-B	F	9:00-12:50	J. Loli
EVD-0020-C	Tu	9:00-12:50	J. Loli
EVD-0020-D	W	9:00-12:50	D. Maier
EVD-0020-E	Th	9:00-12:50	J. Loli

EVD-0025 The Art of New York

Summer semester: no credit

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

Course #	Day	Time	Instructor
EVD-0025-A	Th	2:00-4:50	D. Maier
EVD-0025-B	F	2:00-4:50	J. Loli
EVD-0025-C	Tu	2:00-4:50	J. Loli
EVD-0025-D	W	2:00-4:50	D. Maier
EVD-0025-E	Th	2:00-4:50	J. Loli

EVD-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.

Course #	Day	Time	Instructor
EVD-0035-A	M	10:00-12:50 and 2:00-4:50	TBA
EVD-0035-B	Tu	10:00-12:50 and 2:00-4:50	TBA
EVD-0035-C	F	10:00-12:50 and 2:00-4:50	E. Blacksberg
EVD-0035-D	Th	10:00-12:50 and 2:00-4:50	TBA
EVD-0035-E	W	10:00-12:50 and 2:00-4:50	TBA

EVD-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.

Course #	Day	Time	Instructor
EVD-0040-A	Tu	2:00-4:50	E. Blacksberg
EVD-0040-B	Th	2:00-4:50	E. Blacksberg
EVD-0040-C	W	10:00-12:50	H. Rubinstein
EVD-0040-D	M	10:00-12:50	H. Rubinstein
EVD-0040-E	Tu	10:00-12:50	H. Rubinstein

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.

Course #	Day	Time	Instructor
FII-1005-A	W	2:00-5:50	A. Chang
FII-1005-B	W	9:00-12:50	S. Cavallo
FII-1005-C	W	2:00-5:50	M. Bischel
FII-1005-D	F	2:00-5:50	A. Gerndt
FII-1005-E	M	9:00-12:50	A. Rusin

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.

Course #	Day	Time	Instructor
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

FILM

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 22 – June 19

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; May 30 – July 23 (begins Wednesday, May 30)

Hours: 6:30-9:20

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.

CFD-1140-A

Fundamentals of Narrative

Tuesday, Thursday; May 22 – July 10

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; May 30 – July 23 (begins Wednesday, May 30)

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 22 – June 19

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; May 22 – June 26

Hours: 9:00-12:50

Summer semester: 3 studio credits

Instructor: TBA

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; May 30 – June 27 (begins Wednesday, May 30)

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 22 – July 10

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; May 22 – June 26

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 MyServices Student, which can be accessed at: myservices.sva.edu. *Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

FID-2178-A

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

Tuesday, Wednesday, Friday, June 29–July 27 (begins Friday, June 29)

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 6 – July 25

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-2543-A

Wearable Art

Tuesday, Friday; May 29 – July 13

Hours: 12:10-6:00

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 4 – July 23
FID-2807-A	Tu	C. Yoder	May 29 – July 17

FID-2821-A

Printmaking: Etching

Thursday May 31 – July 19

Summer semester: 3 studio credit

Materials fee: \$275

Instructor: B. Waldman

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 will 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. *Note: Open to students from all departments.*

FID-2829-A

Printmaking: Monoprint, Woodcut, Linoleum

Wednesday May 30 – July 25

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$275

Instructor: S. Broder

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 25 – June 27 (begins Friday, May 25)

Hours: 3:20-6:10

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; June 5 – July 24

Hours: 12:10-6:00

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 24 – July 12

Hours: 4:00-8:50

Summer semester: 3 studio credits

Equipment fee: \$200

Instructor: J. Solodkin

Limited to 12 students

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.

FID-3847-A**Printmaking: Letterpress**

Friday June 1 – July 20

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 handset, movable wood and metal type in combination with etched plates and linocuts, and then explore making and using photopolymer plates from digital files. This medium is versatile and adaptable, mixing easily with other printmaking processes; the quality of image can range from hard edge to painterly. Letterpress printing also impresses a third dimension of depth and texture to the image and text on paper. Simple, accurate color registration is easy on the letterpress. The experience of hand typesetting using vintage metal and wood typefaces will enhance students' knowledge and understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged to digital photopolymer plates. Letterpress die cutting allows students to actually shape

their projects. Operation and maintenance of several letterpresses will be included. Each session will begin with a demonstration followed by studio time to work on individual projects, from type-based graphic designs to fine art limited editions.

Note: Printshop facilities are available outside of class hours.

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

Wednesday May 30 – July 25

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.

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

Tuesday, Thursday; May 29 – July 3

Hours: 10:00-1:50

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.

HUMANITIES AND SCIENCES

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu. *Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

HHD-2778-R**US History II: 1865-Present**

Monday, Wednesday; May 21 – June 27

Hours 9:00-12:50

Summer semester: 3 humanities and sciences credits

Instructor: W. Rednour

This course will explore various social, political and cultural themes from the end of the Civil War to 21st-century America. In addition to readings, students will explore many facets of the 20th century through videos and music clips. Topics include: Reconstruction, the Gilded Age, the Progressive Era, the Jazz Age, the Great Depression, Hollywood and popular culture, World War II, the Cold War, the rise of television, the Civil Right movement, LBJ's Great Society, counter culture, Watergate, the Reagan and Clinton eras, and involvement in the Middle East. The primary text for this course is *America: A Concise History, Volume Two: Since 1865*. *Note: There is no prerequisite for this course.*

HHD-3611-R**History of Religion**

Monday, Wednesday; May 14 – July 9

Hours: 6:30-9:20

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-4118-R

Organizing the World

Monday, Wednesday; May 14 – July 9

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Geographers seek answers to four broad questions: Where is it, why is it there, why is it important and what global patterns affect us all? This course will provide basic answers to these questions through an overview of the location and distribution of features on Earth's surface. These features are both natural and man-made and both physically and culturally determined. The relationship between people and place is central to an understanding of human history, international politics and economics. It is key to comprehending human cultures and land use. This relationship also helps to understand environmental and climatic changes that are global in scale. The goal of this course is to help students to develop a critical awareness of the dynamic world in which we live, as well as to appreciate the temporal/spatial relationships among people, places and the environment.

HLD-2154-R

Myth and the Cosmos

Monday through Wednesday, May 21 – June 25

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 15 – July 3

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: M. Curley

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 30 – July 9 (begins Wednesday, May 30)

Hours: 1:00-4:50

Summer semester: 3 humanities and sciences credits

Instructor: D. Dinero

This course will focus on literature and writing that comes out of diverse approaches to sexual identity, desire and love, from ancient Greece to our contemporary world. How do these texts evidence queer sensibilities and resistance to heteronormative assumptions, stories and feeling? How do we use terms like "gay and lesbian," "trans," or "queer" when referring to work written during eras when understandings of sexuality were quite different than they are today? Is there such a thing as a "canon" of queer literature and, if so, what gets included, and why? Tales of same-sex love in ancient Greece, including those in Plato's *Symposium*, Sappho's poetry, and the story of Achilles and Patroclus, will help provide historical context as we move forward in time, and as we look at novels, poetry and plays by authors, including William Shakespeare, Walt Whitman, Oscar Wilde, E.M. Forster, James Baldwin, Allen Ginsberg, Audre Lorde, Tony Kushner, Andrew Holleran and Alison Bechdel.

HLD-3514-R

Radical and Revolutionary American Literature

Monday, Wednesday; May 30 – July 23 (begins Wednesday, May 30)

Hours: 12:10-3:00

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 22 – July 10

Hours: 3:20-6:10

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-3367-R

Rights to Pleasure: Representations of Female Sexuality and Social Taboos in Philosophy and Cinema

Monday, Tuesday, Thursday; May 14 – June 18

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: A. Alvarado-Diaz

Rights to Pleasure will confront the ethics of female sexuality, the polemics of erotic awakening and sexual freedoms, and the history of social taboo in women's history. It will focus on reading and analysis of key philosophical thinkers as well as discussion of cinematic representations on the topic. Discussions will question the concept of identity and established female roles, examining the lives and writings of women faced with situations of gender conflict. Students will rethink the concept of individual freedom as well as the experience of embracing women's ambiguities and their right to remain in permanent flux, outside the official labels and categories of fixed normalized sexuality and established social norms. How are sexual rights connected to political freedoms? How is female pleasure a precondition for contemporary understandings of justice, liberty and equality? This course will establish meaningful connections between the ethics of difference and current definitions and practices of democracy as well as the intersections between cinema and philosophy.

HPD-3472-R

Contemporary Cultural Criticism: Where Do We Go From Here?

Tuesday, Thursday; May 22 – July 10

Hours: 6:30-9:20

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 22 – July 31

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 4 – August 6

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 21 – June 14

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, stepfamilies 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; May 30 – July 23 (begins Wednesday, May 30)

Hours: 6:30-9:20

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 16 – July 18

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences credits

Instructor: D. Bisset

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 17 – July 12

Hours: 5:00-8:50

Summer semester: 3 humanities and sciences credits

Instructor: M. Feller

In this course, we will explore the evolution, physiology and ecology of plants. There will be required field trips to study wild plant communities in the area, as well as to a botanical garden. 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 Sunday field trips will be scheduled at the beginning of the semester.*

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

Monday June 4 – August 6

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 MyServices Student, which can be accessed at: myservices.sva.edu. *Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

ILD-2551-A

Illustration Hothouse!

Tuesday May 29 – July 31

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 31 – June 29

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 30 – July 25

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.

PHOTOGRAPHY AND VIDEO

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 22 – June 26

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 5 – August 9 (begins Thursday, July 5)

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-2080-A

Intermediate Digital Photography

Monday, Wednesday; May 30 – July 23 (begins Wednesday, May 30)

Hours: 3:20-6:10

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 23 – July 18 (begins Wednesday, May 23)

Hours: 3:20-6:10

Summer semester: 3 studio credits

Instructor: K. Newbegin

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 16 – June 27 (begins Wednesday, May 16)

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 22 – June 26

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 21 – June 27

Hours: 12:10-3:50

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 24 – July 12

Hours: 12:10-6:00

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 21 – June 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 7 – June 18

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: G. Pond

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.*

SUMMER RESIDENCIES

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu. *Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

FID-4994 / FID-4995

Fine Arts: Residency in Contemporary Practices

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

This intensive studio residency, hosted by SVA's MFA Fine Arts Department, has been designed for artists working in both medium-specific and cross-platform modes of production that aim for the intersection of art and ideas. Taught by distinguished members of the MFA Fine Arts faculty, the residency fosters a culture of rigorous practice and contemporary thought.

Each artist will have use of a private studio in a location central to New York City's gallery districts, museums and alternative hubs for culture and technology. Daily studio visits from renowned artists, curators and theorists support an ongoing discourse among an international community of fellow artists. In addition to concentrated work in the studio, artists will attend lectures, gallery walks, museum visits and workshops that support a professional art practice. Through focused creative engagement with the history and criticism of contemporary art, participants will be encouraged by a faculty of leading artists and scholars to take their work to the next level, aesthetically and conceptually. Faculty and guest lecturers will represent a variety of contemporary perspectives.

While the focus of the residency is on content and critical discourse, work in a variety of media is supported and encouraged, including drawing, painting, photography, performance, installation, digital and interactive media, electronics, sound, and all modes of experimental practice. Artists committed to a single form or medium can expect to delve deeper into the material concerns of their practice. Residents are also invited to consider the sociopolitical potentiality of art practices situated outside the paradigm of individual authorship, via forays into social practice and public forms. Ultimately, the goal of the program is to create an inclusive space for artistic research, activated by the spirit of inquiry.

Participants will have access to SVA's Visible Futures Lab and the opportunity to work with state-of-the-art tools for both digital and traditional fabrication. The printmaking studio is available for an additional fee, and provides access to silkscreen, etching, lithography, letterpress and digital facilities. Artists have access to the studios daily from 8:00 am to 11:00 pm. Overnight stays are allowed with entry to the building prior to 11:00 pm. The program culminates in an open studio exhibition.

Faculty and guest lecturers have included: Media Farzin, Mark Thomas Gibson, Miguel Luciano, Angel Nevarez, David Ross, Jerry Saltz, Mark Tribe and Caroline Woolard.

Course #	Dates
FID-4994-A	June 4 – July 6
FID-4995-A	July 10 – August 10

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, Ofri Cnaani, Gregory Coates, Steve DeFrank, Peter Hristoff, Tobi Kahn, Amy Myers, Bruce Pearson, Danica Phelps, David Ross and Jerry Saltz.

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

Course #	Dates
FID-4991-A	June 4 – July 6
FID-4992-A	July 10 – August 10

FID-4993-A

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

May 14 – June 15
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 ecosystems. 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, Mark Bridgen, Heather Dewey-Hagborg, Joseph DeGiorgis, Kathy High, Ellen Jorgensen, Oliver Medvedik, 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-4989-A

Sculpture, Installation, New Media Art and Techno-Ceramics

June 18 – July 27
Summer semester: 4 undergraduate studio credits; \$3,000

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. The program now features a techno-ceramics component, which includes 3D printing with clay.

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 Kronschläger, 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.

FID-4984-A

City as Site: Performance and Social Interventions

June 18 – June 29

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 context-specific, public, performative works.

Like a public laboratory, this program brings together artists, scholars and community members to think about the role of socially engaged art in constructing space for civic dialogue. Participants will develop experimental models for an artistic practice that combine methods from the arts, activism and performance practice in order to cultivate innovative approaches to the construction of social spaces as cultural landscape.

The residency will use the streets of 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, tactical and site performance, temporal installations, video or sound projections, digital platforms, community involved projects, peer-to-peer platforms, print or online publication, or a street event.

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

In the experimental spirit of City as Site, we welcome artists who are interested in moving from the traditional studio, gallery and theatre space into the urban arena. Visual artists, writers, architects, designers, performance artists, urban planners and social activists are invited to apply.

City as Site faculty: Ofri Cnaani (visual artist; City as Site coordinator), Kendal Henry (artist; curator; director, NYC Department of Cultural Affairs Percent for Art Program), Ed Woodham (artist; founder and director, Art in Odd Places). Guest lecturers have included: Tom Finkelppearl (New York City Department of Cultural Affairs), Todd Shalom (Elastic City), Risë Wilson (The Laundromat Project and Robert Rauschenberg Foundation), Radhika Subramaniam (Parsons The New School for Design), Martha Wilson (Franklin Furnace), Marlène Ramirez-Cancio (Hemispheric Institute of Performance & Politics), Micaela Martegani (More Art), Kameelah Jana Rasheed (artist, educator), Baseera Khan (artist) Esther Neff (artist, Panoply Performance Laboratory), Sheryl Oring (artist, educator), Shaun Leonardo (artist, educator), Lisa Kim (Two Trees), Alicia Grullon (artist, activist), Tomashi Jackson (artist).

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

DSD-4983-A

SVA TypeLab: Type and the City

July 2 – July 13

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

Type is expressive, emotive and impressionistic. The ability to shape a well-crafted story using informed and intelligent typography is valuable across every design discipline.

Participants in this two-week intensive will develop their own style of lettering through a combination of handwork and digital font editing as they expand and challenge their knowledge of the language of typography. They will spend time in the field, documenting and reinterpreting the rich world of New York City's vernacular type through sketching, journaling and photography, followed by historical research to clarify specific character shapes. Back at the studio, residents will create refined digital letterforms through a process of rapid font prototyping and experimentation. Finally, participants will determine criteria for choosing existing typefaces that pair well with their own work and apply those insights toward graphic design assignments.

The program is geared toward experienced designers of all disciplines, type teachers, recent design school grads, and anyone curious to learn more about type's role in creating compelling narratives. Along with a vigorous daily schedule of instruction, lectures, guest critiques and studio time, plus workshops and field trips, participants will have access to the extensive Visual Arts Library and Design Archives.

This residency may be taken alone, or in conjunction with *SVA TypeLab: Expand Your Type Universe*.

Previous TypeLab faculty have included Dan Rhatigan, Tobias Frere-Jones, Jessica Hische, James Montalbano and Yomar Augusto. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Claudia de Almeida, Louise Fili, Steven Heller, Jeff Rogers, Christian Schwartz, Ben Schott, Nina Stoessinger, Elizabeth Carey Stanton and Nick Sherman. Program coordinator: Angela Riechers. Prerequisites: A familiarity with the Adobe Creative Suite and a working knowledge of font-editing software (RoboFont or Glyphs).

DSD-4984-A

SVA TypeLab: Expand Your Type Universe

July 16 – July 27

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

This residency offers a focused opportunity to design typefaces, experiment with innovative formats and gain practical experience in the art and science of typography. Participants will bring in a design brief for a typeface and use font editing software to develop and refine an original character set. They will find creative ways to express the finished result through traditional methods or by using digital fabrication tools, such as 3D printers, CNC routers and embroidery machines. Finally, they will use their typefaces in graphic design assignments meant to challenge established typographic conventions.

The program is geared toward experienced designers of all disciplines, type teachers, recent design school grads and typophiles wanting to learn more about current typographic practice and formats. Along with a vigorous daily schedule of instruction, lectures, guest critiques, and studio time, plus workshops and field trips, participants will have access to the extensive Visual Arts Library and Design Archives.

In addition to personal work, the development and execution of a collaborative team project will be completed. By the end of this intensive, designers will have the beginnings of their own digital typeface along with several completed portfolio pieces that demonstrate creative investigations into the important design discipline of typography.

This residency may be taken alone, or in conjunction with *SVA TypeLab: Type and the City*.

Previous TypeLab faculty have included Dan Rhatigan, Tobias Frere-Jones, Jessica Hische, James Montalbano and Yomar Augusto. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Claudia de Almeida, Louise Fili, Steven Heller, Jeff Rogers, Christian Schwartz, Ben Schott, Nina Stoessinger, Elizabeth Carey Stanton and Nick Sherman. Program coordinator: Angela Riechers. Prerequisites: A familiarity with the Adobe Creative Suite and a working knowledge of font-editing software (RoboFont or Glyphs).

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

DSD-4978-A**Design Writing and Research Summer Residency**

June 4 – June 15

Summer semester: 2 undergraduate studio credits; \$1,950

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, and analysis and critique, and then develop and finesse several projects. A team project will also be undertaken.

In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in SVA's MA Design Research 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 and editors. 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 Adam Harrison Levy, Virginia Heffernan, Molly Heintz, Steven Heller, Karrie Jacobs, Jennifer Kabat, Robin Pogrebin, Craig Taylor and Rob Walker.

Typical site visits and curator-led exhibition tours: Architecture, BIG, Flavor Paper, Abbott Miller at Pentagram, MOS Architects, Rockwell Group Lab, Michael Sorkin Studio, Gael Towey & Co., Viñoly Architects.

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.

ACD-4993-A**Art Writing Summer Intensive**

June 18 – June 29

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

The practice of criticism involves making finer and finer distinctions among like things, but it is also a way to ask fundamental questions about art and life. —David Levi Strauss, chair, MFA Art Writing

This intensive seminar is open to artists, writers and other arts professionals who seek to expand their art writing and critical thinking skills. Part creative writing, part scholarly investigation, art writing is an ever-evolving field in which philosophy, poetry, art history and, at times, fiction, coalesce into a lively and lucid form of writing. Participants will engage with works of art not only as isolated phenomena, but as occasions for prying open and delving into visual culture at large. Art writing is a way in which critical thinkers from a variety of backgrounds can broaden the purview of their writing practice.

Participants will work within the rich cultural life of New York City to develop and explore art writing and criticism as an art form in itself. Visits to artist studios, museums, galleries and other institutions will enliven participants' writing and workshop sessions. Our exceptional faculty, comprised of critics, poets and interdisciplinary writers, will foster an environment in which participants can explore new lines of thought and critical inquiry. In this intensive, participants will refine their writing skills through exercises and assignments that foreground the short-form review, essay and interview formats. Participants' acuity of vision and linguistic precision will be challenged and developed through intensive group and one-on-one workshops.

The Art Writing Summer Intensive is housed within the MFA Art Writing Department, located steps away from the Chelsea Gallery District. Participants will have access to the Art Writing Research Library, computer workstations, printing station, reading room and a seminar room in which group workshops and writing sessions will take place.

Note: A writing sample is 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

May 31 – July 6

ILD-4994-A

July 10 – August 10

SMD-4983-A**Virtual and Mixed Reality Design and Storytelling**

June 4 – June 15

Summer semester: 2 undergraduate studio credits; \$2,500

Immersive storytelling alters the way we experience narratives and dynamic interaction. Virtual reality creates digital worlds that we interact with through gestures, touch and tactile controls. Tell stories with 360 spherical video and interactive games. Mixed reality re-imagines and explores the literal space around the user with holographic computing. Create and experience something digital that is integrated with the physical world.

By providing professional virtual and mixed reality resources, this residency offers artists the opportunity to explore the design challenges of interactive projects. Participants will be encouraged to explore new technologies while engaging their own aesthetics and concepts. Critiques will help participants define their projects, and visiting artists and faculty from various VR and game design backgrounds will support resident artists through their process.

Artists will have access to facilities at the BFA Computer Art, Computer Animation and Visual Effects Department from 8:30 am to 11:00 pm daily. Artists will be provided with workstations and software, including Unreal Engine, Unity, Maya, Nuke, Cara VR, Adobe Creative Cloud and Avid ProTools, as well as shared access to Silverdraft Demon VR workstations, HTC Vive headsets, Oculus Rift headsets, Samsung Gear headsets, Microsoft HoloLens, a motion-capture stage, a green-screen studio and a sound studio.

In addition, participants have the opportunity to visit local animation and visual effects studios to hear about how they create virtual reality projects for their clients. The residency will conclude with a final presentation of the work created for guests and industry professionals.

Note: A portfolio is required for review and acceptance to this program. Applicants should have a working knowledge relevant software packages, such as Unreal Engine, Unity, Autodesk Maya and/or Blender. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

PHD-4994-A

Photography and Video

July 9 – August 10

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

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 analog 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. A variety of contemporary lens-based practices, including video, will be supported.

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; equipment for video and audio production and editing; darkrooms for black-and-white printing and alternative processes; 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, Ellen Brooks, Elinor Carucci, Jessica Craig-Martin, Barbara Ess, Jenny Gage, Sally Gall, Bill Jacobson, Joe Maida, 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 and Video 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.

CVD-4994-A

Future of Images: The Lens and Screen Arts

July 9 – August 9

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

From 3D capture and output to coding and photogrammetry, the future of photographic imagery presents new challenges and exciting possibilities for lens-based artists. This unique studio residency is specifically designed for serious artists who wish to explore that potential. In addition to the creation of personal work, residents will participate in several intensive workshops introducing them to the basics of 3D capture and output, as well as coding for artists. Each week will include studio visits and critiques by faculty and guest critics, as well as lectures and screenings. Artists will be encouraged and supported in their efforts to develop their work both conceptually and aesthetically, and introduced to new tools to achieve those goals.

All residents will be given a personal workspace and have full access to the printing and studio facilities at the MFA Photography, Video and Related Media Department, including studio equipment, digital imaging and output centers. Residents also have access to SVA's Visible Futures Lab, a state-of-the-art fabrication studio, which offers a wide range of tools including 3D printers and capture devices.

Studio facilities in the MFA Photography, Video and Related Media Department are available from 8:00 am to 11:00 pm daily, and overnight stays are allowed with entry to the building prior to 11:00 pm.

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

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

Residents who wish to borrow equipment from the MFA Photography, Video and Related Media 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.

DSD-4867-A

Social Design Meets Entrepreneurship

July 9 – July 13

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

In this one-week master class, learn how to combine doing well with doing good. In a partnership between MFA Design for Social Innovation at SVA and the Babson Social Innovation Lab, faculty from both schools will provide the tools and experiential learning to create both social and financial value simultaneously.

Learning is anchored in the seamless integration of business, creative and social innovation methodologies: 1) The creative process—the underlying methodology for developing and realizing new ideas. Internalizing this process embeds the ability to visualize desired results, map current reality, tap the power of limits to accelerate ideation, prototype, implement and use creativity to “delight” other stakeholders into participating. 2) Entrepreneurial Thought and Action®—this methodology allows participants to act, learn and build on their ideas. Using who they are, what they know, who they know, their current means at hand and failure as learning, participants will gain new tools and be introduced to a new mindset for accelerating ideas into action. 3) Social design—creating a culture of productive relationships within an organization that are the true determinants of success. Participants will learn to map the invisible dynamics that shape culture, use identity as a source of energy, co-create a shared vision, and apply game mechanics and movement building techniques to align support within their organization. 4) Communication design—strategic use of language and messaging and storytelling that the most effective leaders use to drive enlistment.

This program will be taught by Cheryl Heller, chair, MFA Design for Social Innovation; and Cheryl Kiser, executive director, The Lewis Institute and Babson Social Innovation Lab.

DFD-4993-A

Documentary Filmmaking: The Art of the Interview

June 11 – June 22

Summer semester: 2 undergraduate studio credits

\$2,000; equipment fee, \$500

This intensive residency offers participants an opportunity to sharpen their documentary directing skills, learn professional techniques for camera, lighting and sound, and better understand the mechanics of editing a scene for the greatest impact. Participants will create two interview-based short documentaries during the program, challenging themselves to conduct thoughtful, evocative interviews, and to work quickly, giving their skills a turbo charge.

Workshops with filmmakers working at the top of the documentary field and hands-on labs on the streets of the city complement independent work. Together these elements form an intense program encouraging creativity, learning and progress. Work-in-progress screenings allow for filmmakers to receive critique from faculty and their peers. Guest filmmakers will show their documentaries and give in-depth answers during the Q&A sessions, which are designed to give further insight into the experiences of working filmmakers. The program concludes with a public screening event of each participant's best film.

Filmmakers will work within the MFA Social Documentary Film Department and have access to equipment, including industry-level HD or 4K cameras, microphones, recorders and lighting. Filmmakers will be provided access to edit suites and software, as well the department voice over booth. Facilities are available Monday through Friday, 9:00 am to 9:00 pm. Staff technicians are available for assistance and technical support.

Faculty is scheduled to include: director Deborah Dickson; cinematographer Tom Hurwitz, ASC; editor Ann Collins.

Prerequisites: Fluent in Mac OS; a working knowledge of Adobe Premiere, Final Cut, or iMovie editing software; some experience in filming with any DSLR or video camera.

Note: Participants will be 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.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

SVA DESTINATIONS

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

IPD-3703-A

Art History in Southern France

June 1 – June 14

Summer semester: 3 undergraduate art history credits; \$4,200

Instructors: P. Hristoff, L. Minard-Amalou

Draw, paint and photograph on location as you explore the art and architecture of southern France.

This program immerses participants in the grandeur of Provence through an on-site study of the Roman ruins of Provence, and its Romanesque and Gothic 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 include Aix-en-Provence, Nîmes, Orange and Les Baux de Provence.

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.

Note: Successful completion of this program will exempt students from AHD-1010, Art History I or AHD-1015, Art History II.

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

For more information visit destinations.sva.edu or contact Justin Elm, program coordinator, via email: jelm@sva.edu; phone: 212.592.2255.

IPD-3114-A

Independent Projects: Studio Intensive in Oaxaca, Mexico

May 17 – May 31

Summer semester: 3 undergraduate studio credits; \$2,900

Instructors: S. DeFrank, M.J. Vath

Jump-start your studio practice this summer! Combine a visit to the enchanting city of Oaxaca, Mexico, with concentrated studio time to produce your project. Painting, drawing, sculpture, photography, film/video as well and interdisciplinary works are all excellent mediums to work with in this inspiring location. Inhabited since prehistoric times, Oaxaca is tranquil but lively city where you can appreciate ancient civilizations, Spanish Colonial art and architecture, vibrant cultural traditions and a lively contemporary arts scene.

Tours to the important 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 it's indigenous people. A walking tour of the historic center of Oaxaca will bring us into the Colonial era of the 16th century, and visits to traditional markets and artisan villages allow a closer look at the living traditions of the (mostly) Zapotec people. We will explore the contemporary museums and exhibition spaces, artists studios, sustainable/community oriented arts projects, and designer/artist/artisan collaborations that look to the future in unexpected ways.

Tuition includes accommodations in the city's historic center, breakfast daily, tours to archeological sites and rural village markets, artist talks, studio visits and museum admission.

For more information visit destinations.sva.edu or contact Steve DeFrank, program coordinator, via email: sdefrank@sva.edu.

IPG-5212-A

Masters Workshop: Design Rome

May 27 – June 10

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

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

This summer study type, typography and graphic design in Rome—the birthplace of Western typographic tradition. Masters Workshop: Design Rome, now in its 10th year, is an incredible educational opportunity. A chance to hone your skills, improve your knowledge and meet creative people.

Immerse yourself in type and typography, book and lettering design, as well as a wide range of architecture, art, archeology and epigraphy—and Italian cuisine. You will study both the ancient Roman and modern Italian cultures, and learn from masters of current Roman graphic design. We will visit the Trajan Column and take exclusive guided field trips to the Roman and Imperial forums, contemporary design studios, and have access to the rarities at the Biblioteca Angelica, the oldest library in Europe and repository of Bodoni and other historical typographic books.

This intensive hands-on workshop will assist you in researching and analyzing the roots of typography, and in developing your own distinctive design work. You will print on a vintage letterpress, and draw type and letters from the classic models, while practicing contemporary design. Taught by leading designers and typographers, this acclaimed workshop enables you to focus multidisciplinary and entrepreneurial aspects of design like you never have before.

Classes are held Monday through Saturday with plenty of time allotted for personal exploration. Participants have individual rooms in a three-star hotel in the historic center of Rome, just around the corner from the Pantheon and only minutes from major Roman landmarks and sites of interest. Visit our website at design.sva.edu/italy to view projects and the daily journals from the 2017 workshop.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals. *Note: An interview (in-person or Skype) and samples of your design work are required for acceptance to this program. Participants must bring their own laptop and a digital camera.*

Tuition includes individual accommodations, daily breakfast, transportation for class field trips, guided tours of architectural and archaeological site visits, and all program receptions.

For more information visit design.sva.edu/italy or contact Veronika Golova, program coordinator, via email: vgolova@sva.edu; phone at 212.592.2600.

IPD-3891-A

Made in Yame, Japan

June 8 – June 26

Summer semester: no credit; \$6,300

Instructor: S. Smith

Study traditional Japanese craft techniques, apply those techniques to contemporary product design and have the opportunity to have your product manufactured and distributed globally by MoMA Wholesale.

Made in Yame is a three-week intensive product design program that takes you deep into the cultural heart of Japan. Study with the finest craftspeople, visit ancient temples and shrines, and relish the food, architecture and landscape of this extraordinary country. Yame is a small, rural city on the island of Kyushu, located one hour from Fukuoka City, the fifth largest and fastest-growing city in Japan. Best known for its green tea, Yame is home to a surprising concentration of traditional crafts and cultural preservation and it provides a unique context in which to practice translating traditional Japanese crafts and forms into contemporary product designs. The program includes a four-day inspirational trip to Kyoto, Japan's former capital and cultural heart, and a trip to Arita, the birthplace of Japanese porcelain. In Arita, participants will stay at Onsen Ryokan, a traditional hotel with natural hot springs at the base of the building.

Upon completion of the program, finished product prototypes will be shown to buyers at the Museum of Modern Art's product division, MoMA Wholesale, which has produced select designs from SVA's MFA Products of Design Department for three years. Made in Yame extends that partnership to include contemporary products influenced by traditional Japanese craft. Designs chosen will be licensed by MoMA Wholesale and distributed to retail outlets globally.

For more information visit destinations.sva.edu or contact Sinclair Smith via email: ssmith24@sva.edu.

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

June 20 – July 7

Summer semester: 3 undergraduate studio credits; \$4,200

Instructors: C. Miquel, T. Carr

Spending two weeks this summer in this beautiful city 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 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 will be held in the spacious studio of the Museu Marítim de Barcelona, mentored by a distinguished faculty. One-on-one reviews of your work will take place on a regular basis and a 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. 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.

Since the program began in 1989, hundreds of participants have taken advantage of this opportunity, many returning each year. They know that the best way to re-energize and re-focus is to get away from hectic schedules and find pleasure in creating in a new and inspiring environment.

Note: A portfolio of 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 buffet breakfast, guided tours and museum admission.

For more information visit destinations.sva.edu or contact Dora Riomayor, director of SVA Destinations, via email: driomayor@sva.edu; phone: 212.592.2543.

IPD-2371-A**Alaska Wilderness Adventure: Travel Zine Design**

August 9 – August 21

Summer semester: 2 undergraduate studio credits \$4,200

Instructor: K. Schaffer

Locations: Anchorage, Denali National Park, Fairbanks, Kenai Peninsula, Seward and Talkeetna.

Alaska is the 49th state—the Last Frontier. Rich with nature, wildlife and natural resources, its vast unfettered wilderness, offers a once-in-a-lifetime travel experience. Immerse yourself in all that Alaska has to offer, both on land and water. Each participant in this program will create, design and produce a travel zine that is based on experiences from this awe-inspiring wonderland. Using Adobe InDesign as the prepress layout tool, projects will primarily consist of digital photography; however, writing, illustration and mixed-media (drawing, painting, collage) are also welcome. There will be daily reviews of images as well as design and layout tutorials, and hands-on assistance with the final production of the zine.

Participants will visit the stunning Denali National Park, which is home to North America's highest mountain peak; we will gain access to up-close views of wildlife such as grizzly bears, caribou, and moose. As visitors to the Last Frontier, participants will also witness the impact of climate change to the region.

Note: Participants must supply their own Macintosh laptop with Photoshop and InDesign software installed and a digital camera.

Tuition includes accommodations; glass-dome ceiling train transportation; guided bus, boat and hiking tours; all site visit entrance fees and welcome and farewell dinners.

For more information visit destinations.sva.edu or contact Michelle Mercurio via email: mmercurio@sva.edu; phone: 212.592.2070.

IPD-3284-A**Action Surf Photography: Salina Cruz, Mexico**

August 12 – August 17, 2018

Summer semester: no credit; \$3,500

Instructor: A. Brewer

Renowned as one of the surf industry's premier photographers, Art Brewer will lead this specially designed workshop focused on action surf photography in one of the world's most picturesque surfing destinations. What's unique about the Salina Cruz coastline is the diversity of surf spots it offers: dozens of world-class sand point breaks and miles of beautiful empty beach breaks. This combination is a surfer's dream come true during the Southern Hemisphere swell season.

Throughout this intensive five-day workshop students will have the opportunity to photograph elite, professional surfers in action from both land and water. Here you will learn various techniques, including tricks of panning with an autofocus lens to keep action sharp. There will be an emphasis on water safety and etiquette while at the same time learning how to read and anticipate both style and movement and, ultimately, to capture peak action. It is not only a unique opportunity to learn the technical skills and equipment necessary to shoot surfing and other water related sports, but also a rare chance to learn from a master along with a highly skilled and talented support staff, including former assistant photo editor and in-house photographer of Surfer magazine, Jean-Paul Van Swae. This workshop is open to all photographers interested in pursuing the genre of action surf photography.

Prerequisites: Participants must be experienced swimmers; proficiency with DSLR cameras and digital workflow required.

Tuition includes accommodations, meals, workshops and transportation for off-site visits. Airfare is not included.

For more information visit destinations.sva.edu or contact Malcolm Lightner, program director, via email mightner@sva.edu; phone: 212.592.2335.

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

July 7 – July 17

Summer semester: 2 undergraduate studio credits \$4,000

Instructor: J. Kawa

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 will become immediately clear. You'll learn to act and react quickly to ever-changing lighting situations. Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph. You'll learn to find good light and to recognize it when you see it. We will cover the various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

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

Note: Acceptance to this program is based upon portfolio review.

Tuition includes double-occupancy accommodations, daily breakfast, guided tours and museum admission. Airfare not included.

For more information visit destinations.sva.edu or contact Maria Dubon via email: mdubon@sva.edu.

IPD-3224-A**SVA @ Cannes Film Festival**

May 12 – May 21

Summer semester; no credit; \$3,500

This program offers students an opportunity to visit the beautiful city of Cannes, located on the French Riviera, during its renowned film festival. Cannes is one of the premier festivals in the world that previews new films of all genres from around the world, including documentaries.

The program offers students daily access to selected screenings and immerses them in a cinematic world that will turn aspiring filmmakers into instant cinephiles! After each screening we will meet to discuss the film, explore its theme, analyze the actors' performances, and be joined by filmmakers who will present their perspective.

Note: An interview is required for acceptance to this program.

Tuition includes round trip airfare, double-occupancy hotel accommodations, daily Continental breakfast, transportation to all museums, access to screenings, gallery visits, welcome and farewell dinners.

For more information visit destinations.sva.edu or contact Sal Petrosino via email: spetrosino@sva.edu; phone: 212-592-2194.

IPD-3404-A**Underground Rome**

May 14 – May 28

Summer semester; 3 undergraduate art history credits; \$4,000

Instructor: C. Esposito

This program will be a discovery of the many layers of history of Rome. In this Eternal City, ancient ruins sit side-by-side with medieval structures, Renaissance palaces, Baroque churches and modern street art.

We will explore the most hidden layer of the city: the underground. Participants become spelunkers, traveling deep below the modern city to examine some of its oldest and most hidden parts, including the Crypta Balbi, the stadium of Domitian, the catacombs, St. Peter's tomb and the church of San Clemente.

In addition to the physical spaces that lie below modern Rome, the program includes guided visits to a more figurative interpretation of the underground: the unconventional and marginalized art scene in Rome. We will travel to residential areas to discover the world of street art, including field trips to Ostiense, Tor Marancia, and Tor Vergata's Museum of the Other and the Elsewhere.

For two weeks, the city of Rome will become our classroom. All lectures will be on-site with ample time for students to document their discoveries through sketches, painting, photographs, film or journaling.

Students will complete the program with a clear understanding of the role of public art in both ancient and modern Rome, and how this visual language is used to communicate the values and ideas of the city.

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

For more information visit destinations.sva.edu or contact Paloma Crousillat, program coordinator, via email: pcrousillat@sva.edu; phone: 212.592.2093.

HWD-3344-A (previously HWD-2344)**Writing in the Land of Enchantment, Taos, New Mexico**

June 2 – June 16

Summer semester; 3 undergraduate humanities and sciences credits; \$3,250

Instructors: I. Deconinck, D. Singer

Immerse yourself in a two-week intensive practice of writing and multimedia while soaking up the rich, diverse culture of Taos and its surroundings. Set against the spectacular Sangre de Cristo Mountains, this magical desert town became a world-renown art colony by the mid-20th century, attracting the likes of writers D.H. Lawrence, Mabel Dodge and Aldous Huxley; painters Georgia O'Keeffe, Earl Stroh and Agnes Martin; and photographers Ansel Adams and Paul Strand. Today, Taos still boasts a vibrant art community steeped in Native American and Hispanic traditions, and is a unique place of raw, natural beauty.

As a program participant, you'll write short pieces (fiction, poetry, or memoir) in response to your environment, and then give flight to your words by combining them with multimedia elements of your choice (photos, collage, drawing, music) for a final presentation. You'll also practice the art of revision and explore ways that the spoken word is used in performance to amplify the writer's voice.

Writing is shared and critiqued in daily workshops. Guest authors talk about their work; musicians guide you in reading your pieces with breath and rhythm, and in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, Taos Moderns, and local museums and galleries will serve as writing prompts. Activities also include a day trip to Santa Fe. Rafting and hiking, and the farmer's market are among things to do on weekend free time. A performance caps the course when you present your project accompanied by live music.

Visit our Facebook page at: facebook.com/writinginthelandofenchantment.

Tuition includes accommodations, daily breakfast, welcome and farewell dinners, local transportation, guided tours and site visits.

For more information visit destinations.sva.edu or contact Laurie Johanning via email: ljoehanning@sva.edu; phone: 212.592.2624.

HWD-2382-A**Writing Visual Culture in Cambridge, England**

July 22 – August 5

Summer semester; 3 undergraduate humanities and sciences credits; \$4,100

Instructor: Kyoko Miyabe

Visual culture is all around us. It greets us in signs, images, media, objects, architecture and technology. It has the power to influence our ideas, values and understanding of the world. As artists and designers, we have the power to inform and affect the world because we shape visual culture.

To understand our own work, we will study the work of others. In this intensive writing course, you will become better observers and interpreters by writing about various visual media, including fine arts, photography, design, advertising and architecture. As a group, we will examine visual media through social and political viewpoints in order to understand how we read images. Through different writing exercises, you will learn how to communicate in written and oral form to clarify and present ideas coherently, an important asset in navigating any professional field. The knowledge and experience gained through this course will provide insight into your own studio practice as well as help enrich your creative identity.

Historic Girton College in Cambridge offers the tranquility for concentrated thinking and writing, while the city's rich cultural traditions provide a visually stimulating environment. Museum visits and tours will supplement the course. In Cambridge these include the Fitzwilliam Museum and a punting tour; in London we will visit the Tate Modern, Design Museum, National Gallery, National Portrait Gallery, The Photographers' Gallery and take a street art tour of the city.

Note: This course may be taken in lieu of HCD-1025 Writing and Literature II.

Tuition includes accommodations at Girton College, daily breakfast, lunch and dinner, local transportation to all tours and site visits in Cambridge and London.

For more information visit destinations.sva.edu or contact Laurie Johanning via email: ljoehanning@sva.edu; phone: 212.592.2624.



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, VND, 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: Advertising majors who began their matriculation at the College prior to the fall 2016 semester are required to take 12 credits in art history.

- 3 elective credits from among the undergraduate course offerings.

Note: Advertising majors who began their matriculation at the College prior to the fall 2016 semester are required to take 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 degree 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 two 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 226 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

Art History I

One semester: 3 art history credits

As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Topics covered will be chosen from an array of art historical periods, ranging anywhere from the Paleolithic to the early 19th century. Our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts.

AHD-1015

Art History II

One semester: 3 art history credits

Through the methods of visual analysis acquired in AHD-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment the 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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. 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 Art History I 9:00-11:50 L. Gamwell	ADD-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
10					
11					
12	HCD-1020-1AD Writing and Literature I 12:10-3:00 Instructor: TBA	ADD-1010-1AD Principles of Visual Language I 12:10-6:00 T. Simon		ADD-1020-1AD Foundations in 3D Design 12:10-6:00 S. Killman	
1					
2					
3					
4					
5					
6					

Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-1AD Art History II 9:00-11:50 A. Schwartz	ADD-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
10					
11					
12	HCD-1025-1AD Writing and Literature II 12:10-3:00 Instructor: TBA	ADD-1015-1AD Principles of Visual Language II 12:10-6:00 T. Simon		SMD-1020-1AD Foundations of Visual Comp. 12:10-6:00 T. Fong	
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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 Art History I 9:00-11:50 S. Ginsburg	
10					
11					
12	HCD-1020-2AD Writing and Literature I 12:10-3:00 E. Rivera	ADD-1030-2AD Foundations of Drawing I 12:10-6:00 S. Maku	ADD-1010-2AD Principles of Visual Language I 12:10-6:00 R. Mehl		
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Advertising Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-2AD Art History II 9:00-11:50 F. Chwalkowski	
10					
11					
12	HCD-1025-2AD Writing and Literature II 12:10-3:00 E. Rivera	ADD-1035-2AD Foundations of Drawing II 12:10-6:00 S. Maku	ADD-1015-2AD Principles of Visual Language II 12:10-6:00 R. Mehl	ADD-1020-2AD Foundations in 3D Design 12:10-6:00 K. O'Callaghan	
1					
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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 Integrated Advertising and Communication I
ADD-2035	Basic Integrated Advertising and Communication 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 2019 semester must register for DSD-2020-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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 2018 section of this book for course information.

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 concentration in advertising and design should refer to the Advertising section of this book for portfolio course selection.

REQUIREMENT A

Third-year students must take one semester of:

ADD-3202/3209	Advanced Advertising I
ADD-3212/3219	Advanced Advertising II

Students must register for the corresponding spring semester section of their fall course and cannot change sections in the second semester.

REQUIREMENT B

Students must choose two courses per semester from any of the following areas. For two-semester courses, students must register for the corresponding spring component for each section. Students cannot change sections at the midyear.

Creative Advertising

ADD-3151	Unconventional Advertising I
ADD-3152	Unconventional Advertising II

Graphic Design

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

Interaction Design

DSD-3741-3766	Interaction Design and Communication I
DSD-3771-3796	Interaction Design and Communication II

Students interested in specializing in interaction design and/or taking Interaction Design Portfolio in their senior year must successfully complete one semester each of Interaction Design and Communication I and II. Students must register for the corresponding spring semester section of their fall course and cannot change sections in the second semester.

Interdisciplinary Design

DSD-3653	Interdisciplinary Design I
DSD-3654	Interdisciplinary Design II

Motion Graphics

DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II

Students interested in specializing in motion graphics in their senior year must successfully complete one semester each of DSD-3222, Motion Graphics Workshop, and DSD-3223, Motion Graphics Workshop II. Students must register for the corresponding spring semester section of their fall course and cannot change sections in the second semester.

Three-Dimensional Design

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

Honors Courses

DSD-3651	The Project Class: Webisodes I
DSD-3652	The Project Class: Webisodes II
DSD-3667	Visual Identity and Multimedia
DSD-4754	Yearbook I
DSD-4755	Yearbook II

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 DSD-3331, Three-Dimensional Design, during the summer semester. This requirement must be successfully completed in order to advance to the senior year the following fall semester. Please refer to the summer 2018 section of this book for course information.

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 concentration in advertising and design should refer to the Advertising section of this book for portfolio course selection.

REQUIREMENT A

Fourth-year students must take one semester of:

ADD-4101/4103 Advertising Portfolio I

ADD-4111/4113 Advertising Portfolio II

REQUIREMENT B

Students must choose one course per semester from the following:

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
DSD-4706	MoGraph Essentials—CINEMA 4D and After Effects I
DSD-4707	MoGraph Essentials—CINEMA 4D and After Effects II
DSD-4708	Interaction Design, Coding and Content Strategy I
DSD-4709	Interaction Design, Coding and Content Strategy II
DSD-4711	Creative Computing for Interaction Experiences
DSD-4712	Computing for Interaction Experiences

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 sophomore advertising and design majors only.

Course #	Day	Time	Semester	Instructor(s)
DSD-2020-A	M	12:10-3:00	fall	P. DiBello
DSD-2020-B	M	6:30-9:20	fall	S. Hasto
DSD-2020-C	Tu	3:20-6:10	fall	E. Hedy Schultz
DSD-2020-D	Tu	3:20-6:10	fall	F. Young
DSD-2020-E	Tu	6:30-9:20	fall	R. Mehl
DSD-2020-F	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-G	W	9:00-11:50	fall	K. Blue, G. Halber
DSD-2020-H	W	9:00-11:50	fall	F. Young
DSD-2020-J	W	9:00-11:50	fall	A. Trabucco-Campos
DSD-2020-K	W	12:10-3:00	fall	J. Newman
DSD-2020-L	W	3:20-6:10	fall	E. Hedy Schultz
DSD-2020-M	W	3:20-6:10	fall	F. Young
DSD-2020-N	W	6:30-9:20	fall	A. Zukofsky
DSD-2020-P	Th	12:10-3:00	fall	R. Knopov, G. Kolk
DSD-2020-Z	W	3:20-6:10	spring*	TBA

* *Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2025-A	M	12:10-3:00	P. DiBello
DSD-2025-B	M	6:30-9:20	S. Hasto
DSD-2025-C	Tu	3:20-6:10	E. Hedy Schultz
DSD-2025-D	Tu	3:20-6:10	F. Young
DSD-2025-E	Tu	6:30-9:20	R. Mehl
DSD-2025-F	W	9:00-11:50	S. Buschkuhl
DSD-2025-G	W	9:00-11:50	K. Blue, G. Halber
DSD-2025-H	W	9:00-11:50	F. Young
DSD-2025-J	W	9:00-11:50	A. Trabucco-Campos
DSD-2025-K	W	12:10-3:00	J. Newman
DSD-2025-L	W	3:20-6:10	E. Hedy Schultz
DSD-2025-M	W	3:20-6:10	F. Young
DSD-2025-N	W	6:30-9:20	A. Zukofsky
DSD-2025-P	Th	12:10-3:00	R. Knopov, G. Kolk

Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.

ADD-2030**Basic Integrated Advertising and Communication I**

Fall semester: 3 studio credits

Whether you aspire to work at a digital agency, studio, or start-up, the "new normal" is influencing everyday human behavior as we interact with products, services, environments and systems. In this course, students will focus on identifying and solving big problems, concept ideation, designing for human interaction, branding digital spaces, iterative refinement, prototyping and communication of novel solutions. At each stage of the design process students will practice conveying their ideas by leading critiques and through presentations. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-2030-A	M	6:30-9:20	K. Kang, W. Taylor
ADD-2030-B	M	6:30-9:20	N. Raphan, TBA
ADD-2030-C	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2030-D	W	12:10-3:00	V. Tulley
ADD-2030-E	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2030-F	W	6:30-9:20	J. Rome, A. Watson
ADD-2030-G	Th	6:30-9:20	N. Bauman, B. Stokely

ADD-2035**Basic Integrated Advertising and Communication 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	6:30-9:20	K. Kang, W. Taylor
ADD-2035-B	M	6:30-9:20	N. Raphan, TBA
ADD-2035-C	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2035-D	W	12:10-3:00	V. Tulley
ADD-2035-E	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2035-F	W	6:30-9:20	J. Rome, A. Watson
ADD-2035-G	Th	6:30-9:20	N. Bauman, B. Stokely

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 sophomore advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
DSD-2050-A	M	3:20-6:10	fall	M. Tully
DSD-2050-B	Tu	12:10-3:00	fall	J. Heuer
DSD-2050-C	Tu	3:20-6:10	fall	M. Sainato
DSD-2050-D	Tu	3:20-6:10	fall	D. Riccardi
DSD-2050-E	W	12:10-3:00	fall	TBA
DSD-2050-F	W	12:10-3:00	fall	D. Frankel
DSD-2050-G	W	3:20-6:10	fall	J. Newton
DSD-2050-H	W	6:30-9:10	fall	K. Mezhibovskaya
DSD-2050-J	Th	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-K	Th	12:10-3:00	fall	B. Smith
DSD-2050-L	Th	3:20-6:10	fall	R. Mehl
DSD-2050-M	F	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-N	F	9:00-11:50	fall	P. Delcan
DSD-2050-P	F	12:10-3:00	fall	O. Mezhibovskaya
DSD-2050-Z	Th	6:30-9:20	spring*	J. Colt

* *Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2055-A	M	3:20-6:10	M. Tully
DSD-2055-B	Tu	12:10-3:00	J. Heuer
DSD-2055-C	Tu	3:20-6:10	M. Sainato
DSD-2055-D	Tu	3:20-6:10	D. Riccardi
DSD-2055-E	W	12:10-3:00	TBA
DSD-2055-F	W	12:10-3:00	D. Frankel
DSD-2055-G	W	3:20-6:10	J. Newton
DSD-2055-H	W	6:30-9:10	K. Mezhibovskaya
DSD-2055-J	Th	9:00-11:50	O. Mezhibovskaya
DSD-2055-K	Th	12:10-3:00	B. Smith
DSD-2055-L	Th	3:20-6:10	R. Mehl
DSD-2055-M	F	9:00-11:50	O. Mezhibovskaya
DSD-2055-N	F	9:00-11:50	P. Delcan
DSD-2055-P	F	12:10-3:00	O. Mezhibovskaya

Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.

DSD-2060**Intermediate Drawing I**

One 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. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
DSD-2060-A	M	9:00-11:50	fall	J. Ruggeri
DSD-2060-B	M	9:00-11:50	fall	P. Hristoff
DSD-2060-C	M	12:10-3:00	fall	S. Gaffney
DSD-2060-D	Tu	12:10-3:00	fall	J. Ruggeri
DSD-2060-E	Tu	3:20-6:10	fall	J. Ruggeri
DSD-2060-F	W	12:10-3:00	fall	C. Gerard
DSD-2060-G	W	3:20-6:10	fall	C. Gerard
DSD-2060-H	W	3:20-6:10	fall	S. Maku
DSD-2060-J	Th	9:00-11:50	fall	J. Fisher
DSD-2060-K	Th	12:10-3:00	fall	J. Fisher
DSD-2060-L	Th	12:10-3:00	fall	A. Leban
DSD-2060-M	Th	12:10-3:00	fall	C. Titolo
DSD-2060-N	Th	3:20-6:10	fall	J. Parks
DSD-2060-P	F	9:00-11:50	fall	J. Ruggeri
DSD-2060-Z	F	9:00-11:50	spring*	C. Gerard

* *Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.*

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	12:10-3:00	S. Gaffney
DSD-2065-D	Tu	12:10-3:00	J. Ruggeri
DSD-2065-E	Tu	3:20-6:10	J. Ruggeri
DSD-2065-F	W	12:10-3:00	C. Gerard
DSD-2065-G	W	3:20-6:10	C. Gerard
DSD-2065-H	W	3:20-6:10	S. Maku
DSD-2065-J	Th	9:00-11:50	J. Fisher
DSD-2065-K	Th	12:10-3:00	J. Fisher
DSD-2065-L	Th	12:10-3:00	A. Leban
DSD-2065-M	Th	12:10-3:00	C. Titolo
DSD-2065-N	Th	3:20-6:10	J. Parks
DSD-2065-P	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	12:10-3:00	fall	T. Mintz
DSD-2090-D	M	6:30-9:20	fall	D. Allegrucci
DSD-2090-E	Tu	3:20-6:10	fall	M. Schuwerk
DSD-2090-F	W	9:00-11:50	fall	L. Leckie
DSD-2090-G	W	12:10-3:00	fall	R. Levy
DSD-2090-H	W	12:10-3:00	fall	L. Leckie
DSD-2090-J	W	3:20-6:10	fall	R. Levy
DSD-2090-K	Th	9:00-11:50	fall	M. Reddan
DSD-2090-L	Th	12:10-3:00	fall	M. Reddan
DSD-2090-M	Th	6:30-9:20	fall	D. Labelle
DSD-2090-N	F	9:00-11:50	fall	D. Labelle
DSD-2090-P	F	12:10-3:00	fall	T. Fong
DSD-2090-R	F	3:20-6:10	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 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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. Open to advertising, design, and visual and critical studies majors only.*

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	12:10-3:00	T. Mintz
DSD-2095-D	M	6:30-9:20	D. Allegrucci
DSD-2095-E	Tu	3:20-6:10	M. Schuwerk
DSD-2095-F	W	9:00-11:50	L. Leckie
DSD-2095-G	W	12:10-3:00	R. Levy
DSD-2095-H	W	12:10-3:00	L. Leckie
DSD-2095-J	W	3:20-6:10	R. Levy
DSD-2095-K	Th	9:00-11:50	M. Reddan
DSD-2095-L	Th	12:10-3:00	M. Reddan
DSD-2095-M	Th	6:30-9:20	D. Labelle
DSD-2095-N	F	9:00-11:50	D. Labelle
DSD-2095-P	F	12:10-3:00	T. Fong
DSD-2095-R	F	3:20-6:10	T. Fong

Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.

AHD-2121

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

Tuesday 3:20-6:10

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. *Note: Open to advertising and design majors only.*

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. *Note: This course is open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2127-A	M	3:20-6:10	fall	G. Anderson
AHD-2127-B	Tu	9:00-11:50	fall	G. D'Onofrio
AHD-2127-C	Tu	6:30-9:20	fall	L. Singer
AHD-2127-D	Tu	6:30-9:20	fall	K. Mezhibovskaya
AHD-2127-E	W	9:00-11:50	fall	E. Baker
AHD-2127-F	M	3:20-6:10	spring	G. Anderson
AHD-2127-G	Tu	9:00-11:50	spring	G. D'Onofrio
AHD-2127-H	Tu	6:30-9:20	spring	L. Singer
AHD-2127-J	Tu	6:30-9:20	spring	K. Mezhibovskaya

AHD-2129

History of Type: Stories, Secrets, Experiments and Accidents

One semester: 3 art history credits

Instructor: P. Shaw

The history of type is a mix of stories, secrets, experiments and accidents. In this course students will explore why letters have thick-and-thin strokes, why the tail of the Q is on the right side, why some types are called "Fat Faces" and others are grotesque, why some people refuse to use Gill Sans, who Mrs. Eaves was, and much more. Everyone has a typeface they love (Helvetica)—and one they don't (Helvetica). This course will explain why people love certain typefaces and hate others—and why they should love the ones they hate and hate the ones they love. If you have a question about type, this is where you can find the answer. *Note: Open to advertising and design majors only.*

Course #	Day	Time	Semester
AHD-2129-A	Tu	9:00-11:50	fall
AHD-2129-B	Tu	12:10-3:00	fall
AHD-2129-C	Tu	9:00-11:50	spring
AHD-2129-D	Tu	12:10-3:00	spring

ILD-2133

Design Principles

Tuesday 12:10-3:00

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. *Note: Open to sophomore advertising and design majors only.*

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

DSD-2168

Designer as Image Maker

Tuesday 12:10-3:00

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. *Note: Open to sophomore advertising and design majors only.*

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

DSD-2169

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 choosing, which can be expressed in an experimental and/or practical way; the book 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. *Note: Open to sophomore advertising and design majors only.*

Course #	Semester
DSD-2169-A	fall
DSD-2169-B	spring

DSD-2174

Visual Storytelling: Autobiography Through Visual Language

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: M. Negroponte

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. *Note: Open to sophomore advertising and design majors only.*

Course #	Semester
DSD-2174-A	fall
DSD-2174-B	spring

DSD-2179

Digital Photography for Designers

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 that shoots RAW with full manual operation. Open to sophomore advertising and design majors only.*

Course #	Day	Time	Semester
DSD-2179-A	M	3:20-6:10	fall
DSD-2179-B	Tu	3:20-6:10	fall
DSD-2179-C	M	3:20-6:10	spring
DSD-2179-D	Tu	3:20-6:10	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. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Semester
DSD-2186-A	W	12:10-3:00	fall
DSD-2186-B	Th	9:00-11:50	fall
DSD-2186-C	W	12:10-3:00	spring
DSD-2186-D	Th	9:00-11:50	spring

FID-2863

Basic Typography Letterpress Workshop

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: D. Riccardi

Once considered a doomed technology, letterpress printing is experiencing a renaissance. This course will increase each student’s basic knowledge of typography by getting back to basics—designing with movable wood and metal type and printing by hand. Students will learn to approach design and typography in a new way and create beautiful portfolio pieces. While the course will cover printing techniques and the use of the Vandercook presses, the focus of the class will be on hand typesetting and typographic details. Exercises will address type layout, letter spacing, leading, justification and type hierarchy, and overall page composition.

Note: Open to sophomore advertising and design majors only.

Course #	Semester
FID-2863-A	fall
FID-2863-B	spring

DSD-3010

Communication Graphic Design I

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

Course #	Day	Time	Instructor
DSD-3010-A	M	6:30-9:20	S. Carrasquilla
DSD-3010-B	M	6:30-9:20	TBA
DSD-3010-C	Tu	6:30-9:20	Y. Compton
DSD-3010-D	Th	9:00-11:50	A. Truch
DSD-3010-E	Th	3:20-6:10	N. Sielegar

DSD-3010-A

Communication Graphic Design I

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: S. Carrasquilla

Through a series of assignments designed to develop students’ ability to communicate visually this course will focus on helping students to find their own voice and develop their own visual sensibilities. Special attention will be paid to craft, beauty and conceptual excellence. *Note: Open to junior advertising and design majors only.*

DSD-3010-B

Communication Graphic Design I

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

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

DSD-3010-C

Communication Graphic Design I

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: Y. Compton

Welcome to an exploration of various working methods by which graphic designers, precisely and effectively, question, probe, experiment with and solve communication problems through design solutions that are executed as refined concepts via mockups. The purpose of this course is to think about how we use graphic design in service of communication. Weekly sessions are devoted to critique and discussion around how a piece of design can act as a stand-in for other kinds of communication. *Note: Open to junior advertising and design majors only.*

DSD-3010-D

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

DSD-3010-E

Communication Graphic Design I

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: N. Sielegar

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

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

Course #	Day	Time	Instructor
DSD-3015-A	M	6:30-9:20	S. Carrasquilla
DSD-3015-B	M	6:30-9:20	TBA
DSD-3015-C	Tu	6:30-9:20	Y. Compton
DSD-3015-D	Th	9:00-11:50	A. Truch
DSD-3015-E	Th	3:20-6:10	N. Sielegar

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

Fall semester: 3 studio credits

Wednesday 4:00-9:50

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 and design majors only. Final entry into this course is subject to portfolio review and interview by the instructor. No midyear entry. Registration for this course is by invitation from the department chair.*

ADD-3152-A**Unconventional Advertising II**

Spring semester: 3 studio credits

Wednesday 4:00-9:50

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. Prerequisite: ADD-3151, Unconventional Advertising I. *Note: Open to advertising and design majors only. No midyear entry.*

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

Course #	Day	Time	Instructor(s)
ADD-3202-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3206-A	Tu	6:30-9:20	T. Shim
ADD-3207-A	W	6:30-9:20	S. Ha, M. Oh

ADD-3202-A**Advanced Advertising I: Buzzworthy Content**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: B. Barnes, J. Kuczynski

Brands are looking for relevant, current and shareable content, and agencies are looking for creatives that can deliver it. When done properly, brand content can transcend media, become a cultural icon, win a ton of awards and, most importantly, get you noticed. This course will focus on creating buzzworthy content for timely brands that might just be picked up and get you some press. Whether it is an AR experience, unconventional print campaign, an out-of-the-box social idea, T-shirt, a perfectly timed meme, or concept for a blog, everyone should want to join in on the conversation. *Note: Open to junior advertising and design majors only.*

ADD-3206-A**Advanced Advertising I**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

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

ADD-3207-A**Advanced Advertising I: Pop Thinking**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: S. Ha, M. Oh

Pop Thinking is about practicing the art of communication by actively understanding and capitalizing on topical moments in pop culture, current events, social media and technology. In this course our aim is to think, act and create like our audience who is increasingly pop-culturally obsessed, digitally savvy and constantly consuming content. Each week, we will explore and develop our creative base: our ability to keep a pulse on the world and produce digitally innovative and socially relevant solutions for brands and nonprofits. Only truly pervasive ideas will be championed, developed and executed. Thus, we are calling on all creatives who have the courage and spirit to work hard—to stretch beyond their comfort zone—in order to invent, inspire and grow with the world through relevance. *Note: Open to junior advertising and design majors only.*

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. Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-3212-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3216-A	Tu	6:30-9:20	T. Shim
ADD-3217-A	W	6:30-9:20	S. Ha, M. Oh

DSD-3222**Motion Graphics Workshop I**

One 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	Semester	Instructor
DSD-3222-A	M	9:00-11:50	fall	S. Benjamin
DSD-3222-B	M	3:20-6:10	fall	M. Parwana
DSD-3222-C	Tu	9:00-11:50	fall	A. Dan
DSD-3222-D	W	12:10-3:00	fall	O. Kleiner
DSD-3222-E	W	3:20-6:10	fall	O. Kleiner
DSD-3222-F	Th	9:00-11:50	fall	O. Kleiner
DSD-3222-G	Th	9:00-11:50	fall	D. Watwani
DSD-3222-H	Th	12:10-3:00	fall	O. Kleiner
DSD-3222-J	F	6:30-9:20	fall	H. Lam
DSD-3222-A1*	Th	6:30-9:20	fall	B. Kim
DSD-3222-A2*	Th	6:30-9:20	spring	B. Kim

* *Note: DSD-3222-A1 and DSD-3222-A2 are one-semester courses only.*

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

Course #	Day	Time	Instructor
DSD-3223-A	M	9:00-11:50	S. Benjamin
DSD-3223-B	M	3:20-6:10	M. Parwana
DSD-3223-C	Tu	9:00-11:50	A. Dan
DSD-3223-D	W	12:10-3:00	O. Kleiner
DSD-3223-E	W	3:20-6:10	O. Kleiner
DSD-3223-F	Th	9:00-11:50	O. Kleiner
DSD-3223-G	Th	9:00-11:50	D. Watwani
DSD-3223-H	Th	12:10-3:00	O. Kleiner
DSD-3223-J	F	6:30-9:20	H. Lam

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

Tuesday 12:10-3:00

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 careers based on 3D work. *Note: Open to junior and senior advertising and design majors only.*

DSD-3337-A**Three-Dimensional Design II**

Tuesday 12:10-3:00

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. Prerequisite: DSD-3336, Three-Dimensional Design I. *Note: Open to junior and senior advertising and design majors only.*

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

Wednesday 3:20-6:10

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, DC, subways, and distributed throughout the New York City public school system, as well as in exhibitions, conferences, book fairs and guerilla contexts (postnobull.org). *Note: Open to junior and senior advertising and design majors only.*

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

Wednesday 3:20-6:10

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-3651-A**Honors: The Project Class—Webisodes I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: B. Giraldi, J. Cicci

Students are offered a firsthand opportunity to develop, direct and produce a short film (5 to 12 minutes in length). Coursework will include developing a story, writing or optioning a screenplay, producing, casting, directing and finishing the film. The experience will include meeting and, hopefully, forming relationships with some of the city's most notable Indie filmmakers and, ultimately, being thrown into the ever-changing world of media production. Students will discuss and analyze international award-winning short films. Each student will be required to examine the challenges of producing a short film—conceptual screenwriting, casting, location scouting, directing the camera, the cast, the edit, and choosing an effective film crew. Films will be included in a year-end film festival held at the SVA Theatre *Note: Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3652-A**Honors: 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. Prerequisite: DSD-3651, The Project Class: Webisodes I. *Note: No midyear entry. Open to junior advertising and design majors only.*

DSD-3653-A**Interdisciplinary Design I**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: O. Mezhibovskaya, N. Ray

In this course students will synthesize their study of design, typography, image-making and visual storytelling. We will depart from a simple overlapping of different disciplines and push further toward combining different disciplines into a single interdisciplinary language. Through exposure to deep connections among varying subjects, students will be encouraged to think outside the box and develop fresh, unexpected ideas. Projects will include typographical assignments, animated infographics, visualizing music, visual storytelling (both graphic and video), image projection on the wall, documentation/promotion of the creative process, and more. In addition to using familiar tools and applications, students will be introduced to video editing software for video project execution. Through this course students will discover how much seemingly distant media and techniques have in common, and how these practices are at the designer's disposal to create a powerful message. *Note: Open to junior advertising and design majors only.*

DSD-3654-A**Interdisciplinary Design II**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructors: O. Mezhibovskaya, N. Ray

This is the second part of a two-semester course. See DSD-3653 for course description. *Note: Open to junior advertising and design majors only.*

DSD-3667**Honors: Visual Identity and Multimedia**

Monday 5:00-7:50

One semester: 3 studio credits

Instructors: 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. Held in the Chermayeff & Geismar & Haviv studio, this course will teach students how to create powerful, concept-based identities that thrive in the multimedia realm. Chermayeff & Geismar & Haviv has developed an idea-driven methodology for identity design that has resulted in identities for hundreds of major clients like Chase Bank, NBC, Museum of Modern Art and the Library of Congress. Affording students the opportunity to design directly for real-world clients, the course will lead students through the firm's problem-solving approach to graphic design as they work with an organization or small business to develop a visual identity from start to finish. Students will 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-3741 through DSD-3766**Interaction Design and Communication I**

Fall semester: 3 studio credits

Limited to 14 students per section

Working in today's digital world encompasses both the usability and aesthetic of a product, service, brand or strategy that relies on technology. In this course, you will learn how to tackle the unique challenges and opportunities that will be encountered on the job. Sessions will cover user interface design principles, information hierarchy and navigation, context and human-technology interactions, and how these elements combine to create a compelling experience. The course format will include lecture, discussion, exercises, interim presentations, and a thorough documentation of the research and design process. *Note: This is the first part of a two-semester course. Students must register for the corresponding spring component, Interaction and Communication II. Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
DSD-3741-A	M	6:30-9:20	I. Blankensmith, C. Capuozzo
DSD-3742-A	M	6:30-9:20	A. Herzog, S. Moosajee
DSD-3743-A	Tu	6:30-9:20	E. Horner, J. Horner
DSD-3745-A	Tu	6:30-9:20	G. Cochon, J. Wong
DSD-3747-A	Tu	6:30-9:20	A. Squires, F. Wang
DSD-3748-A	Tu	6:30-9:20	S. Winchell
DSD-3751-A	W	6:30-9:20	I. Ekechukwu, G. Mihalko
DSD-3752-A	W	6:30-9:20	S. Crumpton, A. Fine
DSD-3753-A	W	6:30-9:20	J. Chonko, D. Zaks
DSD-3754-A	W	6:30-9:20	A. Padilla, L. A. Alfonso
DSD-3756-A	W	6:30-9:20	J. Coe, B. Kennedy
DSD-3757-A	W	6:30-9:20	TBA
DSD-3758-A	Th	6:30-9:20	TBA
DSD-3759-A	Th	6:30-9:20	K. Byrne, E. Perelson
DSD-3762-A	Th	6:30-9:20	TBA
DSD-3763-A	F	6:30-9:20	TBA
DSD-3764-A	F	6:30-9:20	S. Gray
DSD-3766-A	F	6:30-9:20	TBA

DSD-3771 through DSD-3796**Interaction Design and Communication II**

Spring semester: 3 studio credits

Limited to 14 students per section

This is the second part of a two-semester course. See DSD-3741 through DSD-3766 for course description. *Note: Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
DSD-3771-A	M	6:30-9:20	I. Blankensmith, C. Capuozzo
DSD-3772-A	M	6:30-9:20	A. Herzog, S. Moosajee
DSD-3773-A	Tu	6:30-9:20	E. Horner, J. Horner
DSD-3775-A	Tu	6:30-9:20	G. Cochon, J. Wong
DSD-3777-A	Tu	6:30-9:20	A. Squires, F. Wang
DSD-3778-A	Tu	6:30-9:20	S. Winchell
DSD-3781-A	W	6:30-9:20	I. Ekechukwu, G. Mihalko
DSD-3782-A	W	6:30-9:20	S. Crumpton, A. Fine
DSD-3783-A	W	6:30-9:20	J. Chonko, D. Zaks
DSD-3784-A	W	6:30-9:20	A. Padilla, L. A. Alfonso
DSD-3786-A	W	6:30-9:20	J. Coe, B. Kennedy
DSD-3787-A	W	6:30-9:20	TBA
DSD-3788-A	Th	6:30-9:20	TBA
DSD-3789-A	Th	6:30-9:20	K. Byrne, E. Perelson
DSD-3792-A	Th	6:30-9:20	TBA
DSD-3793-A	F	6:30-9:20	TBA
DSD-3794-A	F	6:30-9:20	S. Gray
DSD-3796-A	F	6:30-9:20	TBA

FID-3842 / FID-3843**Poster Design: Silkscreen**

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: A. Castrucci

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

Course # Semester

FID-3842-A	fall
FID-3843-A	spring

FID-3844**Guerrilla Graphics: Zines, Graffiti, Dirty Graphics, Self-Publishing, DIY, Stickers, Flyers, Ephemera**

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: A. Castrucci

This is an experimental silkscreen course in which students will be encouraged to design alternative printed matter that conveys a personal aesthetic. Projects such as mailers, zines and self-publishing, graffiti, stickers and posters (framed around guerrilla graphics) will be our focus. Reflecting upon New York's urban landscape and utilizing books, film, street signage and experimental art and design, students will be encouraged to go outside beyond conventional design by exploring high- and low-brow art and dirty graphics, as well as expressions of image and type as both art and design. The course will include critiques, guest lecturers, 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-4103**Advertising Portfolio I**

Monday 6:30-9:20

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 and design majors only.*

Course # Instructor

ADD-4101-A	F. Anselmo
ADD-4103-A	T. Shim

ADD-4101-A**Advertising Portfolio I**

Monday 6:30-9:20

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.*

ADD-4103-A

Advertising Portfolio I

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: T. Shim

This course is about differentiating your portfolio by learning to create and execute tight, compelling concepts that don't smell like ads. The assignments will push you to create real things and release them into the world, aimed at giving you a chance to affect pop culture, find your way into the press and get strangers to tag their friends on your Instagram posts. As you learn to think of intriguing concepts without the crutch of a big brand's leverage, spec work will not be assigned but you may steer your assignments in that direction if you so choose.

Note: Open to senior advertising majors only.

ADD-4111 through ADD-4113

Advertising Portfolio II

Monday 6:30-9:20

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see corresponding section of ADD-4101 and ADD-4103 for course descriptions. *Note: Open to senior advertising and design majors only.*

Course #	Instructor
ADD-4111-A	F. Anselmo
ADD-4113-A	T. Shim

DSD-4708-A

Interaction Design, Coding and Content Strategy I

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: E. Corriel

This course has three objectives: 1) Teach the technical coding skills (HTML, CSS and JavaScript) required to create websites for desktop, tablet and mobile devices. 2) Make students better design thinkers by challenging them to articulate strategic thinking in the form of wireframes, sitemaps, content and social media strategies, client presentations and writing assignments. 3) Convey best design practices for the web and information about how the Internet works in general. Underlying this course is the belief that designers who are able to think clearly and strategically about design as well as execute complex coding projects will be better equipped to succeed in our evolving digital landscape. *Note: Open to senior advertising and design majors only.*

DSD-4709-A

Interaction Design, Coding and Content Strategy II

Monday 3:20-6:10

Spring semester: 3 studio credits

Instructor: E. Corriel

This is the second part of a two-semester course. See DSD-4708 for course description. Prerequisite: DSD-4708, Interaction Design and Development I, or equivalent interaction design course, or instructor's permission. *Note: No midyear entry. Open to senior advertising and design majors only.*

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

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	Instructor
DSD-4706-A	Tu	12:10-3:00	B. Bowman
DSD-4706-B	Tu	3:20-6:10	M Lane-Smith
DSD-4706-C	Tu	6:30-9:20	J. Siemon

DSD-4707

MoGraph Essentials—CINEMA 4D and After Effects II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-4706 for course description. Prerequisite: DSD-4706, MoGraph Essentials—CINEMA 4D and After Effects I. *Note: No midyear entry.*

Course #	Day	Time	Instructor
DSD-4707-A	Tu	12:10-3:00	B. Bowman
DSD-4707-B	Tu	3:20-6:10	M Lane-Smith
DSD-4707-C	Tu	6:30-9:20	J. Siemon

ONE-SEMESTER SENIOR PROJECT COURSES

DSD-4701

Production Studio for the Graphic Designer

Monday 12:10-3:00

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

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: I. Rodriguez

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 advertising and design majors only.*

Course #	Semester
DSD-4702-A	fall
DSD-4702-B	spring

DSD-4711**Creative Computing for Interaction Experiences**

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: J. Yoo

This course will introduce the basics of computer programming as a tool for visual communications and user experiences. With no programming experience required, students will study computer graphics programming through hands-on experiences. During the semester p5.js (JavaScript library) will be used to illustrate the fundamentals of computation. The course will consist of lectures and presentations, with a short assignment after each session. We will also look at techniques to build the generative design, image manipulation and digital interaction. *Note: Open to senior advertising and design majors only.*

Course #	Semester
DSD-4711-A	fall
DSD-4711-B	spring

DSD-4712**Computing for Interaction Experiences**

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: G. Brower

This course introduces the foundation of computer coding. Working with p5.js (JavaScript library) students will explore techniques to build new design processes, image manipulation and digital interaction. No programming experience is required. The course will consist of lectures and presentations, with a short assignment after each session. *Note: Open to senior advertising and design majors only.*

Course #	Semester
DSD-4712-A	fall
DSD-4712-B	spring

DSD-4714**Designing a Business**

Tuesday 12:10-3:00

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

Course #	Semester
DSD-4714-A	fall
DSD-4714-B	spring

DSD-4722**Type Design**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: H. Condak

This type course is for seniors interested in further developing their type proficiency. The steps to the evolution of a successful type design require an awareness and appreciation of the letterform as a key element of design. We will rigorously apply the basic principles of design to create thoughtful and innovative typographic solutions. Appropriate type selection and good composition leads to a successful outcome. Assignments will challenge students to build confidence in their type decisions by focusing on design that is primarily type driven. *Note: Open to senior advertising and design majors only.*

Course #	Semester
DSD-4722-A	fall
DSD-4722-B	spring

DSD-4746**Differentiate or Die: How to Get a Job When You Graduate**

One semester: 3 studio credits

Instructors: D. Millman, J. Cohen

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: This course will be held at the SVA Innovation Design Lab, 132 West 21st Street, 11th floor. Open to senior advertising and design majors only.*

Course #	Day	Time	Semester
DSD-4746-A	M	6:30-9:20	fall
DSD-4746-B	Tu	6:30-9:20	spring

DSD-4754-A**Honors: Yearbook I**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Newton

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

*Note: Registration for this course is by invitation only.***DSD-4755-A****Honors: Yearbook II**

Friday 3:20-6:10

Spring semester: 3 studio credits

Instructor: J. Newton

This is the second part of a two-semester course. See DSD-4754 for course description. *Note: Registration for this course is by invitation 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.

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

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

RISOLAB FACILITIES ACCESS

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Digitl-A	fall
FID-Digitl-B	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-Sculpt-A	fall
FID-Sculpt-B	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-Printg-A	fall
FID-Printg-B	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, ILD, PHD, SDD, SMD, VND, 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.
 - 3 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 degree 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 226 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

This course seeks to provide a framework for the primary exploration of animation and visual storytelling. The objective is to familiarize students with the concepts and conventions of animation, equipping them to bring their own characters and images to life. Through studio exercises, each focusing on different animation principles, students will gain a working knowledge of animation fundamentals. Further assignments allow students to loosen up, experiment and collaborate.

AND-1025

Introduction to Animation II

Spring semester: 3 studio credits

Limited to 20 students per section

Serving as a continuation of AND-1020, Introduction to Animation I, in this course students will undertake the process of conceptualizing and creating their own collaborative short-character animation films. Students will explore how to previsualize and define their audience and their critical position, and then the story they intend to tell. As the course progresses, each student will collaborate with a partner to script, design, direct, produce and animate—performing nearly every aspect of animation production before completing a minute-long fully animated 2D film. Emphasis is placed on craftsmanship, professionalism, conceptual and aesthetic ingenuity, and cohesiveness of story.

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 and Storyboards I

Fall semester: 3 studio credits

Focusing on the art of narrative storytelling, this course will begin with the basic components of what makes a good story (character, action, conflict, humor, irony, gags, dialogue) and how they intersect to construct an animated film. Through lecture and demonstration, students will study how to pitch ideas to their peers, and then create storyboards to visualize their narratives. In the second semester, students will layout their stories and begin their animations.

AND-1145

Storytelling and Storyboards 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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. 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 D. Gonzalez				AND-1060-1AN Drawing I 9:00-2:50 M. Archambault	
11						
12				AHD-1170-1AN Animation: McCay to Burton 12:10-3:00 H. Beckerman		
1						
2						
3	HCD-1020-1AN Writing and Literature I 3:20-6:10 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 D. Gonzalez				AND-1065-1AN Drawing II 9:00-2:50 M. Archambault	
11						
12				AND-1145-1AN Storytelling/ Storyboards II 12:10-3:00 J. Grimaldi		
1						
2						
3	HCD-1025-1AN Writing and Literature II 3:20-6:10 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 D. Ross			AND-1020-2AN Introduction to Animation I 10:00-2:50 F. Gresham
11					
12				AHD-1170-2AN Animation: McCay to Burton 12:10-3:00 H. Beckerman	
1					
2					
3		HCD-1020-2AN Writing and Literature I 3:20-6:10 A. Pizzo			
4					
5					
6					

Animation Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1065-2AN Drawing II 9:00-2:50 I. Roe			AND-1025-2AN Introduction to Animation II 10:00-2:50 F. Gresham
11					
12				AND-1145-2AN Storytelling/ Storyboards II 12:10-3:00 R. Gorey	
1					
2					
3		HCD-1025-2AN Writing and Literature II 3:20-6:10 A. Pizzo			AND-1230-2AN Digital Compositing 3:20-6:10 Instructor: TBA
4					
5					
6					

Animation Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-3AN Writing and Literature I 9:00-11:50 S. Bremmer			
10					
11					
12	AND-1140-3AN Storytelling/ Storyboards I 12:10-3:00 R. Gorey			AHD-1170-3AN Animation: McCay to Burton 12:10-3:00 H. Beckerman	
1					
2					
3					
4	AND-1020-3AN Introduction to Animation I 3:20-8:10 Instructor: TBA	AND-1060-3AN Drawing I 3:20-9:10 R. Marshall			
5					
6					
7					
8					
9					

Animation Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025-3AN Writing and Literature II 9:00-11:50 S. Bremmer			
10					
11					
12	AND-1145-3AN Storytelling/ Storyboards II 12:10-3:00 R. Gorey			AND-1230-3AN Digital Compositing 12:10-3:00 K. Llewellyn	
1					
2					
3					
4	AND-1025-3AN Introduction to Animation II 3:20-8:10 Instructor: TBA	AND-1065-3AN Drawing II 3:20-9:10 R. Marshall			
5					
6					
7					
8					
9					

Animation Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1020-4AN Introduction to Animation I 9:00-1:50 R. Gorey			AND-1060-4AN Drawing I 9:00-2:50 M. Menjivar
11					
12					
1				AHD-1170-4AN Animation: McCay to Burton 12:10-3:00 H. Beckerman	
2					
3		HCD-1020-4AN Writing and Literature I 3:20-6:10 M. Lipkin		AND-1140-4AN Storytelling/ Storyboards I 3:20-6:10 J. Grimaldi	
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 R. Gorey			AND-1065-4AN Drawing II 9:00-2:50 M. Menjivar
11					
12	AND-1230-4AN Digital Compositing 12:10-3:00 T. Bayne				
1					
2					
3		HCD-1025-4AN Writing and Literature II 3:20-6:10 M. Lipkin		AND-1145-4AN Storytelling/ Storyboards II 3:20-6:10 J. Grimaldi	
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 M. Menjivar	AND-1140-5AN Storytelling/ Storyboards I 9:00-11:50 R. Camp	
11					
12				AND-1230-5AN Digital Compositing 12:10-3:00 Instructor: TBA	
1					
2					
3			HCD-1020-5AN Writing and Literature I 3:20-6:10 Instructor: TBA		
4	AND-1060-5AN Drawing I 3:20-9:10 S. Gaffney				
5					
6					
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 M. Menjivar	AND-1145-5AN Storytelling/ Storyboards II 9:00-11:50 R. Camp	
11					
12				AHD-1170-5AN Animation: McCay to Burton 12:10-3:00 H. Beckerman	
1					
2					
3			HCD-1025-5AN Writing and Literature II 3:20-6:10 A. Armstrong		
4	AND-1065-5AN Drawing II 3:20-9:10 S. Gaffney				
5					
6					
7					
8					
9					

Animation Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-6AN Writing and Literature I 9:00-11:50 A. Pizzo	AND-1230-6AN Digital Compositing 9:00-11:50 Instructor: TBA	
10		AND-1060-6AN Drawing I 9:00-2:50 T. Elwell			
11					
12					
1					
2					
3			AND-1020-6AN Introduction to Animation I 3:20-8:10 E. Borja	AND-1140-6AN Storytelling/ Storyboards I 3:20-6:10 R. Camp	
4					
5					
6					
7					
8					
9					

Animation Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-6AN Writing and Literature II 9:00-11:50 A. Pizzo		
10		AND-1065-6AN Drawing II 9:00-2:50 T. Elwell			
11					
12				AHD-1170-6AN Animation: McCay to Burton 12:10-3:00 H. Beckerman	
1					
2					
3			AND-1025-6AN Introduction to Animation II 3:20-8:10 E. Borja	AND-1145-6AN Storytelling/ Storyboards II 3:20-6:10 R. Camp	
4					
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7					
8					
9					

Note: Animation Foundation 6 will be made available after all other Animation Foundation programs have reached capacity.

Note: Animation Foundation 6 will be made available after all other Animation 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 art history and humanities and sciences distribution credit needs.

Sophomore animation majors are required to complete one semester of:

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
AND-2125	Gesture Drawing	spring
AND-2130	Sound Design	fall or spring

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. Junior animation majors are required to complete:

REQUIREMENT A

One semester of

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	Visual Development	fall or spring

REQUIREMENT B

Two 3-credit studio electives. 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.

Senior animation majors are required to complete one semester of:

Course #	Title	Semester
AND-4010	Career Strategies	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 MyServices Student, which can be accessed at: myservices.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 20 students per section

This course will examine narrative and the science of movement. Students will research and develop well-rounded characters and environments, and then build upon their drawing skills by animating characters and creating worlds that have a 3D effect on the audience. How to animate four-legged animals, lip sync, create effects and layouts as well as staging will all be explored. Screenings and discussions of short animated films are included; emphasis is given to importance of live-action films.

Course #	Day	Time	Instructor
AND-2010-A	M	3:20-8:10	M. Menjivar
AND-2010-B	Tu	9:00-1:50	C. Roepken
AND-2010-C	Tu	3:20-8:10	TBA
AND-2010-D	W	9:00-1:50	B. Rodriguez
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 20 students per section

Building upon the material covered in AND-2010, Animation Workshop I, this course will focus on the development of advanced animation techniques and applying them to increasingly challenging assignments. Animating within digital formats, as well as proficiency in visual storytelling, timing and draftsmanship will be emphasized.

Course #	Day	Time	Instructor
AND-2015-A	M	3:20-8:10	M. Menjivar
AND-2015-B	Tu	9:00-1:50	C. Roepken
AND-2015-C	Tu	3:20-8:10	TBA
AND-2015-D	W	9:00-1:50	B. Rodriguez
AND-2015-E	Th	1:00-5:50	F. Gresham
AND-2015-F	F	9:00-1:50	TBA

AND-2090

Perspective Drawing

One semester: 3 studio credits

Limited to 20 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	12:10-3:00	fall	D. Poynter
AND-2090-C	Th	3:20-6:10	fall	S. Auerbach
AND-2090-D	M	3:20-6:10	spring	TBA
AND-2090-E	W	12:10-3:00	spring	D. Poynter
AND-2090-F	Th	12:10-3:00	spring	D. Poynter

FID-2120-A through FID-2120-D

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. *Note: Open to students from all departments.*

Course #	Day	Time
FID-2120-A	W	9:00-11:50
FID-2120-B	W	12:10-3:00
FID-2120-C	W	3:20-6:10
FID-2120-D	W	6:30-9:20

FID-2120-E through FID-2120-K

Anatomy I

One 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. *Note: Open to students from all departments.*

Course #	Day	Time	Semester
FID-2120-E	M	9:00-11:50	fall
FID-2120-F	M	12:10-3:00	fall
FID-2120-G	Tu	9:00-11:50	fall
FID-2120-H	Tu	12:10-3:00	fall
FID-2120-J	M	9:00-11:50	spring
FID-2120-K	Tu	12:10-3:00	spring

AND-2125

Gesture Drawing

Spring semester: 3 studio credits

This course will strengthen each student's drawing skills through combining observation with action sketches of people and animals in motion and repose. Such quick sketching of figure action helps to master aspects that include flexibility, anatomy, silhouetting and foreshortening. The goal of gesture drawing is to make active poses that emphasize variety and personality, and paves the way to less rigid and more lively representations.

Course #	Day	Time	Instructor
AND-2125-A	M	9:00-11:50	R. Alma
AND-2125-B	M	12:10-3:00	R. Alma
AND-2125-C	Tu	9:00-11:50	R. Marshall
AND-2125-D	Tu	12:10-3:00	M. Menjivar
AND-2125-E	Tu	3:20-6:10	J. Rosen
AND-2125-F	F	3:20-6:10	T. Elwell

AND-2130

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-2130-A	M	9:00-11:50	fall	P. Goodrich
AND-2130-B	M	12:10-3:00	fall	V. Stoll
AND-2130-C	M	3:20-6:10	fall	P. Goodrich
AND-2130-D	W	9:00-11:50	fall	N. Simopolous
AND-2130-E	M	9:00-11:50	spring	TBA
AND-2130-F	W	3:20-6:10	spring	P. Goodrich
AND-2130-G	Th	12:10-3:00	spring	N. Simopolous
AND-2130-H	Th	3:20-6:10	spring	N. Simopolous

AND-2140-A

Character Construction

Thursday 3:20-6:10

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 3:20-6:10

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

Introduction to Stop Motion

Wednesday 12:10-4:00

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-2167

Storyboarding for Animation

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: B. Rodriguez

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-2167-A	fall
AND-2167-B	spring

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

Friday 12:10-3:00

One 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.

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: TBA

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**Backgrounds and Inspirational Sketches**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

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.

Course #	Instructor
AND-2186-A	TBA
AND-2186-B	C. Bertelsen

AND-2219**Introduction to Toon Boom**

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: F. Summers

The basics of Toon Boom's Storyboard Pro and Harmony will be introduced in this course. We will begin with an examination of Storyboard Pro's interface capabilities and output options, as well as consider best practices and techniques. Toon Boom Harmony will then be explored through its 2D/2.5D animation and compositing toolset. In addition, the course will address traditional animation, puppet animation, inverse kinematics and deformers, as well as how to utilize Storyboard Pro and Harmony in a production capacity. Storyboarding for film and television will be discussed.

Course #	Semester
AND-2219-A	fall
AND-2219-B	spring

AND-2247**Adobe Animate/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 Animate 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	K. Klein
AND-2247-B	M	12:10-3:00	spring	TBA
AND-2247-C	Tu	9:00-11:50	spring	K. Klein

AND-2259**Introduction to TVPaint Animation**

One semester: 3 studio credits

Instructor: H. Teitelman

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	12:10-3:00	fall
AND-2259-C	W	9:00-11:50	spring

AND-2263**Color Theory**

One semester: 3 studio credits

Instructor: A. Vieira

In this multimedia course students will explore color and the principles of color theory. Each project will incorporate a lesson on color that will be explored in both reflected light (pigment, objects) and emitted light (digital screens, film). Understanding color perception and its underlying principles is essential for creating effective and arresting films, and students will focus on applying color as a means to tell a story. This course will provide students with the skills necessary to make visually dynamic works, as well as expand the way they use, perceive and understand color. Color-Aid paper, found materials, and basic Adobe Photoshop, among other media will be used for in-class and home assignments.

Course #	Day	Time	Semester
AND-2263-A	Tu	12:10-3:00	fall
AND-2263-B	Th	9:00-11:50	spring

AND-2317**Advanced After Effects**

Spring semester: 3 studio credits

Limited to 12 students per section

This course will cover advanced compositing and animation techniques with Adobe After Effects. Topics will include the use of camera and lighting techniques for both character animation and motion graphics, motion tracking and match moving, green screen techniques using Keylight, compound and nested effects, rotoscope techniques, procedural effects, time manipulation, stabilization, scripting and expressions. Flash will also be introduced for some assignments.

Course #	Day	Time	Instructor
AND-2317-A	M	9:00-11:50	G. Condon
AND-2317-B	M	6:30-9:20	R. Borge

AND-3010**Advanced Animation Workshop I**

Fall semester: 3 studio credits

What animators need to succeed is the ability to bring life to their characters. This course is about adding emotion to animations, so the audience can relate to the characters. Drawing and design skills will be the primary tools to begin "acting" in a two-dimensional world. Students will learn to create emotional shots that tell a visually compelling story, and design characters for the worlds they create.

The aim is to prepare students not just for their thesis films, but also for the professional world. Each student will complete a two-minute animation, working step-by-step with the instructor—from preproduction through postproduction.

Course #	Day	Time	Instructor
AND-3010-A	M	9:00-2:50	M. Menjivar
AND-3010-B	M	3:20-9:10	TBA
AND-3010-C	Tu	9:00-2:50	F. Gresham
AND-3010-D	Tu	3:20-9:10	TBA
AND-3010-E	W	9:00-2:50	TBA
AND-3010-F	Th	12:10-6:00	C. Roepken

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	M	3:20-9:10	TBA
AND-3015-C	Tu	9:00-2:50	F. Gresham
AND-3015-D	Tu	3:20-9:10	TBA
AND-3015-E	W	9:00-2:50	TBA
AND-3015-F	Th	12:10-6:00	C. Roepken

AND-3040

Life Drawing: Figure, Form and Function

One semester: 3 studio credits

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	Instructor
AND-3040-A	Tu	9:00-2:50	fall	S. Gaffney
AND-3040-B	W	3:20-9:10	fall	D. Ross
AND-3040-C	F	12:10-6:00	fall	S. Gaffney
AND-3040-D	Tu	9:00-2:50	spring	S. Gaffney
AND-3040-E	W	3:20-9:10	spring	I. Roe
AND-3040-F	F	12:10-6:00	spring	S. Gaffney

AND-3050

Drawing Animals in Motion

One semester: 3 studio credits

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	Instructor
AND-3050-A	F	10:00-3:50	fall	D. Ross
AND-3050-B	M	10:00-3:50	spring	I. Roe

AND-3120

Visual Development

One semester: 3 studio credits

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	Instructor
AND-3120-A	W	3:20-6:10	fall	D. Poynter
AND-3120-B	Th	9:00-11:50	fall	D. Poynter
AND-3120-C	M	9:00-11:50	spring	C. Bertelsen
AND-3120-D	W	3:20-6:10	spring	D. Poynter
AND-3120-E	Th	9:00-11:50	spring	C. Bertelsen

AND-3137

Creating Unforgettable Characters

One semester: 3 studio credits

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 #	Day	Time	Semester	Instructor
AND-3137-A	W	9:00-11:50	fall	R. Dress
AND-3137-B	W	12:10-3:00	fall	S. DeStafano
AND-3137-C	W	9:00-11:50	spring	R. Dress
AND-3137-D	W	12:10-3:00	spring	S. DeStafano

AND-3172

Developing the Animated Series

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: J. Stebbins

The fundamentals of developing, pitching and producing an animated series will be the focus of this course. Students will develop their own original concept, building upon the lessons presented through weekly lectures. The course will culminate in the creation of a complete, ready-to-pitch series bible. In addition to the creative development process, students will also learn about the media landscape, audiences and demographics, the art of pitching, digital and merchandising extensions, deal making and the basics of series production management. The course will be a combination of lectures, discussions, guest speakers, and in-class critiques and exercises.

Course #	Semester
AND-3172-A	fall
AND-3172-B	spring

CFD-3197

Film and Animation Collaboration Workshop

Friday 12:10-3:00

One semester: 3 studio credits

Instructors: G. LaVoo, B. Rodriguez

This course is design to nurture collaborations in film and animation through scene exercises under the guidance of the instructors. Each session will provide opportunities for students to step outside of their specialization and bring their skillsets together toward creating real production scene work. Both animation and film students will study film language, visual structure, film set techniques, camera movement, lighting and working with actors. Animation students will create storyboards and draw the sets for the scenes. Film students will collaborate directly with the storyboard artist to better understand the psychology of a frame and how to maximize every camera position and shot composition.

Course #	Semester
CFD-3197-A	fall
CFD-3197-B	spring

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

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Rodrig

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**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Rodrig

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.*

AND-3251-A**Advance Screenwriting for Animation I**

Tuesday 9:00-12:50

Fall semester: 3 studio credits

Instructor: J. Grimaldi

This course will prepare students for a career in animation screenwriting and story development. Its objectives are to explore cutting-edge animation screenwriting skills, modern animation story design, innovative interweaving character-arcs, and executing a "studio worthy" animation screenplay. Projects will be tracked on Google Docs by the entire class in order to understand how a studio develops multiple projects simultaneously—thus preparing students to work as a story editors and development executives at a studio or network. Skills covered in this course are based on techniques used at Disney and 20th Century Fox. By the end of the spring semester, students will have a completed animation script and the skills to work in development, as well as experience in developing an animation script through its various stages, from logline to story structure to marketing animation characters and multiplatform franchising. An emphasis will be placed on honing dialogue that appeals to both children and adults. *Note: Students must register for both fall and spring semesters.*

AND-3252-A**Advance Screenwriting for Animation II**

Tuesday 9:00-12:50

Spring semester: 3 studio credits

Instructor: J. Grimaldi

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

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 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 allows the artist to control each element of design and digital effects with a precision 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

AND-3446-A**Advanced Story Development and Design**

Friday 12:10-4:00

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**

One semester: 3 studio credits

Limited to 20 students per section

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 juniors and seniors only.*

Course #	Day	Time	Semester	Instructor
AND-4010-A	M	6:30-9:20	fall	D. Stavracos
AND-4010-B	W	6:30-9:20	fall	G. Xhelo
AND-4010-C	M	6:30-9:20	spring	G. Xhelo

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

Fall semester: 6 studio credits

Instructor: TBA

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: TBA

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.

ANIMATION ELECTIVES OPEN TO ALL DEPARTMENTS

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

AND-1103-A

Introduction to Animation

Friday 4:00-7:50

Spring semester: 3 studio credits

Instructor: TBA

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

Introduction to Stop Motion

Wednesday 12:10-4:00

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: TBA

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: H. Teitelman

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	12:10-3:00	fall
AND-2259-C	W	9:00-11:50	spring

AND-3137**Creating Unforgettable Characters**

One semester: 3 studio credits

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 #	Day	Time	Semester	Instructor
AND-3137-A	W	9:00-11:50	fall	R. Dress
AND-3137-B	W	12:10-3:00	fall	S. DeStafano
AND-3137-C	W	9:00-11:50	spring	R. Dress
AND-3137-D	W	12:10-3:00	spring	S. DeStafano

AND-3172**Developing the Animated Series**

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: J. Stebbins

The fundamentals of developing, pitching and producing an animated series will be the focus of this course. Students will develop their own original concept, building upon the lessons presented through weekly lectures. The course will culminate in the creation of a complete, ready-to-pitch series bible. In addition to the creative development process, students will also learn about the media landscape, audiences and demographics, the art of pitching, digital and merchandising extensions, deal making and the basics of series production management. The course will be a combination of lectures, discussions, guest speakers, and in-class critiques and exercises.

Course #	Semester
AND-3172-A	fall
AND-3172-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 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.

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-Printg-A	fall
FID-Printg-B	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-Sculpt-A	fall
FID-Sculpt-B	spring

Art History

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

Courses listed in alphanumerical order.

AHD-1010

Art History I

One semester: 3 art history credits

As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Topics covered will be chosen from an array of art historical periods, ranging anywhere from the Paleolithic to the early 19th century. Our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts. *Note: AHD-1010-A is open to all departments. All other sections 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.*

Course #	Day	Time	Semester	Instructor
AHD-1010-A	Th	3:20-6:10	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-1010-1DS	M	3:20-6:10	fall	D. Carvalho
AHD-1010-2DS	W	9:00-11:50	fall	L. Gamwell
AHD-1010-3DS	W	9:00-11:50	fall	S. Paul
AHD-1010-01G	F	12:10-3:00	fall	L. Gamwell
AHD-1010-02G	Th	9:00-11:50	fall	T. O'Connor
AHD-1010-03G	F	9:00-11:50	fall	H. Werschkul
AHD-1010-04G	F	9:00-11:50	fall	L. Gamwell
AHD-1010-05G	Th	3:20-6:10	fall	R. Sarkissian
AHD-1010-06G	W	3:20-6:10	fall	J. Edwards
AHD-1010-07G	F	3:20-6:10	fall	H. Werschkul
AHD-1010-08G	Tu	3:20-6:10	fall	A. Wooster
AHD-1010-09G	F	9:00-11:50	fall	TBA
AHD-1010-10G	M	3:20-6:10	fall	D. Dumbadze
AHD-1010-11G	Th	12:10-3:00	fall	T. Kostianovsky
AHD-1010-12G	F	3:20-6:10	fall	D. Carvalho
AHD-1010-13G	F	3:20-6:10	fall	A. Schwartz
AHD-1010-14G	Tu	3:20-6:10	fall	J. Edwards
AHD-1010-15G	Tu	3:20-6:10	fall	H. Werschkul
AHD-1010-16G	Th	9:00-11:50	fall	S. Flach
AHD-1010-17G*	M	9:00-11:50	fall	D. Dumbadze
AHD-1010-18G*	Th	9:00-11:50	fall	R. Sarkissian
AHD-1010-19G	Tu	9:00-11:50	spring	TBA
AHD-1010-20G	M	9:00-11:50	spring	M. Denton

** Note: AHD-1010-17G and AHD-1010-18G will be made available for registration only after all other sections of General Foundation have reached capacity.*

AHD-1015

Art History II

One semester: 3 art history credits

Through the methods of visual analysis acquired in AHD-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment

the course as appropriate. *Note: AHD-1015-A and AHD-1015-B are open to all departments. All other sections 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.*

Course #	Day	Time	Semester	Instructor
AHD-1015-A	Tu	6:30-9:20	fall	H. Werschkul
AHD-1015-B	Th	3:20-6:10	spring	L. Gamwell
AHD-1015-1AD	Th	9:00-11:50	spring	A. Schwartz
AHD-1015-2AD	Th	9:00-11:50	spring	F. Chwalkowski
AHD-1015-1DS	M	3:20-6:10	spring	D. Carvalho
AHD-1015-2DS	W	9:00-11:50	spring	L. Gamwell
AHD-1015-3DS	W	9:00-11:50	spring	S. Paul
AHD-1015-01G	F	12:10-3:00	spring	L. Gamwell
AHD-1015-02G	Th	9:00-11:50	spring	T. O'Connor
AHD-1015-03G	F	9:00-11:50	spring	H. Werschkul
AHD-1015-04G	F	9:00-11:50	spring	L. Gamwell
AHD-1015-05G	Th	3:20-6:10	spring	R. Sarkissian
AHD-1015-06G	W	3:20-6:10	spring	S. Ginsburg
AHD-1015-07G	F	3:20-6:10	spring	J. Keesling
AHD-1015-08G	Tu	3:20-6:10	spring	A. Wooster
AHD-1015-09G	F	9:00-11:50	spring	TBA
AHD-1015-10G	M	3:20-6:10	spring	D. Dumbadze
AHD-1015-11G	Th	12:10-3:00	spring	T. Kostianovsky
AHD-1015-12G	F	3:20-6:10	spring	F. Chwalkowski
AHD-1015-13G	F	3:20-6:10	spring	TBA
AHD-1015-14G	Tu	3:20-6:10	spring	J. Edwards
AHD-1015-15G	Tu	3:20-6:10	spring	H. Werschkul
AHD-1015-16G	Th	9:00-11:50	spring	TBA
AHD-1015-17G*	M	9:00-11:50	spring	D. Dumbadze
AHD-1015-18G*	Th	9:00-11:50	spring	R. Sarkissian
AHD-1015-19G	M-F	3:20-6:10	summer	J. Edwards
AHD-1015-20G	M-F	3:20-6:10	summer	D. Carvalho

** Note: AHD-1015-17G and AHD-1015-18G will be made available for registration only after all other sections of General Foundation have reached capacity.*

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	3:20-7:10
AHD-1070-02F	M	3:20-7:10
AHD-1070-03F	M	3:20-7:10
AHD-1070-04F	Th	3:20-7:10
AHD-1070-05F	M	3:20-7:10
AHD-1070-06F	M	3:20-7:10
AHD-1070-07F	M	3:20-7:10

AHD-1075**Film History: Analysis of Genre**

Spring semester: 3 art history credits

Instructor: TBA

This course will investigate a variety of cinematic genres, such as the Western, horror, experimental cinema, period drama, the musical and science fiction.

Screening will be preceded by an overview of the genre in question, and a follow-up discussion of how each film represents and/or subverts conventions or traditions.

Course #	Day	Time
AHD-1075-01F	M	9:00-11:50
AHD-1075-02F	F	9:00-11:50
AHD-1075-03F	M	9:00-11:50
AHD-1075-04F	F	9:00-11:50
AHD-1075-05F	F	9:00-11:50
AHD-1075-06F	M	9:00-11:50
AHD-1075-07F	F	9:00-11:50

AHD-1090**History of Photography**

One semester: 3 art history credits

As a substitute for the linear and conventional history of photography, this course will examine global histories of representation, with an emphasis on ethnic, gender, sexual and racial communities that have been omitted from the familiar historical canon. Although the medium's technological progression will be closely considered, the core of the course will be the photograph as an instrument of recognition, and how the plurality of current perspective can influence the reading of history.

Note: Open to photography and video majors only. Foundation-year students must register for the section of AHD-1090 that corresponds with their photography and video foundation program. Please refer to the Photography and Video Department section of this book for information on foundation-year requirements. Other students should refer to AHD-3003, The Aesthetic History of Photography.

Course #	Day	Time	Semester	Instructor
AHD-1090-01P	W	6:30-9:20	fall	K. Oni
AHD-1090-02P	Tu	12:10-3:00	fall	P. Kloehn
AHD-1090-03P	Tu	3:20-6:10	fall	P. Kloehn
AHD-1090-04P	Tu	9:00-11:50	spring	P. Kloehn
AHD-1090-05P	Tu	3:20-6:10	fall	K. Humphries
AHD-1090-06P*	Tu	9:00-11:50	spring	S. Suchma
AHD-1090-07P*	Tu	9:00-11:50	fall	M. Berg
AHD-1090-08P	M-F	9:00-11:50	summer	P. Kloehn

* Note: AHD-1090-06P and AHD-1090-07P will be made available after all other sections have reached capacity.

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

Thursday 12:10-3:00

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

* Note: AHD-1170-5AN and AHD-1170-6AN will be made available after all other sections have reached capacity.

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 is open to computer art, computer animation and visual effects students only. Foundation-year students must register for the section 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	12:10-3:00	M. Denton
AHD-1210-2C	Tu	3:20-6:10	J. Harris
AHD-1210-3C	M	9:00-11:50	S. Flach
AHD-1210-4C*	M	12:10-3:00	D. Goldberg
AHD-1210-5C*	Th	12:10-3:00	J. Harris
AHI-1210-A**	Th	6:30-9:20	L. Smith

* Note: AHD-1210-4C and AHD-1210-5C will be made available after all other sections have reached capacity.

** 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	12:10-3:00	M. Denton
AHD-1215-2C	Tu	3:20-6:10	J. Harris
AHD-1215-3C	M	9:00-11:50	S. Flach
AHD-1215-4C*	M	12:10-3:00	D. Goldberg
AHD-1215-5C*	Th	12:10-3:00	J. Harris
AHI-1215-A**	Th	6:30-9:20	L. Smith

* Note: AHD-1215-4C and AHD-1215-5C will be made available after all other sections have reached capacity.

** 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; please consult with your academic advisor.

AHD-2003-A**Highlights of European Animation**

Thursday 6:30-9:20

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 3:20-6:10

Spring semester: 3 art history credits

Instructor: H. Beckerman

American animation has greatly influenced animators from around the globe, and has in turn been affected by creative animators from everywhere. What is the relationship between Betty Boop and anime? What impact did the work of European animators have on cartoon design as well as Walt Disney's *Fantasia*? Were there animated feature films before *Snow White and the Seven Dwarfs*?

In this course, a worldwide selection of cartoon shorts and animated features are screened and discussed. Students will research and write on American and global animation to develop an appreciation for the original and distinct contributions of international animators.

AHD-2010

Art of the Premodernist World

One semester: 3 art history credits

The history of art serves as a visual record of the history of ideas. This course will trace the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Focus will be placed on the rise of civilizations in the Greco-Roman world as well as their roots in non-Western cultures such as those in Asia and Africa. Discussion, slide presentations and museum visits are a part of the course. Topics include art and ritual, idealism and beauty, iconoclasm and theories of God. *Note: Open to visual and critical studies majors and honors program students only. Successful completion of AHD-2010 will exempt Honors Program students from AHD-1010 and AHD-1015, Art History I and II.*

Course #	Day	Time	Semester	Instructor
AHD-2010-HP1	Tu	6:30-9:20	fall	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	spring	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	12:10-3:00	J. Avgikos
AHD-2020-C	Tu	12:10-3:00	T. O'Connor
AHD-2020-D	W	9:00-11:50	M. Martegani
AHD-2020-E	W	3:20-6:10	M. Martegani
AHD-2020-F	Th	3:20-6:10	J. Harris
AHI-2020-A*	Th	6:30-9:20	TBA

* *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; 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	12:10-3:00	J. Avgikos
AHD-2025-C	Tu	12:10-3:00	T. O'Connor
AHD-2025-D	W	9:00-11:50	M. Martegani
AHD-2025-E	W	3:20-6:10	M. Martegani
AHD-2025-F	Th	3:20-6:10	J. Harris
AHI-2025-A*	Th	6:30-9:20	TBA

* *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; please consult with your academic advisor.*

AHD-2068

The Language of Film

Wednesday 3:20-6:10

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 12:10-3:00

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 and video majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2090-A	M	9:00-11:50	fall	J. Brand
AHD-2090-B	W	6:30-9:20	fall	P. Kloehn
AHD-2090-C	Th	12:10-3:00	fall	R. Leslie
AHD-2090-D	M	12:10-3:00	spring	J. Brand
AHD-2090-E	W	12:10-3:00	spring	R. Morgan
AHD-2090-F	W	6:30-9:20	spring	P. Kloehn
AHD-2090-G	Th	12:10-3:00	spring	R. Leslie

AHD-2121

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

Tuesday 3:20-6:10

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. *Note: This course is open to advertising and design majors only.*

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. *Note: This course is open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2127-A	M	3:20-6:10	fall	G. Anderson
AHD-2127-B	Tu	9:00-11:50	fall	G. D'Onofrio
AHD-2127-C	Tu	6:30-9:20	fall	L. Singer
AHD-2127-D	Tu	6:30-9:20	fall	K. Mezhibovskaya
AHD-2127-E	W	9:00-11:50	fall	E. Baker
AHD-2127-F	M	3:20-6:10	spring	G. Anderson
AHD-2127-G	Tu	9:00-11:50	spring	G. D'Onofrio
AHD-2127-H	Tu	6:30-9:20	spring	L. Singer
AHD-2127-J	Tu	6:30-9:20	spring	K. Mezhibovskaya

AHD-2129

History of Typography: Western Letterforms

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. *Note: Open to advertising and design majors only.*

Course #	Day	Time	Semester
AHD-2129-A	Tu	9:00-11:50	fall
AHD-2129-B	Tu	12:10-3:00	fall
AHD-2129-C	Tu	9:00-11:50	spring
AHD-2129-D	Tu	12:10-3:00	spring

AHD-2136

What's Your Type?

Wednesday 6:30-9:20

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-2154-A

Gender, Sexuality and Visual Culture

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: C. Matlin

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-2168-A

Drawing Art History at The Metropolitan Museum of Art

Friday 3:20-6:20

Fall semester: 3 art history credits

Instructors: P. Hristoff, A. Schwarz

This course will combine drawing from observation with conversations about the people, artists, objects and periods we are examining. We will meet at The Metropolitan Museum of Art to engage in visual analysis, critical thinking and dialogue about works of art, which can only be done in the presence of these works, and students then draw from observation in a loose and uninhibited way. We will examine the interconnectedness of various cultures (and periods) and the common threads within the language of art history. Drawings are done quickly and energetically, the focus being on "note-taking" through drawing. Open to all majors, the course will ideally provide students with images (sketches) and information that can be employed in their studio practice.

AHD-2180-A

History of Film I

Wednesday 12:10-3:00

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: Open only to BFA computer art, computer animation and visual effects majors.*

AHD-2185-A

History of Film II

Wednesday 12:10-3:00

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: Open only to BFA computer art, computer animation and visual effects majors.*

AHD-2190-A**History of Animation I**

Wednesday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 3:20-6:10

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 3:20-6:10

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 12:10-3:00

Spring semester: 3 art history credits

Instructor: K. Gookin

Avant Gardening is premised on an egalitarian ideal proposed by a growing number of artists in postwar Europe and the Americas, which recognizes that the materials of everyday life—be it a sock, burlap sack or detritus found in the street—are as equally suitable ingredients of the artist's palette as a tube of paint. Since the 1960s, artists expanded this principle into the representation and material use of food and its relation to the garden, agriculture and the broader social environment in which it is produced. This course investigates the historical and theoretical backgrounds of art and artists who use gardening, agriculture and food as their medium. Lectures will provide the cultural, environmental and sociopolitical 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-2232-A**In Color**

Monday 9:00-11:50

Fall semester: 3 art history credits

Instructor: A. Hawley

Exploring the application of color across media, discipline and time, this dynamic course will consider color in a variety of contexts—art, architecture, design, fashion, film—as well as the historical and cultural implications of color. Students will have the opportunity to work in a variety of media and to develop larger-scale studio and/or research projects. The course aims to equip students with an interdisciplinary approach to making and thinking, and emphasizes an awareness of new media as well as color in our everyday surroundings, both physical and virtual. Media includes painting, sculpture, mixed media, light, video and installation. Artists and film-makers include Olafur Eliasson, Tony Oursler, Lorna Simpson, Wong Kar-wai, Pedro Almodóvar, Apichatpong Weerasethakul and Joseph Albers.

AHD-2236-A**Theories of Vision and Color**

Tuesday 3:20-6:10

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. *Note: This course is cross-listed with VCD-2236-A.*

AHD-2237-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. *Note: This course is cross-listed with VCD-2237-A.*

AHD-2239-A**Symbols in Art and Design**

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

A symbol has its own story to tell on how it finds its way into manmade objects. The beauty of nature becomes a living poem inserted into a piece of art, weaved into a textile or carved into a building. Symbolism in Art and Design will focus on the meaning of symbols through different religions, cultures and geographical locations. Through readings, lectures and practice, students will explore how to use different types of symbols (geometric, vegetal and figural) in their art and designs. *Note: No previous experience in symbolism in art and design are necessary or expected.*

AHD-2241**The Artist as Programmer**

Thursday 9:00-11:50

One semester: 3 art history credits

Instructor: J. Elm

In the post-studio interdisciplinary art world, technology plays a critical role in an artist's practice. The ubiquity of the Internet, displays and computers demands a new kind of literacy today. By examining contemporary artists working on the periphery of traditional media, we'll explore the implications for art and artists. Readings and lectures will be supplemented by in-class exercises that introduce fundamental programming principles with HTML, CSS and JavaScript. To emulate the interdisciplinary art world mentioned, this course is a hybrid art history course with studio practice. *Note: This course is cross-listed with VCD-2241-A and VCD-2241-B.*

Course #	Semester
AHD-2241-A	fall
AHD-2241-B	spring

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

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: F. Chwalkowski

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-2256-A**Medieval Art and Modernity**

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: P. Crousillat

This course will focus on the transition from feudalism to capitalism, examining the social context that informs the art forms of the period. We will reframe the Middle Ages away from the stereotypical view of the backward Dark Ages and consider its artistic and intellectual innovations as precursors to modernity. Spending time understanding the ideologies and philosophies of the period, we will examine art and literature while also considering developments in music, dance and theater. Readings will be paired with discussions to understand how the social, political and economic systems of medieval Europe are reflected in art. The goal of the course is to understand how the cultural developments of this period lead to art's contemporary role in society. Topics include: the role of the church and the crusades in the emergence of humanistic thought; knighthood and the chivalric code in the Romantic epic; courtly love and the status of women in lyric poetry; the emergence of folk art in theater; and the relationship between art and architecture in the (re)discovery of perspective and the human form.

AHD-2257-A**Religion and Visual Arts**

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

Art has been a way to communicate beliefs and express ideas about the human experience throughout all stages of civilization and in every region of the world. Art and religion have been closely connected since the earliest works of art were created. As religious documents, works of art provide important insights into past and existing religions, helping us to understand how others have lived, and what they valued. The course will explore the connections between art and religion from early on through the contemporary period, and aims to provide students with information in relation to religion and visual and material arts/cultures. The course will look at the role of the arts in relation to religious traditions, as well as looking at some of the ways they change from culture to culture and religion to religion.

AHD-2261-A**Latin American and Latino Art**

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: C. Stellweg

This course will introduce the concepts and ideas that are known as "art from Latin America," and to interconnect them with samples of American Latino art as that branch has evolved since the WPA of the 1930s and 40s, with emphasis on the New York City area. After an overview of prominent pre-Columbian and Colonial artistic models, we will observe how today's most relevant art practices continue to be animated by this heritage. We will explore various models of modernism that developed in Latin America from 1900 to 1945, with emphasis on location and context, by way of nations that include Mexico, Brazil, Argentina, Cuba and Uruguay. The latter part of the course will examine a broad spectrum of visual culture from Latin and North America, 1945 to present, to critically investigate the distinct social, political and historical contexts of art-making in the Americas.

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 3:20-6:10

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-2326-A

Digital Performance: New Media Meets Performance Art

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: O. Cnaani

In this course we will explore the new art forms that emerge from digital platforms and how digital networks, new matrices for productivity, and ever-expanding forms of control and surveillance redefine representations of the body in both private and public space. Artist Christi Nielsen once wrote: "On whatever platform I'm on, I consider it a space. Each medium becomes a venue." Using presentations, texts and discussions, such as Nielsen's, as well as collaborative projects and participatory exercises, we will learn how the act of "seeing" is being reconsidered and reconstructed, while asking ourselves how artists can remain creative and critical in the digital public space. Specifically, we will look at artists who use their own body to challenge conventions of representation and criticize the ways we produce and consume in the age of over-connectivity. We will explore digital and tactical performances used for public interventions, networked feminism, programming and hacking as choreography, and video gaming as the new model of interactivity. The course is guided by the work of such artists as Cécile B. Evans, Hito Steyerl, Michael Mandiberg, Blast Theory, Trevor Paglen, Angela Washko, Kate Sicchio and Alex McLean, and Simon Denny, as well as by concepts and pronouncements by critics and visionaries, including Jonathan Crary, Lev Manovich, Tiziana Terranova, Judith Butler, Donna Haraway, Steve Dixon, Nathaniel Stern, Philip Auslander and Nicholas Carr.

AHD-2374-A

History and Theory of Drawing Since the 18th Century

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: H. Werschkul

This course will cover the history of drawing from the 18th century to the present. Students will be introduced to major figures in the history of Western art during this period, and will investigate the nature of period and individual styles. Readings and discussions are designed to broaden critical perspectives and to enable students to learn how to articulate their understanding of drawing as a medium and form of artistic expression. We will begin by exploring questions on artistic preferences for materials and techniques. Required readings will address issues relating to the formal characteristics of period and individual styles, the historical context of art and its social and political meanings, and the relevance of other interpretive models, such as psychoanalysis, semiotics and deconstruction. We will read primary sources written by critics and artists and current art historical studies and criticism. Sessions are enhanced through museum visits.

AHD-2382-A

Contemporary Painting: Representation and Abstraction, 1960 to Today

Friday 12:10-3:00

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. Quayman, Jutta Koether). Finally, the course will survey emerging artists who remix imagery from both representation and abstraction, such as Peter Doig, Cecily Brown and Dana Schutz. Through discussions and assigned readings from contemporary journals and magazines, we will come up with a malleable overview of the medium's recent history, and an understanding of the critical discourse that keeps the painting game viable.

AHD-2417-A

The Art of Death

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: N. Chuk

This course examines the history of art with respect to the subject of death and the range of allegorical, figurative, literal, religious and documentary approaches used to frame it. Though our discussions will allude to ancient and global frameworks around the subject, our study will focus on modern Western art and creations in which elements of the macabre, ornamentation, documentation, Romanticism, phantasmagoria, and other responses to mortality will be closely examined. In addition to tracing a particular visual language and recurring aesthetic of death among a broad range of artworks—representative of different media, conceptual approaches, time periods, etc.—we will discuss these works against relevant theoretical positions expressed by Roland Barthes, Jacques Derrida, Craig Dworkin, Sigmund Freud, Amy Herzog, Didier Maleuvre, and others, to identify the roles that art plays in articulating the indefinable, and the persistent importance of death as a subject of creative reflection and study. Readings and assignments, gallery and museum visits, will require several hours of time outside of class.

AHD-2429-A

Cinema and Revolution

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: B. Wang

Cinema has been associated with politics and revolutionary movements since its early years. Lenin declared cinema the most important art form for its power to educate the masses. This course is a survey of the films that are particularly connected with the history of revolution in the 20th century. We will look at how political ideas are translated into the language of cinema and the role of cinema in various revolutionary movements. Screenings include films from the Soviet Union, the Cold War and the collapse of Berlin Wall, the Cuban Revolution, Italian neorealism, Cinema Novo (Brazil), the German film industry (Nazi and more), the Chinese Culture Revolution, the Japanese Red Army and North Korean propaganda today, as well as the recent prosperity of cinematic images in the wake of the Arab Spring.

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

Thursday 3:20-6:10

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-2582-A**From Chance to "Give Peace a Chance":
The Revolution that Took Us From Dada to Fluxus**

Tuesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Sigler

Beginning with fin-de-siècle Europe and ending in New York City in the 1960s, this course investigates the history of modern and contemporary avant-garde thinking from Dada to fluxus, from "chance operations" to the activist slogan, "Give Peace a Chance." Sessions will combine lectures, screenings, discussions and critique to offer an immersive study of early- to mid-20th century revolutionary movements in art, music, literature, film, theater and science. There will be weekly assignments, such as to create a readymade (in the spirit of Marcel Duchamp), make a photcollage (in the spirit of Hannah Höch) or assemblage (in the spirit of Kurt Schwitters), compose a sound poem (in the spirit of Hugo Ball), or fabricate a "prepared" musical instrument (in the spirit of John Cage). The goal of the course is to strengthen each student's critical awareness of "intermedia" practice and explore the devolution of "art" to "anti-art."

AHD-2596**Museum Studies**

Friday 3:20-6:10

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 #	Day	Time	Semester
AHD-2596-A	F	3:20-6:10	fall
AHD-2596-B	Th	9:00-11:50	spring
AHD-2596-C	F	3:20-6:10	spring

AHD-2607-A**Artists' Writings**

Friday 12:10-3:00

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 3:20-6:10

Spring semester: 3 art history credits

Instructor: TBA

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

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: P. Cronin

The apocalypse is coming. Our cities will be laid waste. Billions will die. The miserable, unlucky survivors will be forced to walk through the rotting fields and into the crumbling towns, begging for food. With assistance from playwright, essayist and director David Mamet and a host of other theorists and practitioners, we can choose to be one of the luckier ones, able to wander across the abyss while bartering our skills at telling stories, thus entertaining the pitiable hordes, hopefully in exchange for sustenance and shelter. Note: This course is primarily focused on storytelling and requires student to make several presentations throughout the semester. The bottom line: There is not a story or an idea that we cannot, collectively, as a class, improve upon.

AHD-2722-A**History of Comedy in Films**

Friday 3:20-6:10

Fall semester: 3 art history credits

Instructor: TBA

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-2731-A**Dystopian Cinema**

Tuesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: P. Cronin

Dystopia: *An imaginary place where people lead dehumanized and often fearful lives.* This course offers us a taste of the terrifying worlds that filmmakers over the past 100 years have suggested might be just around the corner. Films to be screened include Fritz Lang's *Metropolis*, Terry Gilliam's *Brazil*, George Lucas's *THX 1138*, George Miller's *Mad Max 2* and episodes from the television series *The Handmaid's Tale*.

AHD-2736-A**The American Western I**

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: Paul Cronin

The Western is one of the most perennially popular of all film genres, stretching back to the dawn of cinema. This course takes in 15 classics, beginning with stalwarts like *Stagecoach* (1939) and the comedy *Way Out West* (1937), moving through the psychological studies of Anthony Mann (*Winchester '73* and *The Naked Spur*), and ending with John Ford's *The Man Who Shot Liberty Valence* (1962), which presaged the neo-Western approach to storytelling. Fifteen features, all formally inventive, or great stories, or both.

AHD-2741-A**War and Religion in Art and Film: From Ancient Civilizations to the Middle Ages**

Wednesday 3:20-6:10

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 3:20-6:10

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-2749-A**German Cinema**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: P. Cronin

A survey of German cinema is the focus of this course, starting with the work of Weimar-era filmmakers Fritz Lang, G.W. Pabst and F.W. Murnau. We will then jump to the postwar years of reconstruction, followed by New Wave of the 1970s, including films by Rainer Fassbinder, Wim Wenders and Werner Herzog, and finally recent works by Fatih Akin (*Head-On*) and Florian Henckel von Donnersmarck (*The Lives of Others*).

AHD-2754-A**The Cinema of David Lynch**

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: P. Cronin

David Lynch is one of America's great visionaries. His work in film and television is groundbreaking, astonishing, beautiful, hysterical and terrifying in equal terms. This course takes a trip through the cinema of this renaissance man, starting with his short *The Grandmother*, moving through his features *Eraserhead* and *Blue Velvet*, followed by *Mulholland Drive* and *Inland Empire*, and taking in episodes from his masterful TV series *Twin Peaks*.

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

Thursday 6:30-9:20

Spring semester: 3 art history credits

Instructor: TBA

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-2763-A**Narrative Innovations: From Rashomon to Pokémon**

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: A. Hawley

In this course we will examine genre-defying works of art whose unusual approach to narrative changes the way we see the world around us. How do stories shape us? How do we shape stories to fit certain realities? How do contemporary art, cinema, and literature blur the thin line between reality and fiction to create new kinds of stories? Special attention will be given to works whose approach to storytelling serves as a catalyst for cultural change. Students will also create works in the vein of those we study. Works include: *Rashomon*, *The Red Balloon*, *Invisible Cities* by Italo Calvino, Matthew Barney's *Cremaster*, Camille Henrot's *Grosse Fatigue*, Claudia Rankine's *Don't Let Me Be Lonely*, Philippe Parreno's H (N)Y P N(Y) OSIS, The Propeller Group.

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

Monday 12:10-3:00

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-2773-A**Poetry Workshop: How to Do Things With Words (and Images)**

Friday 12:10-3:00

Fall semester, 3 art history credits

Instructor: C. Cruz

Taking Heiner Müller's vision of the ekphrasis ("overdrawing") as our starting point, and the idea of making a final project from numerous imperfect attempts, we will spend the semester moving back and forth between text and image as a means to navigate and name its space. We will examine the texts, images and films of visual artists, filmmakers, photographers and writers, such as diary entries, the documentation of actions, happenings and conceptual work, as well as hybrid texts, zines and artists' books. Such works may include those by Moyra Davey, Sanja Iveković, Chris Marker, Horst Ademeit, Ioan Grigorescu, Sophie Calle, Susan Cianciolo, Roland Barthes, and Chantal Akerman. In addition, we will visit art galleries, museums and bookshops specializing in artists' books. Students will engage in various forms of making, including photography, collage and montage, action, and conceptual work as well as writing. Students will write about art, both their own and others, to practice their hand at different writing genres.

AHD-2774-A**Word & Image: Modernism to the Present**

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: R. Wilson

This is an introductory course that will focus on image-text relationships in literature and the visual arts during the 20th and 21st centuries. We will explore these relationships in the context of various schools of art, coteries and movements, including: cubism, futurism, Dada, surrealism, Black Mountain College, The New York School, minimalism, conceptualism, concrete poetry and fluxus. Students will consider diverse modes of interaction between language arts and visual arts, including instances of artist-writer collaborations, writing as translation of image (ekphrasis), artists using language as a medium and visual poetry. Field trips and museum visits will augment the course as appropriate.

AHD-2808-A**Who's Looking? (The Function of Women in Film)**

Monday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 12:10-3:00

Spring 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-2818-A**Beyond Genre: The Structure of Comics and Graphic Novels**

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Price

Comics is a medium that has been stereotyped by genre: the superhero, the cartoon, the funny animal. Beyond these tropes is a complex visual, storytelling medium that utilizes a fusion of fragmented parts to create a unified narrative. Action and time are divided; words and images are separated. Yet, the flow of the story, the style and the layout merge it all back together. This course will examine a range of both historical and contemporary comics and graphic novels from a formal and structural standpoint. Topics will include the emotional and narrative impact of style in comics, the symbolic nature of the comics character, the dichotomy between words and images, images in sequence, and the structure of the page and the panel. Readings will come from American and European comics as well as Japanese manga and we will discuss their similar and divergent approaches to visual storytelling.

AHD-2819-A**Cartoon Animation and the Materiality of the Digital**

Monday 3:20-6:10

Fall semester: 3 art history credits

Instructor: C. Eldering

Animation permeates digital society, from computer-generated imagery in cinema to blinking emoticons in texts. This course offers an overview of the history of animation, beginning in the late 19th century and extending through the present. Students investigate the histories of major studios such as Disney, MGM, Fleischer, Studio Ghibli and DreamWorks. Particular attention is devoted to animation's close but often overlooked relationship with the development of computation, software and digital media. In addition, we will explore how the cartoon animation industry's labor practices, as well as depictions of labor in animated cartoons, have shaped contemporary work and play, online and face-to-face as well as locally and in global networks. The course involves extensive screening and analysis of cartoons from various historical periods and parts of the world. Readings include essays written by animators and research conducted by historians and scholars featured in *Animating Film Theory* and *The New Media and Cybercultures Anthology*. In addition, students can gain experience and confidence reading cultural theory. The course explores close critical readings of cartoon animation by Walter Benjamin, Michael Denning, Siegfried Kracauer, Esther Leslie and Sianne Ngai, among others. Supplementing reading, writing and presentation assignments, students will collaborate on multimedia projects, including an online mapping project illustrating the global history of animation labor struggles.

AHD-2842-A**Understanding Kitsch**

Wednesday 12:10-3:00

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
Conceptual Art**

Thursday 12:10-3:00
Fall semester: 3 art history credits
Instructor: R. Morgan

Conceptual art emerged in the late 1960s as one of the earlier international art world phenomenon. In 1966, New York was still the center of burgeoning art movements in the post-World War II cultural environment. However, with the advent of conceptual art, the international focus on artists' activities outside the United States quickly became apparent. Conceptual art emphasizes the transmission of ideas by way of language. The influence of Marcel Duchamp, particularly his readymades, played a key role in its evolution of "art as idea." By the late 1960s, American avant-garde artists were involved in various reductive strategies, including minimal, Earth, and performance art as a means to express non-object-oriented art. The course will focus on the work of such artists as Sol LeWitt, Lawrence Weiner, Bruce Nauman, Marina Abramović, Gina Pane, Robert Barry, Douglas Huebler, John Baldessari, *Art & Language* (Baldwin and Atkinson), On Kawara and Daniel Buren. An eight-page research paper, a presentation and class participation are required.

**AHD-2947
Game Culture**

One semester: 3 art history credits
Instructor: N. Chuk

Entering the mainstream in the 1970s and gaining popularity shortly thereafter, video games are cultural artifacts that warrant close examination and appreciation for their developing technologies, social and political critiques, entertainment value, creative expression, and more. Despite this, they have a negative reputation among some for being addictive and destructive, fueling an ongoing debate over their general worthiness. This course will focus on the complexity of video games by examining their history, changes in technologies, and general growth as a sophisticated and intricate storytelling medium. In addition to studying their formal elements, we will evaluate how developments in video games are informed by cultural, economic, social and creative influences, as well as the role that video games studies have played in addressing social concerns over the dominance and potential harm of games. We will draw on game theorists, historians, cultural critics, game designers, anthropologists, philosophers, and others to pose questions about games and their surrounding culture.

Course #	Day	Time	Semester
AHD-2947-A	W	6:30-9:20	fall
AHD-2947-B	W	6:30-9:20	spring
AHD-2947-C	Th	12:10-3:00	spring

**AHD-2953-A
Art and the Machine**

Wednesday 12:10-3:00
Spring semester: 3 art history credits
Instructor: N. Chuk

This course will introduce students to the role that advancements in technology play in shaping the social, political, economic and creative environments in which art is made, and will be especially focused on the logistics, aesthetics and conceptual bases of machine-assisted creativity. We will study the rise of modernity and its effects on creativity and the exchange of ideas, and consider the theoretical frameworks of these influences and how they apply to today's creative, performative and data-driven landscape. Readings and discussions will provide historical and theoretical backgrounds for our examinations, drawing on work by Roland Barthes, Walter Benjamin, Henri Bergson, Jean Baudrillard, David Company, Gilles Deleuze, Oliver Grau, David Harvey, Friedrich Kittler, Henri Lefebvre, Margot Lovejoy, Hito Steyerl, Amie Thomasson, Katherine Thomson-Jones, among others; and we will study these ideas against the work of numerous artists across disciplines, schools and media. Readings and assignments, gallery and museum visits require several hours of time outside of class.

**AHD-2958-A
Societal Impact of Science and Technology**

Wednesday 12:10-3:00
Spring semester: 3 art history credits
Instructor: E. Jorgensen

Artists, through their work, are in a unique position to comment on the impact of technological progress on society and culture. This course will explore the frontiers of biological technology, including such areas as genetic engineering, brain-to-brain transmission of information, sustainable biomaterials use, crowdfunded and grassroots science, and human enhancement. How do artists interact with these new developments? What moral and ethical questions do these technologies engender? And should artists be asking the questions that scientists can't or won't? The course draws on print and video resources to support discussion.

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

Wednesday 12:10-3:00
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-3051-A
Art in Theory: 1648-1900**

Thursday 9:00-11:50
Spring semester: 3 art history credits
Instructor: C. Matlin

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. *Note: This course is cross-listed with VCD-3051-A.*

**AHD-3052-A
Art in Theory: 1900-1990**

Thursday 6:30-9:20
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. *Note: This course is cross-listed with VCD-3052-A.*

**AHD-3053-A
Art and Emotion in 17th and 18th Centuries**

Monday 12:10-3:00
Fall semester: 3 art history credits
Instructor: D. Carvahlo

This course will focus on the art of the 17th and 18th centuries while addressing influential theoretical and philosophical writings about emotion, the senses, affection, the sublime, pleasure, the pursuit of happiness and humor. We will investigate a series of seminal writings by Descartes, Hobbes, Malebranche, Spinoza, Shaftesbury, Hutcheson, Hume, Mandeville and Wollstonecraft. In terms of art historical styles, our class will focus mainly on paintings and sculptures from the baroque and rococo through Romanticism, neoclassicism and impressionism. Among the artists discussed are Antoine Watteau, François Boucher, Charles Le Brun, Nicolas Poussin, Jean-Baptiste Greuze, Élisabeth Louise Vigée Le Brun, Marie Victoire Lemoine, Adélaïde Labille-Guiard, Artemisia Gentileschi, Louise Moillon, Caspar David Friedrich, J.M.W. Turner, Marguerite Gérard, John William Waterhouse, Eugène Delacroix, Angelica Kauffmann, Edmonia Lewis, Henry Fuseli, Berthe Morisot, Mary Cassatt, Rosa Bonheur and Suzanne Valadon.

AHD-3056-A**Art and Psychoanalysis in the Work of Modern and Contemporary Artists**

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: D. Carvahlo

Various psychoanalytic perspectives will be explored in this course through seminal artworks since the late 19th century to contemporary art. We will read significant writings in psychoanalysis, including those by Sigmund Freud, Jacques Lacan, René Girard, Laura Mulvey, Carl Jung, Melanie Klein, Julia Kristeva, Michel Foucault, Luce Irigaray, Hélène Cixous, Judith Butler. Modern and contemporary artists to be examined will include Edgar Degas, Pierre Bonnard, Henri Matisse, Max Ernst, Remedios Varo, John Stezaker, Marcel Duchamp, Joseph Cornell, Jackson Pollock, the architecture of Frank Lloyd Wright, Andy Warhol, Louise Bourgeois, Rachel Whiteread, Hans Bellmer, Cindy Sherman, Claude Cahun, Mary Kelly, Kiki Smith, Mike Kelley, Paul McCarthy, Rona Pondick, Helen Chadwick, Pipilotti Rist, Lyle Ashton Harris, Eva Hesse, Carrie Mae Weems, Marina Abramovic and Lygia Clark.

AHD-3060**Masters of Light**

Thursday 3:20-6:10

One semester: 3 art history credits

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	Instructor
AHD-3060-A	fall	TBA
AHD-3060-B	spring	L. Blythe

AHD-3067-A**American Maverick Filmmakers**

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: V. LoBrutto

This course will study American masters of filmmaking who, during the second half of the 20th century, worked outside the established aesthetic and narrative conventions of mainstream Hollywood production methods. We will examine the innovative forms of cinematic grammar and storytelling of such filmmakers as Robert Altman, John Cassavetes, Stanley Kubrick, Sam Peckinpah, Martin Scorsese and Oliver Stone. Through lecture, discussion and exploration of stylistic and thematic issues, their work will be analyzed for filmic and expressive properties. Topics will include the directional process, utilization of cinematography, editing, sound, production design and collaboration with actors and screenwriters. Films to be studied include: *McCabe and Mrs. Miller*, *Nashville*, *Paths of Glory*, *2001: A Space Odyssey*, *The Shining*, *The Wild Bunch*, *Straw Dogs*, *Faces*, *A Woman Under the Influence*, *Killing of a Chinese Bookie*, *Mean Streets*, *Taxi Driver*, *Goodfellas*, *Born on the Fourth of July* and *JFK*.

AHD-3078-A**The Sublime and Transcendence**

Tuesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: C. Matlin

The sublime is a little-understood idea; it has become a term of approval for those things we cannot do. Yet if we really examine the sublime, it is an experience of transcendence and moral connectedness; it is the aesthetic experience that most forcefully requires us to make contact with life. In this course we will investigate the sublime (chronologically and in the context of each theorist's era) from Longinus to Albert Camus, and will examine how the concept of the experience of sublimity has been linked to the philosophical idea of the tragic—that both require a sort of moral re-attunement to life in the wake of such overwhelming

experiences. Our explorations into past notions of the sublime will be used to try to answer the question of whether the sublime can be depicted in contemporary art and, most importantly, if the sublime has the capacity to speak to the modern world. Discussions and lectures are supplement with field trips to galleries and museums.

AHD-3081-A**Critical Media Studies**

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: R. Leslie

Mediation has become an acknowledged and celebrated condition during a time when the visualized nature of a globalized world reconfigures our spheres of communication, values and evaluations in ways that require us to reconsider our relations to art-making. This course looks at the history of modern media as a change in tools and technology and at the media cultures they generate, with a decided stress on contemporary and emerging situations. The goal is to characterize and critically examine accepted and developing theories used to understand the real and hypothetical changes in local and global functions of media cultures. Students will participate in assigned exercises and 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 is a plus, but not required. *Note: This course is cross-listed with VCD-3081-A.*

AHD-3087-A**The Diasporas Emerge: Filling in the Gaps**

Fridays 12:10-3:00

Fall semester: 3 art history credits

Instructor: S. Rodriguez

In this course we will comb through the Western European canon of art and history to trace the roots of important black, Latino and indigenous thinkers, artists, poets and musicians who have shaped the politics, culture and representations of modern and contemporary art. We will delve into an array of historical, decolonial and philosophical texts and source materials to expand our knowledge and understanding of the canon by unearthing the contradictions inherent in the legacy of Western European Enlightenment and imperialism. Students will be presented with two case studies. The first will be surrealism, its relationship to the Négritude movement and the influence of the Blues. We will read and unpack thinkers such as Aimé Césaire, Frantz Fanon, Sylvia Wynter and Franklin Rosemont. For the second, we will look at New York City in the late 1970s and '80s to unpack the cross-pollination of the arts in the city, through the lens of Martha Rosler, Jeff Chang and the poetry of Pedro Pietri to expand our knowledge of the canon to include those influential poets musicians and artists from Chinatown, Loisaida and the South Bronx that were left behind.

AHD-3137**Irony and Beauty**

Wednesday 3:20-6:10

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-3138-A**Body, Gesture, Cinema**

Wednesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: S. Watter

Almost all films contain persons, bodies; but the human figure is a variable object of inquiry. This course offers a survey of approaches to the conceptualization, analysis and measurement of the human figure on film. It begins with early cinema and basic considerations of the film apparatus as a medium of inscription, and it continues with examples from the following fields: neorealism, Soviet cinema, classical Hollywood, slapstick, art cinema, avant-garde, dance, as well as medical and ethnographic films. Previous familiarity with formal film analysis is useful but not required.

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

Tuesday 6:30-10:00

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 12:10-3:00

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 3:20-6:10

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 12:10-3:00

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: TBA

The richness and diversity of design in interiors, furniture and the decorative arts from the beginning of the modern movement in the 19th 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: TBA

This course will address and clarify the influences contributing to the interiors of today and the theoretical and practical sources of inspiration that have formed the structure of today's dynamic design. *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 3:20-6:10

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-3568-A**English and American Poetry**

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: P. Schwaber

Starting with Shakespeare's sonnets, and moving through Donne, Herrick, Wordsworth, Coleridge, Whitman, Emily Dickinson, Yeats, and Eliot, this class will cover the history of English and American poetry up until the early twentieth century. Through close and detailed readings, the class will highlight the visual responsiveness we have to this literary form, both in its aesthetic and rhythmic qualities. The aim is to understand the developments that occur within poetry as it becomes one of the great inspirations of modern art.

AHD-3736-A**Seminar: Yeezus Structures—Contemporary African-American Art and Hip-Hop Culture**

Wednesday 3:00-6:00

Spring semester: 3 art history credits

Instructor: G. Hyacinthe

This seminar borrows its title in part from Kanye West's 2013 project of the same name. West integrates historical and contemporary art influences from Le Corbusier, Vanessa Beecroft, Jean-Michel Basquiat and Afro-Atlantic ritual, among others, into his Yeezus theoretical, design and performance platform. A central part of the course is a critique of the Yeezus matrix in relation to notions of Black status quo and radicalism regarding both narrative and formal concerns taken on by visual and hip-hop artists. Weekly meetings include short lectures by the instructor as a preamble for student-driven discussion with presentations and analyses of visual artists and readings relevant to the contemporary African-American art landscape and its intersections with the sonic, visual and sociopolitical fabric of hip-hop. The Black Panthers' design and social practice formats of the mid-sixties are the points of departure and the course's line of inquiry spans up to the current Black Lives Matter movement. *Note: This course is cross-listed with FNG-5736.*

AHD-3899-A**The Experimental, Electronic Moving Image: 1965 to the Present**

Monday 3:20-6:10

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 12:10-3:00

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-3903-A**It's Not Your Fault: Art in the Age of the Corporate State, Whistleblowers, Money & Porn**

Tuesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Gal

In the early 1980s theorists stated that in the future, people, objects, music, images and texts will be reduced to piles of unrecognizable debris, chaotically stored without hierarchy, within a new type of a warehouse: the postmodern self. These theorists predicted that in this new environment, people will experience multiple realities simultaneously, and spend most of their lives on handheld devices, shifting endlessly and involuntarily between extremely important issues, online shopping and the totally mundane. Thirty years later, we are witnessing the stunning accuracy of such predictions. The constant consumption of reality, the merging of online and actual lives, has resulted in what has come to be known as "distraction from distraction by distraction," the current mode of living in the postmodern condition. It's not your fault. As artists who wish to critically participate in contemporary culture, in this course students will examine how to work with the deterioration in the status of texts and images. This course takes the position that artists must be aware of the power of Snapchat/Facebook/Twitter as self-inflicted forms of censorship/surveillance, Google/Amazon/Apple as incessant forms of consumption/porn, resulting in absent/present people frantically producing billions of selfies without actually representing a self.

AHD-3909-A**Surrealism**

Tuesday 12:10-3:00

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-3916-A**Being and Seeing**

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: S. Wolf

Images shape, alter and transform what we see and what we think: Where do they stand in our experiential path to ascribe meaning to our idea of reality? How do they condition our way of seeing and thinking and how we all see not quite the same, and all of what is perceived is still real? As we live immersed in a bulimic state of overexposure to a multitude of often no longer discernible information, this course intends to provide new insights to reflect upon the perception we have toward ourselves as individuals, as human beings and our physical and cultural environment, and to question who we are through what we see. Being and Seeing will explore visually and verbally the conceptual and the experiential in the realm of the lens-based arts, and will integrate theory, criticism and art practice in a multi-faceted cultural environment open to other fields of inquiry: science, literature and philosophy. The goal is to achieve an integrated knowledge and develop a personal vision along a path of creative expression. Students can expect to learn not only about the visual and the verbal language at the core of this course, but also reflect on their respective practices and fields of investigation. The main topics addressed from a conceptual and experiential standpoint will be: reality, language and limit; time, space and light; point of view, interpretation and truth.

AHD-3921-A**Altered States: Under the Influence**

Wednesday 12:10-3:00

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 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 3:20-6:10

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 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

AHD-4140-C**Senior Seminar**

Friday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 3:20-6:10

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 12:10-3:00

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 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: J. Keesling

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 6:30-9:20

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 3:20-6:10

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.*

SVA DESTINATIONS IN ART HISTORY

IPD-3703-A

Art History in Southern France

June 1 – June 14

Summer 2018 semester: 3 undergraduate art history credits; \$4,200

Instructors: P. Hristoff, L. Minard-Amalou

Limited enrollment

Draw, paint and photograph on location as you explore the art and architecture of southern France.

This program immerses participants in the grandeur of Provence through an on-site study of the Roman ruins of Provence, and its Romanesque and Gothic 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 include Aix-en-Provence, Nîmes, Orange and Les Baux de Provence.

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.

Note: Successful completion of this program will exempt students from AHD-1010, Art History I or AHD-1015, Art History II.

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

For more information visit destinations.sva.edu or contact Justin Elm, program coordinator, via email: jelm@sva.edu; phone: 212.592.2255.

SVA in Rome

Spring 2019 semester
Limited enrollment

Study and work in Rome “the Eternal City,” considered by many to be the most artistically rich 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.

Successful completion of SVA in Rome will be deemed to satisfy studio course requirements for the semester in which the student is studying abroad.

Note: Students enrolled in the SVA in Rome program will be charged a \$940 departmental fee for their semester abroad. Students will not be responsible for the departmental fee associated with their major department for this semester.

SVA students are encouraged to attend an on-campus information session held in the spring semester to learn more about study abroad opportunities.

For more information, contact Melinda Richardson, manager of SVA Global, via email: exchange@sva.edu; phone: 212.592.2110; or visit sva.edu/rome.

COURSE LISTING

Note: Successful completion of this program will fulfill the Humanities Distribution requirements in history and in social science.

VSD-3351-A

Documenting the City

Spring semester: 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 Naples and Herculaneum. Sketchbooks are required; a digital camera is highly recommended.

VSD-3352-A

Studio Workshop

Spring semester: 3 studio credits

In this course students will have the opportunity to experiment in a variety of materials and techniques while creating works of art that reflect their own personal experiences during their stay in Rome. The course will be divided into two sections, each focusing on a specific Roman theme. For each theme students will be encouraged to explore their own interests and work in different materials to create original artworks that relate to their discovery of the city. Workshops, artist visits and group critiques are important elements of this course.

VHD-3366-A

Baroque Everywhere: The World in Motion

Spring semester: 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

Spring semester: 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

Spring semester: 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 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, VND, 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.
- 3 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 degree 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 18 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 17 and 18 will be made available after General Foundation programs 1 through 16 have reached capacity.*

Freshmen who will begin their studies in the spring 2019 semester should refer to General Foundation programs 19 and 20.

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 226 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 **Art History I**

One semester: 3 art history credits

As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Topics covered will be chosen from an array of art historical periods, ranging anywhere from the Paleolithic to the early 19th century. Our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts.

AHD-1015 **Art History II**

One semester: 3 art history credits

Through the methods of visual analysis acquired in AHD-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment the 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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

GENERAL FOUNDATION COURSE SCHEDULES FALL 2018 / SPRING 2019

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 Art History I 12:10-3:00 L. Gamwell
1					
2		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
3					HCD-1020-01G Writing and Literature I 3:20-6:10 P. Patrick
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 Art History II 12:10-3:00 L. Gamwell
1					
2					
3					HCD-1025-01G Writing and Literature II 3:20-6:10 P. Patrick
4					
5					
6					

General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-02G Art History 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 12:10-3:00 M. Ural-Rivera			
1			FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2				SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman
3					
4					
5					
6					

General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-02G Art History 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				
12		HCD-1025-02G Writing and Literature II 12:10-3:00 M. Ural-Rivera			
1			FID-1135-02G Drawing II 12:10-6:00 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 Art History I 9:00-11:50 H. Werschkul
10				FID-1430-03G Sculpture 9:00-2:50 M. Carlson	
11		FID-1220-03G Painting I 9:00-2:50 J. Jurayj			
12					
1					
2					FID-1130-03G Drawing I 12:10-6:00 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 Art History II 9:00-11:50 H. Werschkul
10				SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
11		FID-1225-03G Painting II 9:00-2:50 J. Jurayj			
12					
1					
2					FID-1135-03G Drawing II 12:10-6:00 S. Dentz
3					
4					
5					
6					

General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
10					
11			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
12		HCD-1020-04G Writing and Literature I 12:10-3:00 T. Leonido			
1					
2					FID-1130-04G Drawing I 12:10-6:00 B. Adams
3					
4					
5				FID-1430-04G Sculpture 3:20-9:10 J. Cohen	
6					
7					
8					
9					

General Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-04G Art History II 9:00-11:50 L. Gamwell
10					
11			FID-1225-04G Painting II 9:00-2:50 M. Mattelson		
12		HCD-1025-04G Writing and Literature II 12:10-3:00 T. Leonido			
1					
2					FID-1135-04G Drawing II 12:10-6:00 B. Adams
3					
4					
5				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 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					
2		FID-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff		
3				AHD-1010-05G Art History I 3:20-6:10 R. Sarkissian	
4					
5					
6					

General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy				
10					
11				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	
12					
1					
2		FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron		
3				AHD-1015-05G Art History II 3:20-6:10 R. Sarkissian	
4					
5					
6					

General Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FID-1220-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12		HCD-1020-06G Writing and Literature I 12:10-3:00 Instructor: TBA			
1					
2	FID-1130-06G Drawing I 12:10-6:00 B. Larsen				
3			AHD-1010-06G Art History I 3:20-6:10 J. Edwards		
4					
5					
6					

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FID-1225-06G Painting II 9:00-2:50 T. Kahn		FID-1430-06G Sculpture 9:00-2:50 D. Wapner
12		HCD-1025-06G Writing and Literature II 12:10-3:00 Instructor: TBA			
1					
2	FID-1135-06G Drawing II 12:10-6:00 B. Larsen				
3			AHD-1015-06G Art History II 3:20-6:10 S. Ginsburg		
4					
5					
6					

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50
10					Instructor: TBA
11			FID-1130-07G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong			
2					
3					AHD-1010-07G Art History I 3:20-6:10 H. Werschkul
4					
5					
6					

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-07G Writing and Literature II 9:00-11:50
10					Instructor: TBA
11			FID-1135-07G Drawing II 9:00-2:50 T. Roniger	FID-1225-07G Painting II 9:00-2:50 N. Chunn	
12					
1					
2			FID-1430-07G Sculpture 12:10-6:00 J. Silverthorne		
3					AHD-1015-07G Art History II 3:20-6:10 J. Keesling
4					
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-08G Writing and Literature I 9:00-11:50			
10		Instructor: TBA			
11					
12					
1					
2	SMD-1020-08G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1130-08G Drawing I 12:10-6:00 T. Suzuki	FID-1220-08G Painting I 12:10-6:00 A. Miller
3		AHD-1010-08G Art History I 3:20-6:10 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			
10		Instructor: TBA			
11	FID-1430-08G Sculpture 9:00-2:50 R. Dupont				
12					
1					
2				FID-1135-08G Drawing II 12:10-6:00 T. Suzuki	FID-1225-08G Painting II 12:10-6:00 A. Miller
3		AHD-1015-08G Art History II 3:20-6:10 A. Wooster			
4					
5					
6					

General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50
10					Instructor: TBA
11	FID-1130-09G Drawing I 9:00-2:50 S. DeFrank		FID-1220-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
12					
1					
2					
3					HCD-1020-09G Writing and Literature I 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-09G Art History II 9:00-11:50
10					Instructor: TBA
11	FID-1135-09G Drawing II 9:00-2:50 S. DeFrank		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					HCD-1025-09G Writing and Literature II 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-10G Writing and Literature I 9:00-11:50	
10				F. Litvack	
11	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 Instructor: TBA			FID-1430-10G Sculpture 9:00-2:50 P. Dudek
12					
1					
2					
3	AHD-1010-10G Art History I 3:20-6:10 D. Dumbadze				
4					
5					
6					

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025-10G Writing and Literature II 9:00-11:50	
10				F. Litvack	
11	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 N. Touron			SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
12					
1					
2					
3	AHD-1015-10G Art History II 3:20-6:10 D. Dumbadze				
4					
5					
6					

General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1				AHD-1010-11G Art History I 12:10-3:00 T. Kostianovsky	
2			FID-1430-11G Sculpture 12:10-6:00 S. DeFrank		FID-1220-11G Painting I 12:10-6:00 N. Karsten
3				HCD-1020-11G Writing and Literature I 3:20-6:10 G. MacKenzie	
4					
5	FID-1130-11G Drawing I 3:20-9:10 Instructor: TBA				
6					
7					
8					
9					

General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1				AHD-1015-11G Art History II 12:10-3:00 T. Kostianovsky	
2					FID-1225-11G Painting II 12:10-6:00 N. Karsten
3					
4				HCD-1025-11G Writing and Literature II 3:20-6:10 G. MacKenzie	
5	FID-1135-11G Drawing II 3:20-9:10 Instructor: TBA				
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 J. Lee	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					
4			HCD-1020-12G Writing and Literature I 3:20-6:10 C. Stine	AHD-1010-12G Art History I 3:20-6:10 D. Carvalho	
5					
6					

General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1135-12G Drawing II 9:00-2:50 J. Lee	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					
4			HCD-1025-12G Writing and Literature II 3:20-6:10 C. Stine	AHD-1015-12G Art History II 3:20-6:10 F. Chwalkowski	
5					
6					

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

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

General Foundation 13 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman	HCD-1020-13G Writing and Literature I 9:00-11:50 M. Curley			FID-1130-13G Drawing I 9:00-2:50 Instructor: TBA
12					
1					
2				FID-1220-13G Painting I 12:10-6:00 B. Komoski	
3					AHD-1010-13G Art History I 3:20-6:10 A. Schwartz
4					
5					
6					

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			HCD-1025-13G Writing and Literature II 9:00-11:50 M. Curley		FID-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong				
2				FID-1225-13G Painting II 12:10-6:00 B. Komoski	
3					AHD-1015-13G Art History II 3:20-6:10 Instructor: TBA
4					
5					
6					

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1130-14G Drawing I 9:00-2:50 L. Shorin		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 Art History I 3:20-6:10 J. Edwards	HCD-1020-14G Writing and Literature I 3:20-6:10 A. Pizzo		
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1135-14G Drawing II 9:00-2:50 L. Shorin			FID-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:10-6:00 Instructor: TBA				
3		AHD-1015-14G Art History II 3:20-6:10 J. Edwards	HCD-1025-14G Writing and Literature II 3:20-6:10 A. Pizzo		
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-15G Writing and Literature I 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 H. Werschkul			
4			FID-1220-15G Painting I 3:20-9:10 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
5	FID-1130-15G Drawing I 3:20-9:10 M. Jones				
6					
7					
8					
9					

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-15G Writing and Literature II 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1015-15G Art History II 3:20-6:10 H. Werschkul			
4			FID-1225-15G Painting II 3:20-9:10 T.M. Davy	FID-1430-15G Sculpture 3:20-9:10 R. Baron	
5	FID-1135-15G Drawing II 3:20-9:10 M. Jones				
6					
7					
8					
9					

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-16G Art History I 9:00-11:50 S. Flach	
11			FID-1430-16G Sculpture 9:00-2:50 R. Baron		FID-1220-16G Painting I 9:00-2:50 J. Jurayj
12					
1					
2	FID-1130-16G Drawing I 12:10-6:00 L. Scott				
3				HCD-1020-16G Writing and Literature I 3:20-6:10 Instructor: TBA	
4					
5					
6					

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-16G Art History II 9:00-11:50 Instructor: TBA	
11					FID-1225-16G Painting II 9:00-2:50 J. Jurayj
12					
1					
2	FID-1135-16G Drawing II 12:10-6:00 L. Scott		SMD-1020-16G Foundations of Visual Comp. 12:10-6:00 T. Fong		
3				HCD-1025-16G Writing and Literature II 3:20-6:10 A. Armstrong	
4					
5					
6					

General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9	AHD-1010-17G Art History I 9:00-11:50 D. Dumbadze		HCD-1020-17G Writing and Literature I 9:00-11:50 R. Clark		
10					
11					
12					
1					
2	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Lefkowitz				FID-1220-17G Painting I 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1130-17G Drawing I 3:20-9:10 G. Houng	
6					
7					
8					
9					

General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9	AHD-1015-17G Art History II 9:00-11:50 D. Dumbadze		HCD-1025-17G Writing and Literature II 9:00-11:50 R. Clark		
10					
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 L. Scott		FID-1225-17G Painting II 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1135-17G Drawing II 3:20-9:10 G. Houng	
6					
7					
8					
9					

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

General Foundation 18 / FALL					
	MON	TUES	WED	THURS	FRI
9		SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic		AHD-1010-18G Art History I 9:00-11:50 R. Sarkissian	SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic
10	FID-1130-18G Drawing I 9:00-2:50 J. Cohen				
11					
12					HCD-1020-18G Writing and Literature I 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1220-18G Painting I 3:20-9:10 S. Porter		
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

General Foundation 18 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-18G Art History II 9:00-11:50 R. Sarkissian	
10	FID-1135-18G Drawing II 9:00-2:50 J. Cohen				
11					
12					HCD-1025-18G Writing and Literature II 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1225-18G Painting II 3:20-9:10 S. Porter		FID-1430-18G Sculpture 3:20-9:10 P. Dudek
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2019

Foundation students who will begin their studies in the spring semester must register for spring 2019 and summer 2019 General Foundation program 19 or 20.

General Foundation 19 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-19G Art History I 9:00-11:50 Instructor: TBA			
10			SMD-1020-19G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-19G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3	FID-1130-19G Drawing I 3:20-9:10 Instructor: TBA	HCD-1020-19G Writing and Literature I 3:20-6:10 Instructor: TBA			
4					
5					
6					
7					
8					
9					

General Foundation 19/ SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10		FID-1225-19G Painting II 9:00-2:50 M-F Instructor: TBA		FID-1430-19G Sculpture 9:00-2:50 M-F Instructor: TBA	FID-1135-19G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-19G Art History II 3:20-6:10, M-F J. Edwards		HCD-1025-19G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 20 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-20G Art History I 9:00-11:50 M. Denton				
10		FID-1220-20G Painting I 9:00-2:50 Instructor: TBA	FID-1130-20G Drawing I 9:00-2:50 Instructor: TBA	FID-1430-20G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-20G Writing and Literature I 3:20-6:10 Instructor: TBA			
4					
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 has reached capacity.

General Foundation 20 / SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10		FID-1225-20G Painting II 9:00-2:50 M-F Instructor: TBA		SMD-1020-20G Foundations of Visual Comp. 9:00-2:50 M-F T. Fong	FID-1135-20G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-20G Art History II 3:20-6:10, M-F D. Carvahlo		HCD-1025-20G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 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 or ILD-2010	Storytelling I Painting/Illustration I
CID-2055 or ILD-2015	Storytelling II 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:

CID-2108	Drawing with Ink for Cartoonists
CID-2148	Digital Coloring for Cartoonists
FID-2841/2842	Etching and Monoprint as Illustration
ILD-2104	Hand Lettering
ILD-2116	Perspective
ILD-2122	Watercolor Techniques
ILD-2126	The Gouache Experience
ILD-2134	Modern Illumination
ILD-2136	Figurative Sculpture
ILD-2143	Collage Illustration
ILD-2149	Realistic and Fantastical Digital Painting
ILD-2151	Acrylic Painting
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2165	Photocopy Zines
ILD-2166	Bookmaking and Linocut Inventions
ILD-2168	Creative Photo Reference

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 or ILD-4090	Basic Digital Portfolio Intermediate Digital Portfolio
CID-4911/4918	Cartooning Portfolio I
CID-4931/4938	Cartooning Portfolio II

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 course descriptions that follow. Choose the section that best aligns with your areas of interest. *Note: This is the first part of a two-semester course. Students must register for the corresponding fall and spring sections. Open to cartooning majors only.*

Course #	Day	Time	Instructor
CID-2000-A	M	12:10-3:00	K. Jansen
CID-2000-B	Tu	6:30-9:20	J. Ruliffson
CID-2000-C	W	3:20-6:10	J. Gray
CID-2000-D	F	9:00-11:50	J. Little

CID-2000-A

Principles of Cartooning I

Monday 12:10-3:00

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. *Note: Students must register for the corresponding spring semester section of this course. Open to cartooning majors only.*

CID-2000-B

Principles of Cartooning I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Ruliffson

This course will cover the rudiments of cartooning and will sharpen narrative skills. We will improve storytelling literacy with in-class exercises, critique feedback every three weeks, guest speakers and short weekly reading assignments. The course is designed to teach the basics of comics and, more than that, to build professional work habits and integrate them into each student's working process. In the first semester, we will generate one 16-page comic. In the second semester, we will generate an additional 16-page comic, with a full-length comic issue by the end of the spring semester. The spring session will focus on comics' production with guest speakers and studio visits. *Note: Students must register for the corresponding spring semester section of this course. Note: Students must register for the corresponding spring semester section of this course. Open to cartooning majors only.*

CID-2000-C

Principles of Cartooning I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Gray (behance.net/jongraywb)

In this course we will examine the fundamental understandings and principles of the professional field of cartooning from a formal analysis of how the aesthetics of a comics' construction can help to promote its content. Students will explore the basics of cartooning as well as investigate the wealth of options available in this field. Among the questions students will be able to answer by the end of the course are: What methods and media can I employ toward creating? What is the story I wish to create and how will basic design, composition and functionality come together in my imagery? What are practical business aspects will I need to become a professional cartoonist? How do I employ critical thinking and problem-solving skills in both my artwork and my business? All areas of cartooning craft and writing will be covered, from page and panel layout and composition to inking and drawing skills to your thoughts and ideas in constructing a narrative and how they relate to the outside cartooning and cultural universes. *Note: Students must register for the corresponding spring semester section of this course. Open to cartooning majors only.*

CID-2000-D

Principles of Cartooning I

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Little (littlebeecomix.tumblr.com)

This course is an introduction to comics form. Students will focus on how their comics look. We will begin with rigorous lessons and practice in fundamentals of process, tools, materials and technique. We will also explore decisions about design, composition, staging and acting, as well as processes for generating ideas, artistic thinking and experimental structure. Students will start with a spontaneous approach to making comics and move toward a deliberate approach. Our study will be mirrored by an exploration of comics' history of formal innovation—as the comics we draw and read become increasingly sophisticated. We will engage the creative brain by looking, drawing, reading, writing, talking and listening. *Note: Students must register for the corresponding spring semester section of this course. Please bring a #2 (.6 mm) Rapidograph and a small bottle of Koh-i-noor Ultradraw ink to the first session. Open to cartooning majors only.*

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	12:10-3:00	K. Jansen
CID-2005-B	Tu	6:30-9:20	J. Ruliffson
CID-2005-C	W	3:20-6:10	J. Gray
CID-2005-D	F	9:00-11:50	J. Little

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: This is the first part of a two-semester course. Students must register for the corresponding fall and spring sections. Students with more of an interest in storytelling and narrative may elect to take CID-2050, Storytelling I, to fulfill this requirement. Open to sophomore cartooning and illustration majors only.*

Course #	Day	Time	Instructor
ILD-2010-A	M	3:20-6:10	M.J. Vath
ILD-2010-B	M	3:20-6:10	P. Edlund
ILD-2010-C	M	6:30-9:20	P. Fiore
ILD-2010-D	Tu	3:20-6:10	G. Crane
ILD-2010-E	W	3:20-6:10	G. Crane
ILD-2010-F	Th	3:20-6:10	T. Elwell
ILD-2010-G	F	9:00-11:50	R. Williams

ILD-2010-A**Traditional Painting/Illustration I**

Monday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-B**Painting/Illustration I**

Monday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-C**Painting/Illustration I**

Monday 6:30-9:20

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-D**Painting/Illustration I**

Tuesday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-E**Painting / Illustration I**

Wednesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: G. Crane (gregorycraneart.com)

See ILD-2010-D for course description. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-F**Painting/Illustration I: Painting from the Figure**

Thursday 3:20-6:10

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 register for the corresponding spring semester section of this course. Students must provide their own laptop, graphics tablet and software to work digitally in class. Open to sophomore cartooning and illustration majors only.

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

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	3:20-6:10	M.J. Vath
ILD-2015-B	M	3:20-6:10	P. Edlund
ILD-2015-C	M	6:30-9:20	P. Fiore
ILD-2015-D	Tu	3:20-6:10	G. Crane
ILD-2015-E	W	3:20-6:10	G. Crane
ILD-2015-F	Th	3:20-6:10	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. *Note: This is the first part of a two-semester course. Students must register for the corresponding fall and spring sections. Open to sophomore cartooning majors only.*

Course #	Day	Time	Instructor
CID-2020-A	M	3:20-6:10	P. Jimenez
CID-2020-B	Tu	12:10-3:00	N. DeCastro
CID-2020-C	W	9:00-11:50	A. Martinez
CID-2020-D	F	3:20-6:10	J. Little

CID-2020-A**Drawing for Cartoonists I**

Monday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning majors only.*

CID-2020-B

Drawing for Cartoonists I: Practical Perspective

Tuesday 12:10-3:00

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning majors only.*

CID-2020-C

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. This course will explore the principles of character design—how to apply dynamics such as heroic proportions, body types and basic anatomy. Students will use the forensics of fashion to dress a character by gender and personality, and examine 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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning majors only.*

CID-2020-D

Drawing for Cartoonists I

Friday 3:20-6:10

Fall semester: 2 studio credits

Instructor: J. Little (littlebeecomix.tumblr.com)

This course is a synthesis of the academic drawing tradition with the practical needs of the cartoonist, using the cartoonist's tools and materials. Students will be given strategies for drawing anything that could possibly appear in a comics panel. We begin with observational drawing from the live model and explore anatomy, and then use photographs to transition to character drawing. The mechanics of how folds in costumes respond to character poses, and how those characters look under various lighting conditions will be covered. The class will then turn its attention to the background and draw animals, analyze elements of landscape and, finally, undertake a thorough investigation of architecture and linear perspective. Technique demonstrations will be complemented with reading assignments. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning majors only.*

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	3:20-6:10	P. Jimenez
CID-2025-B	Tu	12:10-3:00	N. DeCastro
CID-2025-C	W	9:00-11:50	A. Martinez
CID-2025-D	F	3:20-6:10	J. Little

CID-2040

History of Cartooning

Wednesday 6:30-9:20

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: This is the first part of a two-semester course. Students must register for the corresponding fall and spring sections. Students with more of an interest in coloristic, compositional and stylistic development and less emphasis on storytelling may take ILD-2010, Painting/Illustration I. Open to sophomore cartooning and illustration majors only.*

Course #	Day	Time	Instructor
CID-2050-A	Tu	12:10-3:00	B. Griffith
CID-2050-B	Tu	3:20-6:10	F. Jetter
CID-2050-C	Tu	3:20-6:10	G. Panter
CID-2050-D	Th	6:30-9:20	J. Cavalieri
CID-2050-E	Th	3:20-6:10	S. Tobocman

CID-2050-A

Storytelling I: Foundations of Comics Narrative

Tuesday 12:10-3:00

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-B

Storytelling I: Artist's Books

Tuesday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-C**Storytelling I: Comics Narrative**

Tuesday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-D**Storytelling I**

Thursday 6:30-9:20

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-E**Storytelling I: Possibilities**

Thursday 3:20-6:10

Fall semester: 2 studio credits

Instructor: S. Tobocman (sethtobocman.com)

The great comics writer Harvey Pekar once said, "Comics are words and pictures, any kind of words, any kind of pictures." Comics, indeed, can be approached in many different ways. The comic strip is also one of the most direct and accessible ways to tell a story or convey an idea. This course will familiarize the student with a wide variety of communication strategies. What ideas can we get from literature, film or painting? What is the role of plot, character, dialog, close ups, establishing shots, realism, exaggeration, journalism and myth? What ideas are unique to comics? How do we use page layout, panel borders, balloons, closure, and eye movement to heighten the effect of a narrative? Students will explore the possibilities of the medium through a series of exercises designed to help each artist find their own voice. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

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	12:10-3:00	B. Griffith
CID-2055-B	Tu	3:20-6:10	F. Jetter
CID-2055-C	Tu	3:20-6:10	G. Panter
CID-2055-D	Th	6:30-9:20	J. Cavalieri
CID-2055-E	Th	3:20-6:10	S. Tobocman

SECOND-YEAR TECHNIQUE COURSES**ILD-2104****Hand Lettering**

Friday 3:20-6:10

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 3:20-6:10

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-2116**Perspective**

Thursday 3:20-6:10

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

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	Instructor
ILD-2122-C	fall	R. Marten (ruthmarten.com)
ILD-2122-D	spring	TBA

ILD-2126**The Gouache Experience**

Tuesday 3:20-6:10

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-2134-A**Modern Illumination**

Tuesday 6:30-9:20

Fall semester: 2 studio credits

Instructor: D. Imperiale (danieleimperiale.com)

During the middle ages, "paper/parchment" for books was actually sheets of animal skin, goatskin, sheepskin, calfskin or other animals. Text was handwritten in ink. Illustrations and elaborate decorative borders were painted in egg tempera, embellished with gold and silver leaf as well as powdered gold and silver. Covers were bound with leather and often encrusted with jewels. With the invention of the printing press, hand-produced books became scarce. During the Renaissance, oil painting replaced the use of egg tempera; today it's nearly a lost form, yet it still produces brilliant examples of intricate form and color. Egg tempera paintings in manuscripts from the medieval times have not faded for centuries and are as vibrant as the day they were created. In this primarily technique course students will focus on the materials and methods from medieval illuminated manuscripts. They will explore egg tempera and gold leaf on goatskin parchment, and reinterpret their use in a modern context. Some time will be devoted to looking at examples of manuscripts from Europe, Russia and Persia from the middle ages, as well as contemporary artists. Field trips to museums will be included. Student projects may range from re-creating elements of an illuminated manuscript to personal illustrations and abstract work.

ILD-2136**Figurative Sculpture**

Friday 12:10-3:00

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 9:00-11:50

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**

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 #	Day	Time	Semester
CID-2148-A	W	9:00-11:50	fall
CID-2148-B	W	12:10-3:00	fall
CID-2148-C	W	9:00-11:50	spring

ILD-2149**Realistic and Fantastical Digital Painting**

Friday 3:20-6:10

One semester: 2 studio credits

Instructor: C. McGrath (christianmcgrath.com)

This course will cover the basics of digital science fiction or fantasy illustration using Adobe Photoshop. Science fiction and fantasy can be daunting at times and overwhelming with possibilities for design. The course is designed to give you confidence through properly researching your idea and then proceeding to the next phase of solidifying a concept sketch and gathering reference for your idea. Themes of composition and lighting will be covered as well as how to take photo references for your work. The basic rules of painting digitally will be explored through that application of traditional rules and photomontage. Achieving atmosphere with tonal values and how they sit in space in relation to one another will also be examined and will make your pieces much more convincing and unified. Human anatomy will also be covered. If you are planning a career in concept art, or any sci-fi or fantasy-related illustration field, this course is a solid introduction. Prerequisite: Intermediate to advanced Adobe Photoshop skills.

Course #	Semester
ILD-2149-A	fall
ILD-2149-B	spring

ILD-2151**Acrylic Painting**

Wednesday 12:10-3:00

One semester: 2 studio credits

Instructor: P. Munson (portiamunson.com)

In this introductory course students will become familiar with the materials and techniques of acrylic painting through demonstrations, painting in class, home assignments and in-class critiques. Using acrylic paints and mediums on paper, canvas, fabric and wood will be explored. In addition to the technical aspect, this course will emphasize developing a strong visual vocabulary and becoming fluid with acrylic painting in the context of each student's work and ideas. Students will complete a series of paintings within the timeframe of this course.

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

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

Thursday 6:30-9:20

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

Materials fee: \$300

Instructor: S. Varon (chickenopolis.com)

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**Bookmaking and Linocut Inventions**

Wednesday 9:00-11:50

One semester: 2 studio credits

Materials fee: \$150

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 and bookmaking from various perspectives. Completed assignments will be bound into books of innovative explorations.

Course # Semester

ILD-2166-A	fall
ILD-2166-B	spring

ILD-2168**Creative Photo Reference**

Friday 9:00-11:50

One semester: 2 studio credits

Materials fee: \$300

Instructor: A. Cobbett (aaroncobbett.com)

This course will cover the basics of studio photography—lighting, composition, focal planes, styling, etc., with the primary intention of taking perfect (or near perfect) reference photos to create your paintings, illustrations and comics.

Inventive solutions for effects (fog, fire, storms, etc.), props and costumes, and basic make-up techniques will be covered. Students will bring in sketches of their ideas that will be realized through simple means. Single- and multiple-model setups as well as still life and landscape imagery will be explored. *Note: Open to illustration and cartooning majors only.*

Course # Semester

ILD-2168-A	fall
ILD-2168-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-R9**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	12:10-3:00	A. Alvarado-Diaz
HHD-2990-R1	Tu	3:20-6:10	C. Skutsch
HHD-2990-R2	W	9:00-11:50	A. Alvarado-Diaz
HHD-2990-R3	W	12:10-3:00	A. Alvarado-Diaz
HHD-2990-R4	W	3:20-6:10	C. Skutsch
HHD-2990-R5	Th	12:10-3:00	W. Rednour
HHD-2990-R6	F	9:00-11:50	W. Rednour
HHD-2990-R7	F	9:00-11:50	G. Ouwendijk
HHD-2990-R8	F	12:10-3:00	G. Ouwendijk
HHD-2990-R9	F	3:20-6:10	H. Kirkland

HHD-2995-R through HHD-2995-R9**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	12:10-3:00	A. Alvarado-Diaz
HHD-2995-R1	Tu	3:20-6:10	C. Skutsch
HHD-2995-R2	W	9:00-11:50	A. Alvarado-Diaz
HHD-2995-R3	W	12:10-3:00	A. Alvarado-Diaz
HHD-2995-R4	W	3:20-6:10	C. Skutsch
HHD-2995-R5	Th	12:10-3:00	W. Rednour
HHD-2995-R6	F	9:00-11:50	W. Rednour
HHD-2995-R7	F	9:00-11:50	G. Ouwendijk
HHD-2995-R8	F	12:10-3:00	G. Ouwendijk
HHD-2995-R9	F	3:20-6:10	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(s)
CID-3010-A	M	6:30-9:20	J. Cavaliere, C. Potts
CID-3010-B	Tu	3:20-6:10	L. Weinstein
CID-3010-C	W	12:10-3:00	N. Bertozzi, J. Neufeld
CID-3010-D	Th	6:30-9:20	TBA

CID-3010-A**Pictorial Problems I: Cartooning**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: J. Cavaliere (blogalieri.blogspot.com), C. Potts (carlpotts.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**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: L. Weinstein (laurenweinstein.com)

The course will take an innovative approach to creating a work of comic art with restrictions and research. Project limitations do not signify that the work must be old-fashioned or conservative. We will explore avenues of visual storytelling for the printed page, and also for a gallery wall, as well as address the different formal possibilities in scale and format. Controlled invention will be our goal. *Note: Please bring examples of your work and your favorite comics to the first session. Open to junior cartooning majors only.*

CID-3010-C**Pictorial Problems I: Cartooning**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: N. Bertozzi (nickbertozzi.com), J. Neufeld (joshcomix.com)

Making a readable comic requires that you master a host of skills—perspective, lettering, page layout and mood, to name a few. It can be overwhelming for someone who just wants to make a simple comic. The goal of this course is to break down the processes, the effects and the language of comics into manageable, learnable chunks. By the end of the course, students will be ready to take on any genre, to tackle any type of scene and to articulate what it is they want to do with comics. *Note: Please bring three examples of work from your own portfolio as well as an example of your favorite comic to the first session. Open to junior cartooning majors only.*

CID-3010-D**Pictorial Problems I: Cartooning**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

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. *Note: Open to junior cartooning majors only.*

Course #	Day	Time	Instructor(s)
CID-3015-A	M	6:30-9:20	J. Cavaliere, C. Potts
CID-3015-B	Tu	3:20-6:10	L. Weinstein
CID-3015-C	W	12:10-3:00	N. Bertozzi, J. Neufeld
CID-3015-D	Th	6:30-9:20	TBA

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	12:10-3:00	V. Benedetto
HPD-3050-B	M	6:30-9:20	M. Palmeri
HPD-3050-C	Tu	12:10-3:00	M. Wong
HPD-3050-D	Tu	3:20-6:10	M. Denton
HPD-3050-E	Th	9:00-11:50	A. Szucs
HPD-3050-F	Th	3:20-6:10	A. Szucs
HPD-3050-G	F	9:00-11:50	D. Riccuito
HPD-3050-H	F	12:10-3:00	A. Cooks
HPD-3050-J	F	12:10-3:00	A. Szucs
HPD-3050-K	F	3:20-6:10	A. Szucs

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 junior cartooning and illustration majors only.*

Course #	Day	Time	Instructor
HPD-3055-A	M	12:10-3:00	V. Benedetto
HPD-3055-B	M	6:30-9:20	M. Palmeri
HPD-3055-C	Tu	12:10-3:00	M. Wong
HPD-3055-D	Tu	3:20-6:10	M. Denton
HPD-3055-E	Th	9:00-11:50	A. Szucs
HPD-3055-F	Th	3:20-6:10	A. Szucs
HPD-3055-G	F	9:00-11:50	D. Riccuito
HPD-3055-H	F	12:10-3:00	A. Cooks
HPD-3055-J	F	12:10-3:00	A. Szucs
HPD-3055-K	F	3:20-6:10	A. Szucs

CID-4040**Professional Practice: Cartooning**

Wednesday 6:30-9:20

One semester: no credit, 7 weeks

Instructor: J. Hilty (joanhilty.net)

The creative landscape and marketplace for this storytelling art have evolved rapidly in the last decade, accompanied by new business practices—good and bad. After graduation, the craft you've known as 'cartooning' becomes a profession with many different facets: graphic novels, periodical comics, illustrative cartooning, sequential art, journalism, just to name a few. This course will teach you the basics of getting started in that profession, and of understanding how to employ those facets in combination and collaboration. *Note: Open to senior cartooning majors only.*

Course #	Semester	Begins
CID-4040-A	fall	9/5
CID-4040-B	fall	10/31
CID-4040-C	spring	1/16
CID-4040-D	spring	3/20

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.

Open to senior cartooning and illustration majors only.

Course #	Day	Time	Begins	Instructor
ILD-4080-A	M	9:00-11:50	9/10	B. Bobkoff
ILD-4080-B	W	9:00-11:50	9/5	I. Rodriguez
ILD-4080-C	F	9:00-11:50	9/7	B. Bobkoff
ILD-4080-D	M	9:00-11:50	11/5	B. Bobkoff
ILD-4080-E	W	9:00-11:50	10/31	I. Rodriguez
ILD-4080-F	F	9:00-11:50	11/2	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. Open to senior cartooning and illustration majors only.*

Course #	Day	Time	Begins
ILD-4090-A	M	9:00-11:50	1/14
ILD-4090-B	M	9:00-11:50	3/25
ILD-4090-C	F	9:00-11:50	1/18
ILD-4090-D	F	9:00-11:50	3/22

CID-4911 through CID-4918**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	3:20-6:10	G. Panter
CID-4914-A	Tu	3:20-6:10	N. Bertozzi
CID-4918-A	W	3:20-6:10	D. Mazzucchelli

CID-4911-A**Cartooning Portfolio I**

Monday 3:20-6:10

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. *Note: Open to senior cartooning and illustration majors only.*

CID-4914-A**Cartooning Portfolio I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: N. Bertozzi (nickbertozzi.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. *Note: Open to senior cartooning majors only.*

CID-4918-A**Cartooning Portfolio I**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: D. Mazzucchelli (#davidmazzucchelli)

Storytelling is a series of choices that reflect the voice of the author/artist, and can affect the reader's experience. This course is a rigorous exploration of comic-book storytelling that will help you better understand the inherent strengths of the medium, as well as allow you to test its limits. The fall semester will consist of assignments and challenges designed to hone your particular interests and direction. During the spring semester, you will develop a single project of your own. *Note: Open to senior cartooning majors only. Students wishing to register for this course must submit a portfolio for approval. Submit your portfolio to: illuscartug@sva.edu. Portfolios are due on or before Monday, March 5, 2018.*

CID-4931 through CID-4938**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-4938 for course description.

Course #	Day	Time	Instructor(s)
CID-4931-A	M	3:20-6:10	G. Panter
CID-4934-A	Tu	3:20-6:10	N. Bertozzi
CID-4938-A	W	3:20-6:10	D. Mazzucchelli

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.

ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

Note: Courses are listed in alphanumeric order.

CID-3611-A**Culture and Cartooning**

Tuesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3614-A**Animé Wonderland**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Ishii (ill-iterate.com)

In this course, we will briefly explore traditions of Eastern art and how it came to inform Japanese *manga* and animation. We will read texts of the genre, and discuss and critique the canon of contemporary forms. Focus will be on major figures of this word/image, dreamlike, artistic phenomenon. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3615-A**Queer Manga**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: A. Ishii (ill-iterate.com)

In this course students will read manga as it exists in the queer universe. This will include manga made by LGBT+ writers featuring non-queer content, as well as queer narrative authored by non-LGBT+ writers. We will discuss the artistic, historic, political and economic contexts and impact of these various modes of queer writing. Readings will include translated adult manga, manga criticism and excerpts of Japanese-language manga for visual reference. Assignments will include original creative writing, "service journalism" and close readings with the aim of teaching students how to talk about queer manga in a comics' industry setting. Mini-comics will be produced exploring these themes. *Note: Course material will include strong sexual content and depictions of violence. Open to junior and senior cartooning and illustration majors only.*

CID-3621**Radical Comics**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: R. Wimberly (ronaldwimberly.com)

Radical Comics will explore extremes of possible content in comic art in social terms, as well as radical ways to approach the formal pictorial language. The work of "bad boys" and "bad girls" from our cartooning past will be looked at and discussed, and the goal will be creating narratives that challenge the status quo, haunt our sensibilities, upend our preconceptions and astonish our eyes. *Note: Open to junior and senior cartooning and illustration majors only.*

Course # Semester

CID-3621-A fall

CID-3621-B spring

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

Thursday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3633**How to Storyboard a Movie**

Thursday 3:20-6:10

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. Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
CID-3633-A	fall
CID-3633-B	spring

CID-3639-A**Life Underground/Self-Publishing**

Tuesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3643**Comic-Book Storytelling Workshop**

Wednesday 9:00-11:50

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
CID-3643-A	fall
CID-3643-B	spring

CID-3646-A**Short-Form Comics**

Monday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3658**Character Design**

Monday 6:30-9:20

One semester: 3 studio credits

Instructors: M. Lee (mikelee.one), V. Nguyen (shannonassociates.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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3659**Personal Comics**

Monday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3661**Design and Build Comics**

Tuesday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

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

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: M. Cavallaro (mikecavallaro.com)

Coloring is a key narrative and graphic component of modern comics, on par with penciling and inking in terms of importance. Skilled colorists are in high demand in the comics and animation industries. This course will seek to acquaint students with the Photoshop tools and techniques employed by working professionals to develop their instincts for color, and to apply those in support of narrative sequences, as well as to focus and direct attention, reinforce the composition, and suggest atmosphere and emotion, among other considerations. Classes are a mix of lecture, demonstration, student work time and critique, with guest speakers from the publishing and animation industries. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3664-A**Creating and Developing Entertainment Properties for Visual Media**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: C. Potts (carlpotts.com)

This course will introduce the creative information needed to build an intellectual property and impart the basics of classic story structure while improving storytelling skills. Students will create a draft of an entertainment intellectual property "bible," including a pilot script, ideas for extending the story into a series (or for sequels, historical, main character profiles) and the "rules" of the fictional reality. *Note: Open to junior and senior cartooning and illustration majors only.*

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

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: J. Little (littlebeecomix.tumblr.com)

Making comics from script to finished color using an all-digital process is the focus of this course. Emphasis will be on advantages the digital environment presents—instant access to transparency, cloning, photo reference and precision graphic design tools. We will utilize an Adobe-centric workflow by drawing layouts and lettering in Illustrator; penciling, inking and coloring in Photoshop; and compositing inks, color and lettering in InDesign. Students will examine type design issues specific to comics, and create their own hand-lettering fonts using Fontographer. 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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3669-A**Mixed-Media Comics**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Materials fee: \$100.00

Instructor: J. Little

Are you getting tired of the narrow scope of comics drawn with black ink and colored in Photoshop? In this course students will instead make comics using a wide range of media. We will study examples from art forms that include collage, cut paper, photography, costume, motion pictures, diorama, graphic design, puppetry, animation and performance. Students will create a series of art objects in order to try out different media, and then use those objects as the basis for making one-page comics. Emphasis will be on using physical art materials; digital tools will also be used to manipulate images. *Note: Students must have access to a digital camera. Open to junior and senior cartooning and illustration majors only.*

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

Monday 3:20-6:10

Spring semester: 3 studio credits

Instructor: P. Kuper (peterkuper.com)

Discovering new narrative possibilities within illustration and comics is the focus of this course. With an emphasis on sketchbook drawing, students will explore a spectrum of visual approaches toward developing and publishing self-generated comics and illustration projects. Guest lecturers and class presentations will expand students' familiarity with the history and vast possibilities of sequential art, and provide a framework for to uncover their potential. This course will help students 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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Day	Time	Semester
ILD-3211-A	Th	12:10-3:00	fall
ILD-3211-B	Th	6:30-9:20	fall
ILD-3211-C	Th	12:10-3:00	spring
ILD-3211-D	Th	6:30-9:20	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. Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3216-A	fall
ILD-3216-B	spring

ILD-3217**Advanced Drawing**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: S. Assael (stevenassael.com)

This course will draw from the model over a sustained period of time (three- to four-week poses) alongside quick gesture drawing (one- to five-minute poses). Students will develop rapid, immediate examples of gesture and movement and an analysis of form and volume in its essentials. We will focus on the variety of changes and moments that influence each student's drawing over time. The selective process that gives meaning and expression to a drawing will be the primary concern of this course. The use of a variety of mediums and supports will be introduced, such as graphite, silverpoint, metal points and chalks. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3217-A	fall
ILD-3217-B	spring

ILD-3219**Advanced Life Drawing: Figure, Form and Function**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Gaffney (stephengaffney.tumblr.com)

This course will explore the core practice of drawing the human body as both expressive and functional outlets for communication in artistic representations. Perception, depiction and expression are challenged from an intense focus on the human form via exercises that provoke a direct intuitive response and brief lecture/demonstrations of synthetic anatomy, which confirm a form's concepts. Combining these with three key design principles—rhythm, hierarchy and form—we will explore the function of line through various practices of drawing from observation and knowledge, which culminate in applied composition studies. The exercises develop a language of line that connect us to both the earliest known and the most sophisticated drawings made by humans. Progress is charted from practice of the exercises as well as personal expression and growth. *Note: Please bring a pad (18x24") of 100 sheets of white sketch paper (not newsprint) and soft graphite (6B) or black colored pencils to the first session. Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3219-A	fall
ILD-3219-B	spring

ILD-3227**The Drawn Epic**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Pan (mupan.com)

Using only simple materials—paper, drawing supplies and aqueous media (watercolor, gouache, acrylic)—this course will explore the traditions of grand, epic compositions; battle scenes; large groups of multiple figures and dramatic action. We will analyze the design strategies used by the great Japanese printmakers as well as the European masters. Ambitious fantasies and large-scale visions are very much encouraged. All work will be made by hand. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3227-A	fall
ILD-3227-B	spring

ILD-3316**Life Painting**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: S. Assael (stevenassael.com)

This course will pursue direct painting from the model over a sustained period of time (three- to four-weeks per pose). Students will paint in a workshop environment alongside the instructor with the emphasis on developing a highly representational image. The selective process that gives meaning to the expression of a representational painting is the primary concern. Simplifications of form and the gradual development of the parts in relation to the whole are produced through the observation of light and shadow, and warm and cool colors. Students will gain an understanding of materials and basic craftsmanship from ground supports to a variety of techniques in oil paint. They will also benefit from an understanding of form painted from observation will gain the tools to formulate a selective eye when using photographic reference material. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3316-A	fall
ILD-3316-B	spring

ILD-3331**Narrative Painting**

Tuesday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3331-A	fall
ILD-3331-B	spring

ILD-3336-A**Classical Realist Life Painting: Painting the Illusion of Life**

Thursday 9:00-2:50

Fall semester: 3 studio credits

Instructor: M. Mattelson (fineartportrait.com)

Do you control your pictures or do they control you? This course presents a simple, logical and structured approach to realistic painting, which emphasizes the underlying principles that have guided master artists for more than 500 years. Traditionally, artists have worked from life in order to develop their understanding of visual phenomena. Reality provides all the clues necessary, as long as you know what to look for. In this course you will learn how to accurately see what's before your eyes, how to translate your observations onto the canvas and, most importantly, how to enhance the desired effect through the manipulation of color intensity, sharpness and contrast. Working in oils from a live model, you will learn how to master the illusion of light and atmosphere, how to make a form appear solid and project forward or recede back into space. You will discover a simple and straightforward way to accurately and repeatedly mix any color you see or imagine, including lifelike skin tones. All aspects of the curriculum will be demonstrated in class and thoroughly explained by the instructor. These are universal principles that, once understood, can be applied to all aspects of image creation in any medium: traditional, digital, or anywhere between. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3337-A**Classical Portrait Painting in Oil**

Thursday 9:00-2:50

Spring semester: 3 studio credits

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3338**Painting From Inside/Out**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: P. Munson (portiamunson.com)

This course will explore how to apply autobiographical or cultural themes to their work. The aim is to explore how you communicate visually and to bring out who you are as an artist, while also establishing a strong, personal visual vocabulary. We will investigate ideas of the self-portrait in various ways. This process will include sketching, painting, and more. Each student will complete a cohesive series of paintings. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3338-A	fall
ILD-3338-B	spring

ILD-3341**The Painting of Light**

Tuesday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3341-A	fall
ILD-3341-B	spring

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

Wednesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3361-A	fall
ILD-3361-B	spring

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

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: J. Chung

This course is designed 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 the end of the semester. There will be museum, gallery and studio visits. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3409-A	fall
ILD-3409-B	spring

ILD-3416**Advanced Watercolor**

Thursday 12:10-3:00

One semester: 3 studio credits

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester	Instructor
ILD-3416-A	fall	R. Marten (ruthmarten.com)
ILD-3416-B	spring	TBA

ILD-3419-A**Pictorial Fantasy Illustration**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3422**Designing Tattoos and Other Emblems**

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: B. Genné-Bacon (kingsavetattoo.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. *Note: Open to junior and senior cartooning and illustration majors only.*

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.

Note: Open to junior and senior cartooning and illustration majors only.

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

ILD-3428-A**The Poster**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: T. Allen (terryallen.com)

Think big! Think graphic! Think simple! These are the elements that make a great poster. How you achieve that goal, through traditional or digital means, is secondary. Whether intended for indoor or outdoor use, from a subway station to a bus stop, from a billboard to a brick wall, a poster is a unique form of illustration and design with often only a brief moment to grab someone's attention and get the message across. This course will focus on simplifying your concepts, illustration and typography to create a powerful, unified design. If you're an illustrator you will stretch your skills working with type. If you're a designer you will use your graphic sensibilities to create illustration. Assignments will be in the form of real-world jobs. We will use WPA posters of the forties, propaganda posters, consumer posters of the post-war boom years and counter-culture posters of the sixties, Broadway posters, movie posters, music and concert posters of today will be the basis for assignments. The course will consist of group critiques, in-class exercises, demonstrations and field trips. *Note: Open to all majors.*

ILD-3432**Fashion Illustration and Beyond**

Thursday 12:10-3:00

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.

Note: Open to junior and senior cartooning and illustration majors only.

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

ILD-3434**Digital Environments and Periods**

Wednesday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

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

Friday 12:10-3:00

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. Open to junior and senior cartooning and illustration majors only.*

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

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

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: B. Donovan (bildonovan.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.

Note: Open to junior and senior cartooning and illustration majors only.

ILD-3439-A**Not for the Squeamish**

Wednesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3441-A**Designer Toys**

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Materials fee: \$100.00

Instructor: J. Freeny

Designer toys have become a trend in modern art, pop culture and personal branding. This course will explore the subject, its cultural significance and history. Students will take a hands-on approach through developing self-expressive concepts, drawing design, fabricating and sculpting, then painting their toys. Understanding production methods, market demands and the step-by-step process from inception to production will be explored. Studio time will be spent working with polymer and epoxy clay. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3442**Anatomy**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Camhy (sherrycamhy.com)

The focus of this course is drawing human and animal anatomy from observation, construction and imagination. Draw every session from models (quick poses to catch the action of the muscles of the body in motion, long poses to create detailed studies), and from skeleton specimens of humans and other creatures. Class sessions will include demonstrations of old masters and contemporary drawing techniques, lectures on comparative anatomy and individual instruction to help students achieve their artistic goals. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3442-A	fall
ILD-3442-B	spring

ILD-3448-A**Animals and Creatures in Illustration**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3551**Illustration: The Genre of Science Fiction**

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: D. Giancola (donatoart.com)

This course will provide an in-depth exploration of the contemporary science fiction and fantasy marketplaces, from book cover illustration to game concept design. Emphasis will be placed on figurative narration, draftsmanship and aesthetics of dynamic composition as generated through the integration of the figure and its environment. Assignments will be based upon actual commercial commissions and constraints, leading students through the sketch, reference, preliminary and finishing stages of a project. Imaginative development within these parameters will be stressed. Professionals from the science fiction and fantasy genres will visit as guest lecturers. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3551-A	fall
ILD-3551-B	spring

ILD-3563**Children's Book Illustration**

Thursday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3563-A	fall
ILD-3563-B	spring

ILD-3566-A**Children's Book Illustration: For the Real World I**

Thursday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3567-A**Children's Book Illustration: For the Real World II**

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: D. Soman

This is the second part of a two-semester course. See ILD-3566 for course description. *Note: No midyear entry.*

ILD-3568**Two Eyes, a Nose and a Mouth**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Brodner (stevebrodner.com)

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3568-A	fall
ILD-3568-B	spring

ILD-3569-A**SPOTS Before Your Eyes**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3571**Pop-Up: 3D Paper Engineering**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: T. Liu (teenliu.com)

Bring your illustrated ideas to life. Learn how to design and engineer a three-dimensional form of your work using paper as your surface and your tool. In this course, students will learn techniques and mechanisms to realize ideas from 2D to 3D. We will explore 3D paper engineering across all media—from the classic format of children’s pop-up books to unique greeting cards and enlarged 3D sculptural art installations. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3571-A	fall
ILD-3571-B	spring

ILD-3576-A**Experiments in Narrative**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3578-A**Laboratory for Moving Pictures—Adventures in Limited Animation**

Wednesday 6:30-9:20

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. Open to junior and senior cartooning and illustration majors only.*

ILD-3591**Advanced Workshop: Digital**

Monday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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: A. Riechers (angelariechers.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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3594-A	fall
ILD-3594-B	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. *Note: Open to students from all departments.*

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-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. *Note:*

Open to students from all departments.

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.

ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES FOR NO CREDIT**ILD-3328****Advanced Painting**

Monday 3:20-6:10

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 3:20-6:10

One semester: no credit

Instructor: S. Maku (sakuramaku.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 Adobe Creative Cloud software. *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-Digitl-A	fall
FID-Digitl-B	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-Printg-A	fall
FID-Printg-B	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-Sculpt-A	fall
FID-Sculpt-B	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, VND, 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.
 - 3 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 degree 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 226 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.

SDD-1210

Bits, Bytes, Megabytes: Foundations of Computer-Generated Imaging

Fall semester: 1 studio credit

In this lecture course students will learn the fundamentals of many digital tools and workflows. The correlation of digital tools and content to their analog predecessors and equivalents will be the starting point for conversation. We will discuss how to use cameras to capture both photographs and videos, and how to use basic lighting setups to change the mood of these images. Then students will explore digital content that does not use fixed lenses, focal lengths and compositional frames, including video games, virtual reality and 360° videos. These types of media will be studied both in how they are created and how the narratives are told. A survey of the final deliverable formats and user experiences of digital media will also be explored.

SMD-1200

Introduction to Imaging Tools and Techniques

Fall semester: 2 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 move 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 HCD-1020, Writing and Literature I for International Students). Please refer to page 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. 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		SMD-1200-1C* Imaging Tools 9:00-2:50 E. Reinfeld 10 weeks			SMD-1230-1C Introduction to Computer Animation 9:00-1:50 B. Gallagher
10			FID-1130-1C Drawing I 9:00-2:50 B. Larsen		
11					
12	AHD-1210-1C Modern and Contemp. Art I 12:10-3:00 M. Denton	SDD-1210-1C* Bits, Bytes 9:00-2:50 E. Reinfeld 5 weeks			
1					
2					
3					HCD-1020-1C Writing and Literature I 3:20-6:10 R. Josimovich
4					
5					
6					

* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks.

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 12:10-3:00 M. Denton				
1					
2					
3	SMD-1250-1C Digital Video Tools/Tech. 3:20-6:10 E. Reinfeld			SDD-1050-1C Narrative Workshop 3:20-6:10 C. Mauch	HCD-1025-1C Writing and Literature II 3:20-6:10 R. Josimovich
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 Z. Lydon			
10			FID-1130-2C Drawing I 9:00-2:50 Instructor: TBA		
11					
12	SMD-1200-2C* Imaging Tools 12:10-6:00 S. Barrett 10 weeks				
1					
2					
3	SDD-1210-2C* Bits, Bytes 12:10-6:00 S. Barrett 5 weeks	AHD-1210-2C Modern and Contemp. Art I 3:20-6:10 J. Harris	HCD-1020-2C Writing and Literature I 3:20-6:10 R. Weinreich		
4					
5					
6					

* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks.

Computer Art, Computer Animation and Visual Effects Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				SMD-1230-2C Introduction to Computer Animation 9:00-1:50 Instructor: TBA	
11			FID-1135-2C Drawing II 9:00-2:50 Instructor: TBA		
12					SMD-1250-2C Digital Video Tools/Tech. 12:10-3:00 A. Meyers
1					
2					
3		AHD-1215-2C Modern and Contemp. Art II 3:20-6:10 J. Harris	HCD-1025-2C Writing and Literature II 3:20-6:10 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 9:00-11:50 Instructor: TBA		SMD-1200-3C* Imaging Tools 9:00-11:50 Instructor: TBA
10					
11					
12					SDD-1050-3C Narrative Workshop 12:10-3:00 J. Calhoun
1					
2					
3			HCD-1020-3C Writing and Literature I 3:20-6:10 T. Leonido		
4					
5					
6					

* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks.

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 Instructor: TBA
10					
11					
12	SMD-1250-3C Digital Video Tools/Tech. 12:10-3:00 E. Reinfeld				
1					
2					
3			HCD-1025-3C Writing and Literature II 3:20-6:10 T. Leonido		
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 4 / FALL						
	MON	TUES	WED	THURS	FRI	
9		SMD-1200-4C* Imaging Tools 9:00-2:50 S. Barrett 10 weeks	FID-1130-4C Drawing I 9:00-2:50 T. Mensching	HCD-1020-4C Writing and Literature I 9:00-11:50 Instructor: TBA		
10						
11						
12	AHD-1210-4C Modern and Contemp. Art I 12:10-3:00 D. Goldberg	SDD-1210-4C* Bits, Bytes 9:00-2:50 S. Barrett 5 weeks				
1					SMD-1230-4C Introduction to Computer Animation 2:00-6:50 J. Planz	
2						
3						
4						
5						
6						
7						

* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks. Computer Art Foundation 4 will be made available after Computer Art Foundation 1 through 3 have reached capacity.

Computer Art, Computer Animation and Visual Effects Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9			FID-1135-4C Drawing II 9:00-2:50 T. Mensching	HCD-1025-4C Writing and Literature II 9:00-11:50 Instructor: TBA	
10					
11					
12	AHD-1215-4C Modern and Contemp. Art II 12:10-3:00 D. Goldberg			SDD-1050-4C Narrative Workshop 12:10-3:00 J. Calhoun	
1					SMD-1250-4C Digital Video Tools/Tech. 3:20-6:10 A. Meyers
2					
3		SMD-1250-4C Digital Video Tools/Tech. 3:20-6:10 A. Meyers			
4					
5					
6					
7					

Note: Computer Art Foundation 4 will be made available after 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 9:00-2:50 S. McGiver 10 weeks	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 G. MacKenzie			
10							
11							
12	SDD-1210-5C* Bits, Bytes 9:00-2:50 S. McGiver 5 weeks			AHD-1210-5C Modern and Contemp. Art I 12:10-3:00 J. Harris			
1							
2							
3							
4							
5							
6							

* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks. Computer Art Foundation 5 will be made available after all other Computer Art Foundation schedules have reached capacity.

Computer Art, Computer Animation and Visual Effects Foundation 5 / SPRING							
	MON	TUES	WED	THURS	FRI		
9	SMD-1250-5C Digital Video Tools/Tech. 9:00-11:50 C. Sikora	FID-1135-5C Drawing II 9:00-2:50 Instructor: TBA	SDD-1050-5C Narrative Workshop 9:00-11:50 Z. Lydon	HCD-1025-5C Writing and Literature II 9:00-11:50 G. MacKenzie			
10							
11							
12				AHD-1215-5C Modern and Contemp. Art II 12:10-3:00 J. Harris			
1							
2							
3							
4							
5							
6							

Note: Computer Art Foundation 5 will be made available after 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.

Sophomore 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.

Junior computer art, computer animation and visual effects majors are required to complete:

REQUIREMENT A

One semester of:

SDD-3090	Production Resources
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 offered through 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.

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.

Senior 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 MyServices Student, which can be accessed at: myservices.sva.edu.

Computer art, computer animation and visual effects majors may register for courses in the Animation or Film 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 undergraduate animation and film sections of this book.

Note: Courses are listed in numerical order.

SDD-2090-A

Professional Practices

Wednesday 3:20-6:10

Spring semester: no credit

Instructor: J. Calhoun

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	9:00-11:50	fall	J. Patterson
SMD-2110-B	Th	6:30-9:20	fall	M. Roach
SMD-2110-C	F	9:00-11:50	fall	A. Oliker
SMD-2110-D	M	9:00-11:50	spring	J. Patterson
SMD-2110-E	Th	6:30-9:20	spring	M. Roach
SMD-2110-F	F	9:00-11:50	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	M	6:30-9:20	fall	C. DeVito
SMD-2147-A	M	6:30-9:20	spring	C. DeVito
SMD-2146-B	W	9:00-11:50	fall	J. Planz
SMD-2147-B	W	9:00-11:50	spring	J. Planz
SMD-2146-C	W	9:00-11:50	fall	R. Moran
SMD-2147-C	W	9:00-11:50	spring	R. Moran
SMD-2146-D	W	6:30-9:20	fall	A. Botkin
SMD-2147-D	W	6:30-9:20	spring	A. Botkin
SMD-2146-E	Th	12:10-3:00	fall	B. Gallagher
SMD-2147-E	Th	12:10-3:00	spring	B. Gallagher
SMD-2146-F	Th	3:20-6:10	fall	B. Gallagher
SMD-2147-F	Th	3:20-6:10	spring	B. Gallagher

SMD-2157 / SMD-2158

VFX and Motion Graphics I and II

Fall and spring semesters: 3 studio credits per semester

Limited to 17 students per section

Using combinations of still images and video footage, students will learn the fundamentals of keyframing, applying effects over time, 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	N. Puertollano
SMD-2158-B	Tu	9:00-11:50	spring	N. Puertollano
SMD-2157-C	Tu	9:00-11:50	fall	A. Meyers
SMD-2158-C	Tu	9:00-11:50	spring	A. Meyers
SMD-2157-D	Th	9:00-11:50	fall	E. Reinfeld
SMD-2158-D	Th	9:00-11:50	spring	E. Reinfeld
SMD-2157-E	Th	12:10-3:00	fall	E. Reinfeld
SMD-2158-E	Th	12:10-3:00	spring	E. Reinfeld
SMD-2157-F	F	9:00-11:50	fall	J. Noh
SMD-2158-F	F	9:00-11:50	spring	J. Noh

AHD-2180-A

History of Film I

Wednesday 12:10-3:00

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.

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

Wednesday 12:10-3:00

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.

AHD-2190-A**History of Animation I**

Wednesday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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.*

SDD-3090-A**Production Resources in Computer Art**

Friday 3:20-6:10

Fall semester: no credit

Instructor: R. Hagen

Within the production process of computer animation and visual effects a unique and powerful set of resources are available to computer art majors. Established protocols for utilization of advanced systems for motion capture, digital video capture, color grading and asset management will be established for students as they plan their thesis production pipelines. Software and hardware developments will be discussed. *Note: Open to junior computer art majors only.*

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	12:10-3:00
SMD-3110-B	M	3:20-6:10
SMD-3110-C	Tu	12:10-3:00
SMD-3110-D	Tu	3:20-6:10
SMD-3110-E	W	3:20-6:10

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	M	9:00-11:50	D. Abdo
SMD-3120-B	Tu	12:10-3:00	B. Gallagher
SMD-3120-C	Tu	12:10-3:00	M. Craft
SMD-3120-D	W	3:20-6:10	B. Gallagher
SMD-3120-E	W	3:20-6:10	M. Craft
SMD-3120-F	Th	9:00-11:50	K. Merc
SMD-3120-G	Th	3:20-6:10	E. Reinfeld
SMD-3120-H	F	12:10-3:00	E. Su

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	A. Cheparev
SMD-3147-A	Tu	9:00-11:50	spring	A. Cheparev
SMD-3146-B	Tu	6:30-9:20	fall	J. Blit
SMD-3147-B	Tu	6:30-9:20	spring	J. Blit
SMD-3146-C	Th	9:00-11:50	fall	S. Gollub
SMD-3147-C	Th	9:00-11:50	spring	S. Gollub
SMD-3146-D	Th	12:10-3:00	fall	S. Gollub
SMD-3147-D	Th	12:10-3:00	spring	S. Gollub
SMD-3146-E	Sa	12:10-3:00	fall	A. Cheparev
SMD-3147-E	Sa	12:10-3:00	spring	A. Cheparev

SMD-3157 / SMD-3158**VFX and Motion Graphics III and IV**

Fall and spring semesters: 3 studio credits per semester

Limited to 17 students per section

These courses will explore the design requirements for professional-quality broadcast graphics and title design for film, television and digital content. 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	3:20-6:10	fall	B. Livny
SMD-3158-B	Tu	3:20-6:10	spring	B. Livny
SMD-3157-C	W	9:00-11:50	fall	TBA
SMD-3158-C	W	9:00-11:50	spring	TBA

SMD-3223-A

Character Concept and Creation

Saturday 12:10-3:00

Fall semester: 3 studio credits

Instructor: D. Williams

The many aspects of 3D character concept creation will be the focus of this course, with an emphasis on solid drawing and sculpting techniques. A workflow that utilizes both 2D and 3D tools to create character designs for film, TV and games will be explored. Students will strengthen their 2D concept design using software such as Mischief and Adobe Photoshop through assignments and in-class critique; 3D elements from software, including Pixologic ZBrush and Sculpttris will be employed within the final concept design work. The emphasis will be on concept designs as opposed to final production models.

SMD-3228-A

Basic Modeling and Animation with Maya I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Rodrig

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

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Rodrig

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 12:10-3:00

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 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 allows the artist to control each element of design and digital effects with precision. 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-3261-A

Basic Cinema 4D

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Meyers

Cinema 4D is an intuitive 3D package used for creating amazing still images for print and breathtaking video for broadcast, web and film. The easy interface and logical workflow of the software make it possible for those new to 3D to produce high-end work quickly. This course will cover modeling, animation, lighting and camera techniques to create 3D typography, objects and motion graphics. We will also discuss the integration of Cinema 4D creations with Adobe products for compositing and broadcast purposes. *Note: This course is cross-listed with SMD-3261-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 introduction to the design and production of digital games. Students will explore concept art, level design, asset production, lighting, sound

and dynamics. Weekly lectures will guide students through game art theory and technique. Practical exercises will be shared and play tested by the class to help refine ideas. The semester will culminate with a playable game level created by each student.

SMD-3409-A

Video Game Design II

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: T. Doolen

Focusing on the creation of game characters, this course will take a deeper dive into the concepts and techniques learned in SMD-3408, Video Game Design I. Topics include: character concept art, building character controllers, high to low poly character modeling techniques, next-gen texturing and blending between animation states. Students will collaborate with their classmates to design and produce a short, playable game of their choice. Prerequisite: SMD-3408, Video Game Design I, or instructor's permission.

SMD-3413-A

Virtual Reality Design

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: T. Hopf

This course is an overview of virtual reality design and development. It will integrate lectures and workshops so that students can combine hands-on experience with the knowledge required to build useful and enjoyable experiences. We will discuss 360° video, gameplay, interactive narrative content, and other applications. Students will learn to develop and design experiences using real-time engines. Topics will include the evolution of the technology, user experience, existing precedents, input tools, augmented reality, and more. Students should finish the course with an understanding of VR and the ability to plan and build basic VR experiences.

SMD-3429-A

Introduction to Website Design

Thursday 3:20-6:10

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 Animate 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-3427

Procedural Art

Tuesdays 3:20-6:10

One semester: 3 studio credits

Instructor: TBA

Procedural art involves designing recipes or spells that generate things. Instead of clicking buttons manually, in this course students will learn how to let the computer do the work. We will build on a series of small exercises. Repetition will lead to muscle memory, and muscle memory will lead to understanding. We will search for complexity and emotion via simple building blocks. By the end of the course students will be able to write code that generates complex designs, such as Mondrian paintings or Kusama-like Infinity Mirror rooms. Code will be demystified and you can confidently venture into designing VR, AR, XR, and more, in Unity. Prerequisite: SMD-2110, Python Scripting for Maya Artists.

Course #	Semester
SMD-3427-A	fall
SMD-3427-B	spring

SMD-3431-A

Introduction to Real-Time Rendering and Game Engine Graphics

Friday 3:20-6:10pm

Fall semester: 3 studio credits

Instructor: B. Gallagher

GPU-based rendering or "real-time rendering" has long been utilized in the game industry to produce dynamic cinematic sequences and cutscenes. These techniques are employed by a host of companies from the entertainment and advertising industries to product design and education. In this course students will develop a solid understanding of the workflow between content creation software (such as Autodesk Maya) and real-time rendering environments (such as Epic's Unreal Engine and Unity3D). Topics will include preparing assets for export to a game engine, surfacing using PBR materials, lighting using engine specific dynamic and baked lighting, transferring animation via rigged characters and Alembic cache. Camera control and the basics of visual coding systems provided by each engine provides. Students will develop an original multi-shot animated project rendered in a real-time environment.

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-generated 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	3:20-6:10	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	M	9:00-11:50	D. Perry
SMD-3568-B	Tu	12:10-3:00	B. Gallagher
SMD-3568-C	Tu	6:30-9:20	TBA
SMD-3568-D	W	9:00-11:50	TBA
SMD-3568-E	Th	9:00-11:50	TBA
SMD-3568-F	F	12:10-3:00	E. Su

SMD-3703-A

Figure Sculpting for the Computer Animator

Friday 3:20-6:10

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 Rigging

Tuesday 6:30-9:20

One semester: 3 studio credits

In this course students will create 3D models based on 2D designs. Once the models are made, students will refine their rigging skills to create lifelike movement for characters, props and environments. We will delve into rigging tools and scripting to improve character setup skills and focus on creating controls for our models.

Course #	Semester	Instructor
SMD-3721-A	fall	I. Barrios
SMD-3721-B	spring	TBA

SMD-3731-A**Advanced Compositing Techniques**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

The ability to integrate composite images into a seamless transparent moving image is the core of contemporary visual effects. Students will learn to use Nuke to create 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	J. Lee
SMD-3747-B	W	6:30-9:20	fall	A. Rowan-Robinson
SMD-3747-C	W	6:30-9:20	spring	J. Lee

SMD-3748-A**Lighting and Rendering II**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: A. Rowan-Robinson

This course concentrates on the hypershade window in Maya and its technical applications for an aesthetic end. General workflow for creation of materials and textures for both the Maya and mental ray rendering software will be addressed. Some examples of specific materials such as skin, glass, hair and other special circumstances will be covered. Class discussions will include render diagnostics and troubleshooting. Prerequisite: SMD-3747, Lighting and Rendering I, or instructor's permission.

SMD-3751-A**Motion Capture**

Monday 12:10-3:00

Spring 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.

SMD-3757**Introduction to VFX Animation with Houdini FX**

Fall semester: 3 studio credits

This course gives an introduction to the Houdini FX interface, procedural modeling, particles and dynamics. It will also cover some expression functions, which give creative control to produce powerful visual effects and models. Projects include the creation of procedural landscapes, explosive particle effects and a basic crowd/flocking simulation. The Houdini FX concepts and techniques covered, such as procedurally based workflow and rigid body dynamics, will show students how to get the most out of this impressive software in the same way studios do for commercial and film productions.

Course #	Day	Time	Instructor
SMD-3757-A	M	6:30-9:20	C. Chapman
SMD-3757-B	Th	6:30-9:20	TBA

SMD-3761-A**Intermediate VFX Animation with Houdini FX**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: C. Chapman

This course will give students an opportunity to grow in their understanding of VFX animation in the Houdini FX procedural node-based workflow. Students will create realistic simulations of liquids with varying viscosities and surface tensions, as well as fire and smoke with different volumes and look. Students will also take a closer look at particles and how to control the parameters of their forces, contracts and collisions when working with small debris or crowds of characters. Other topics that will be explored include cloth, wire and fur, giving students in-depth training in this visual effects toolset. Prerequisite: SMD-3757, Introduction to VFX Animation with Houdini FX, or instructor's permission.

SMD-3771-A**Advanced Python for Technical Directors**

Monday 12:10-3:00

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**

One semester: 3 studio credits

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	Semester	Instructor
SMD-3803-A	Sa	3:20-6:10	fall	D. Williams
SMD-3803-B	W	9:00-11:50	spring	D. Cortés
SMD-3803-C	Sa	3:20-6:10	spring	D. Williams

SMD-3811-A**Three-Dimensional Medical Visualization**

Friday 3:20-6:10

Spring semester: 3 studio credits

Instructor: A. Olikier

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-3821-A**Creature Creation**

Saturday 12:10-3:00

Spring semester: 3 studio credits

Instructor: D. Williams

Creating highly detailed fantasy creatures that demonstrate professional-level techniques and tools to create believable, three-dimensional fantasy art will be the focus of this course. Assignments will include student interpretations of a classic horror figure (Frankenstein, mummy, wolf man, vampire, etc.) and a hybrid human/animal. Lectures and demonstrations of modeling and rigging as it relates to fantasy art fare (trolls, goblins, witches, wizards, ogres, dragons) will be included. The course will focus primarily on modeling and texture using Autodesk Maya, Adobe Photoshop and Pixologic ZBrush.

SMD-3822-A**Character FX I**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

This course is an introduction in fur, hair and cloth development for computer animation. Students will explore grooming techniques for both characters and environments using Autodesk Maya's XGen and iGroom. Grooming topics will include sampling, shaping, exploring tactile qualities of hair, surfacing, and basic rendering. We will also cover how to model and setup clothing for simulation using Autodesk Maya's nCloth. A character FX artist must have a wide range of creative and technical skills; this course will give students access to these skills for application in their own work.

SMD-3838**Advanced Character Animation**

Thursday 6:30-9:20

One semester: 3 studio credits

Instructor: R. Moran

Great animation is the blend of technique with acting and action. The successful expression of physical traits and emotional reactions are at the core of memorable character animation. From the wildest emotion to the slightest facial movement, the detail we are able to reveal in our characters is what brings them to life. This course focuses on the fundamental mechanics of character animation with particular attention to acting and performance. Since 3D characters move with a world we create, the use of camera, composition, staging and timing are required elements of this course.

Course #	Semester
SMD-3838-A	fall
SMD-3838-B	spring

SMD-4011 / SMD-4012**Production Skills 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. These courses 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	E. Dinur
SMD-4012-A	M	6:30-9:20	spring	E. Dinur
SMD-4011-B	W	12:10-3:00	fall	E. Cunha
SMD-4012-B	W	12:10-3:00	spring	E. Cunha
SMD-4011-C	W	12:10-3:00	fall	J. Planz
SMD-4012-C	W	12:10-3:00	spring	J. Planz
SMD-4011-D	W	6:30-9:20	fall	S. Lee
SMD-4012-D	W	6:30-9:20	spring	S. Lee
SMD-4011-E	Th	9:00-11:50	fall	F. Naranjo
SMD-4012-E	Th	9:00-11:50	spring	F. Naranjo
SMD-4011-F	Th	6:30-9:20	fall	J. Dick
SMD-4012-F	Th	6:30-9:20	spring	J. Dick
SMD-4011-G	F	6:30-9:20	fall	A. Cheparev
SMD-4012-G	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	3:20-6:10	A. Klein
SDD-4030-B	Tu	3:20-6:10	TBA
SDD-4030-C	Th	12:10-3:00	C. Gulasky, E. Miethner
SDD-4030-D	F	9:00-11:50	I. Abramson, K. Labriola

SMD-4031-A / SMD-4032-A**Collaboration in Computer Art I and II**

Day/Time: TBA

Fall and spring semesters: no credit

Instructor: J. Calhoun

Collaboration in Computer Art is a seminar for BFA Computer Art, Computer Animation and Visual Effects majors who have been approved to work in teams to complete their thesis projects. Students will meet weekly with the department chair to review production schedules and creative issues in working as a team. Production schedules for these thesis projects are accelerated compared to individual projects, and the submission deadlines for collaborative thesis projects will be established during the semester.

SMD-4041-A**Advanced Sound Design and Mixing**

Tuesday 12:10-3:00

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 6:30-9:20

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

These courses will lead students 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	3:20-6:10	fall	computer animation
SDD-4085-A	Tu	3:20-6:10	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	W	12:10-3:00	fall	computer animation
SDD-4085-E	W	12:10-3:00	spring	and VFX/motion graphics
SDD-4080-F	W	6:30-9:20	fall	computer animation
SDD-4085-F	W	6:30-9:20	spring	and VFX/motion graphics
SDD-4080-G	Th	3:20-6:10	fall	computer animation
SDD-4085-G	Th	3:20-6:10	spring	
SDD-4080-H	Th	6:30-9:20	fall	VFX/motion graphics
SDD-4085-H	Th	6:30-9:20	spring	
SDD-4080-J	Th	3:20-6:10	fall	computer animation
SDD-4085-J	Th	3:20-6:10	spring	and VFX/motion graphics

SDD-4090-A

Thesis Special Topics

Wednesday 3:20-6:10

Fall semester: no credit

Instructor: J. Calhoun

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.

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 3:20-6:10

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

Monday 9:00-11:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: S. Rodrig

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

Monday 9:00-11:50

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: S. Rodrig

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 12:10-3:00

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 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 allows the artist to control each element of design and digital effects with a precision 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-3261-B**Basic Cinema 4D**

Friday 3:20-6:10

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Meyers

Cinema 4D is an intuitive 3D package used for creating amazing still images for print and breathtaking video for broadcast, web and film. The easy interface and logical workflow of the software make it possible for those new to 3D to produce high-end work quickly. This course will cover modeling, animation, lighting and camera techniques to create 3D typography, objects and motion graphics. We will also discuss the integration of Cinema 4D creations with Adobe products for compositing and broadcast purposes. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3261-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 3:20-6:10

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.*

SUMMER RESIDENCY 2018**SMD-4983-A****Virtual and Mixed Reality Design and Storytelling**

June 4 – June 15

Summer 2018 semester: 2 undergraduate studio credits; \$2,500

Immersive storytelling alters the way we experience narratives and dynamic interaction. Virtual reality creates digital worlds that we interact with through gestures, touch and tactile controls. Tell stories with 360 spherical video and interactive games. Mixed reality re-imagines and explores the literal space around the user with holographic computing. Create and experience something digital that is integrated with the physical world.

By providing professional virtual and mixed reality resources, this residency offers artists the opportunity to explore the design challenges of interactive projects. Participants will be encouraged to explore new technologies while engaging their own aesthetics and concepts. Critiques will help participants define their projects, and visiting artists and faculty from various VR and game design backgrounds will support resident artists through their process.

Artists will have access to facilities at the BFA Computer Art, Computer Animation and Visual Effects Department from 8:30 am to 11:00 pm daily. Artists will be provided with workstations and software, including Unreal Engine, Unity, Maya, Nuke, Cara VR, Adobe Creative Cloud and Avid ProTools, as well as shared access to Silverdraft Demon VR workstations, HTC Vive headsets, Oculus Rift headsets, Samsung Gear headsets, Microsoft HoloLens, a motion-capture stage, a green-screen studio and a sound studio.

In addition, participants have the opportunity to visit local animation and visual effects studios to hear about how they create virtual reality projects for their clients. The residency will conclude with a final presentation of the work created for guests and industry professionals.

Note: A portfolio is required for review and acceptance to this program. Applicants should have a working knowledge relevant software packages, such as Unreal Engine, Unity, Autodesk Maya and/or Blender. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

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, VND, 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: Design majors who began their matriculation at the College prior to the fall 2016 semester are required to take 12 credits in art history.

- 3 elective credits from among the undergraduate course offerings.

Note: Design majors who began their matriculation at the College prior to the fall 2016 semester are required to take 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 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 21 course programs, each composed of foundation-year required courses. Design Foundation programs 1 through 3 include ADD-1010/ADD-1015, Principles of Visual Language I and II in lieu of FID-1220/FID-1225, Painting I and II. 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 17 and 18 will be made available after General Foundation programs 1 through 16 have reached capacity.*

Freshmen who will begin their studies in the spring 2019 semester should refer to General Foundation programs 19 and 20.

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 226 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

Art History I

One semester: 3 art history credits

As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Topics covered will be chosen from an array of art historical periods, ranging anywhere from the Paleolithic to the early 19th century. Our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts.

AHD-1015

Art History II

One semester: 3 art history credits

Through the methods of visual analysis acquired in AHD-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment the 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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

DESIGN AND GENERAL FOUNDATION
COURSE SCHEDULES
FALL 2018 / SPRING 2019

Design Foundation 1DS / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					ADD-1010-1DS* Principles of Visual Language I 9:00-2:50 R. Mehl
11					
12	HCD-1020-1DS Writing and Literature I 12:10-3:00 M. Ural-Rivera		FID-1430-1DS Sculpture 12:10-6:00 S. Killman	FID-1130-1DS Drawing I 12:10-6:00 C. Fabricatore	
1					
2					
3	AHD-1010-1DS Art History I 3:20-6:10 D. Carvalho				
4					
5					
6					

* Note: Students registered for Design Foundation 1 will take ADD-1010 / ADD-1015, Principles of Visual Language I and II, in lieu of FID-1220 / FID-1225, Painting I and II. Please refer to page 42 in the BFA Advertising section of this book for ADD-1010 / ADD-1015 course descriptions.

Design Foundation 1DS / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					ADD-1015-1DS Principles of Visual Language II 9:00-2:50 R. Mehl
11					
12	HCD-1025-1DS Writing and Literature II 12:10-3:00 M. Ural-Rivera		SMD-1020-1DS Foundations of Visual Comp. 12:10-6:00 B. Bobkoff	FID-1135-1DS Drawing II 12:10-6:00 C. Fabricatore	
1					
2					
3	AHD-1015-1DS Art History II 3:20-6:10 D. Carvalho				
4					
5					
6					

Design Foundation 2DS / FALL					
	MON	TUES	WED	THURS	FRI
9	HCD-1020-2DS Writing and Literature I 9:00-11:50 K. Wolfe		AHD-1010-2DS Art History I 9:00-11:50 L. Gamwell		
10		FID-1130-2DS Drawing I 9:00-2:50 Instructor: TBA			SMD-1020-2DS Foundations of Visual Comp. 9:00-2:50 Instructor: TBA
11					
12					
1	ADD-1010-2DS* Principles of Visual Language I 12:10-6:00 T. Simon				
2					
3					
4					
5					
6					
7					
8					
9					

* Note: Students registered for Design Foundation 2 will take ADD-1010 / ADD-1015, Principles of Visual Language I and II, in lieu of FID-1220 / FID-1225, Painting I and II. Please refer to page 42 in the BFA Advertising section of this book for ADD-1010 / ADD-1015 course descriptions.

Design Foundation 2DS / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1025-2DS Writing and Literature II 9:00-11:50 K. Wolfe		AHD-1015-2DS Art History II 9:00-11:50 L. Gamwell		
10		FID-1135-2DS Drawing II 9:00-2:50 Instructor: TBA			FID-1430-2DS Sculpture 9:00-2:50 S. Choi
11					
12					
1	ADD-1015-2DS Principles of Visual Language II 12:10-6:00 T. Simon				
2					
3					
4					
5					
6					
7					
8					
9					

Design Foundation 3DS / FALL					
	MON	TUES	WED	THURS	FRI
9			AHD-1010-3DS Art History I 9:00-11:50 S. Paul	HCD-1020-3DS Writing and Literature I 9:00-11:50 M. Horan	
10					FID-1430-3DS Sculpture 9:00-2:50 Instructor: TBA
11					
12					
1	ADD-1010-3DS*				
2	Principles of Visual Language I 12:10-6:00 Instructor: TBA	FID-1130-3DS Drawing I 12:10-6:00 Instructor: TBA			
3					
4					
5					
6					
7					
8					
9					

Design Foundation 3DS / SPRING					
	MON	TUES	WED	THURS	FRI
9	SMD-1020-3DS Foundations of Visual Comp. 9:00-11:50 Instructor: TBA	SMD-1020-3DS Foundations of Visual Comp. 9:00-11:50 Instructor: TBA	AHD-1015-3DS Art History II 9:00-11:50 S. Paul	HCD-1025-3DS Writing and Literature II 9:00-11:50 M. Horan	
10					
11					
12					
1	ADD-1015-3DS				
2	Principles of Visual Language II 12:10-6:00 Instructor: TBA	FID-1135-3DS Drawing II 12:10-6:00 Instructor: TBA			
3					
4					
5					
6					
7					
8					
9					

* Note: Students registered for Design Foundation 3 will take ADD-1010 / ADD-1015, Principles of Visual Language I and II, in lieu of FID-1220 / FID-1225, Painting I and II. Please refer to page 42 in the BFA Advertising section of this book for ADD-1010 / ADD-1015 course descriptions.

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 Art History I 12:10-3:00 L. Gamwell
1		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
2					HCD-1020-01G Writing and Literature I 3:20-6:10 P. Patrick
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					AHD-1015-01G Art History II 12:10-3:00 L. Gamwell
1					
2					
3					HCD-1025-01G Writing and Literature II 3:20-6:10 P. Patrick
4					
5					
6					

General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-02G Art History I 9:00-11:50 T. O'Connor	
11	FID-1220-02G Painting I 9:00-2:50 D. Chow				
12		HCD-1020-02G Writing and Literature I 12:10-3:00 M. Ural-Rivera			
1			FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2				SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksmann	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksmann
3					
4					
5					
6					

General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-02G Art History II 9:00-11:50 T. O'Connor	
11	FID-1225-02G Painting II 9:00-2:50 D. Chow				FID-1430-02G Sculpture 9:00-2:50 P. Dudek
12		HCD-1025-02G Writing and Literature II 12:10-3:00 M. Ural-Rivera			
1			FID-1135-02G Drawing II 12:10-6:00 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 Art History I 9:00-11:50 H. Werschkul
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 12:10-6:00 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 Art History II 9:00-11:50 H. Werschkul
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 12:10-6:00 S. Dentz
3					
4					
5					
6					

General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
10			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
11					
12		HCD-1020-04G Writing and Literature I 12:10-3:00 T. Leonido			
1					
2					FID-1130-04G Drawing I 12:10-6:00 B. Adams
3					
4					
5				FID-1430-04G Sculpture 3:20-9:10 J. Cohen	
6					
7					
8					
9					

General Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-04G Art History II 9:00-11:50 L. Gamwell
10			FID-1225-04G Painting II 9:00-2:50 M. Mattelson		
11					
12		HCD-1025-04G Writing and Literature II 12:10-3:00 T. Leonido			
1					
2					FID-1135-04G Drawing II 12:10-6:00 B. Adams
3					
4					
5				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 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					
2		FID-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff		
3					
4				AHD-1010-05G Art History I 3:20-6:10 R. Sarkissian	
5					
6					

General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HCD-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy				
10					
11				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	
12					
1					
2		FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron		
3					
4				AHD-1015-05G Art History II 3:20-6:10 R. Sarkissian	
5					
6					

General Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FID-1220-06G Painting I 9:00-2:50 T. Kahn	SMD-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12		HCD-1020-06G Writing and Literature I 12:10-3:00 Instructor: TBA			
1					
2	FID-1130-06G Drawing I 12:10-6:00 B. Larsen				
3					
4			AHD-1010-06G Art History I 3:20-6:10 J. Edwards		
5					
6					

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FID-1225-06G Painting II 9:00-2:50 T. Kahn		FID-1430-06G Sculpture 9:00-2:50 D. Wapner
12		HCD-1025-06G Writing and Literature II 12:10-3:00 Instructor: TBA			
1					
2	FID-1135-06G Drawing II 12:10-6:00 B. Larsen				
3					
4			AHD-1015-06G Art History II 3:20-6:10 S. Ginsburg		
5					
6					

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50 Instructor: TBA
10			FID-1130-07G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong			
2					
3					AHD-1010-07G Art History I 3:20-6:10 H. Werschkul
4					
5					
6					

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-07G Writing and Literature II 9:00-11:50 Instructor: TBA
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 12:10-6:00 J. Silverthorne			
3					AHD-1015-07G Art History II 3:20-6:10 J. Keesling
4					
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-08G Writing and Literature I 9:00-11:50 Instructor: TBA			
10					
11					
12					
1	SMD-1020-08G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1130-08G Drawing I 12:10-6:00 T. Suzuki	FID-1220-08G Painting I 12:10-6:00 A. Miller
2					
3		AHD-1010-08G Art History I 3:20-6:10 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 Instructor: TBA			
10					
11	FID-1430-08G Sculpture 9:00-2:50 R. Dupont				
12					
1					
2				FID-1135-08G Drawing II 12:10-6:00 T. Suzuki	FID-1225-08G Painting II 12:10-6:00 A. Miller
3		AHD-1015-08G Art History II 3:20-6:10 A. Wooster			
4					
5					
6					

General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50 Instructor: TBA
10					
11	FID-1130-09G Drawing I 9:00-2:50 S. DeFrank		FID-1220-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
12					
1					
2					
3					HCD-1020-09G Writing and Literature I 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-09G Art History II 9:00-11:50 Instructor: TBA
10					
11	FID-1135-09G Drawing II 9:00-2:50 S. DeFrank		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					HCD-1025-09G Writing and Literature II 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-10G Writing and Literature I 9:00-11:50 F. Litvack	FID-1430-10G Sculpture 9:00-2:50 P. Dudek
10					
11	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 Instructor: TBA			
12					
1					
2					
3	AHD-1010-10G Art History I 3:20-6:10 D. Dumbadze				
4					
5					
6					

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025-10G Writing and Literature II 9:00-11:50 F. Litvack	SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
10					
11	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 N. Touron			
12					
1					
2					
3	AHD-1015-10G Art History II 3:20-6:10 D. Dumbadze				
4					
5					
6					

General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12				AHD-1010-11G Art History I 12:10-3:00	
1				T. Kostianovsky	FID-1220-11G Painting I 12:10-6:00
2			FID-1430-11G Sculpture 12:10-6:00 S. DeFrank	HCD-1020-11G Writing and Literature I 3:20-6:10 G. MacKenzie	N. Karsten
3					
4					
5	FID-1130-11G Drawing I 3:20-9:10 Instructor: TBA				
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 M. Kovacevic		SMD-1020-11G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic		
10					
11					
12				AHD-1015-11G Art History II 12:10-3:00	
1				T. Kostianovsky	FID-1225-11G Painting II 12:10-6:00 N. Karsten
2					
3				HCD-1025-11G Writing and Literature II 3:20-6:10 G. MacKenzie	
4					
5	FID-1135-11G Drawing II 3:20-9:10 Instructor: TBA				
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 J. Lee	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 3:20-6:10 C. Stine	AHD-1010-12G Art History I 3:20-6:10 D. Carvalho	
4					
5					
6					

General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1135-12G Drawing II 9:00-2:50 J. Lee	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 3:20-6:10 C. Stine	AHD-1015-12G Art History II 3:20-6:10 F. Chwalkowski	
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 M. Curley			
10					FID-1130-13G Drawing I 9:00-2:50 Instructor: TBA
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				
12					
1				FID-1220-13G Painting I 12:10-6:00 B. Komoski	AHD-1010-13G Art History I 3:20-6:10 A. Schwartz
2					
3					
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					FID-1135-13G Drawing II 9:00-2:50 I. Richer
11					
12	SMD-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1225-13G Painting II 12:10-6:00 B. Komoski	AHD-1015-13G Art History II 3:20-6:10 Instructor: TBA
1					
2					
3					
4					
5					
6					

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1130-14G Drawing I 9:00-2:50 L. Shorin		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 Art History I 3:20-6:10 J. Edwards	HCD-1020-14G Writing and Literature I 3:20-6:10 A. Pizzo		
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1135-14G Drawing II 9:00-2:50 L. Shorin			FID-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:10-6:00 Instructor: TBA				
3		AHD-1015-14G Art History II 3:20-6:10 J. Edwards	HCD-1025-14G Writing and Literature II 3:20-6:10 A. Pizzo		
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-15G Writing and Literature I 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 H. Werschkul	FID-1220-15G Painting I 3:20-9:10 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
4	FID-1130-15G Drawing I 3:20-9:10 M. Jones				
5					
6					
7					
8					
9					

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-15G Writing and Literature II 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1015-15G Art History II 3:20-6:10 H. Werschkul	FID-1225-15G Painting II 3:20-9:10 T.M. Davy	FID-1430-15G Sculpture 3:20-9:10 R. Baron	
4	FID-1135-15G Drawing II 3:20-9:10 M. Jones				
5					
6					
7					
8					
9					

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-16G Art History I 9:00-11:50 S. Flach	FID-1220-16G Painting I 9:00-2:50 J. Jurayj
11			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
12	FID-1130-16G Drawing I 12:10-6:00 L. Scott				
1					
2				HCD-1020-16G Writing and Literature I 3:20-6:10 Instructor: TBA	
3					
4					
5					
6					

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-16G Art History II 9:00-11:50 Instructor: TBA	FID-1225-16G Painting II 9:00-2:50 J. Jurayj
11					
12	FID-1135-16G Drawing II 12:10-6:00 L. Scott	SMD-1020-16G Foundations of Visual Comp. 12:10-6:00 T. Fong			
1					
2					
3				HCD-1025-16G Writing and Literature II 3:20-6:10 A. Armstrong	
4					
5					
6					

General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9	AHD-1010-17G Art History I 9:00-11:50 D. Dumbadze		HCD-1020-17G Writing and Literature I 9:00-11:50 R. Clark		
10					
11					
12					
1					
2	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Lefkowitz				FID-1220-17G Painting I 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1130-17G Drawing I 3:20-9:10 G. Houng	
6					
7					
8					
9					

General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9	AHD-1015-17G Art History II 9:00-11:50 D. Dumbadze		HCD-1025-17G Writing and Literature II 9:00-11:50 R. Clark		
10					
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 E. Scott		FID-1225-17G Painting II 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1135-17G Drawing II 3:20-9:10 G. Houng	
6					
7					
8					
9					

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

General Foundation 18 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-18G Art History I 9:00-11:50 R. Sarkissian	SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic
11	FID-1130-18G Drawing I 9:00-2:50 J. Cohen	SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic			
12					HCD-1020-18G Writing and Literature I 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1220-18G Painting I 3:20-9:10 S. Porter		
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

General Foundation 18 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-18G Art History II 9:00-11:50 R. Sarkissian	
11	FID-1135-18G Drawing II 9:00-2:50 J. Cohen				
12					HCD-1025-18G Writing and Literature II 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1225-18G Painting II 3:20-9:10 S. Porter		FID-1430-18G Sculpture 3:20-9:10 P. Dudek
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2019

Foundation students who will begin their studies in the spring semester must register for spring 2019 and summer 2019 General Foundation program 19 or 20.

General Foundation 19 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9					
10		AHD-1010-19G Art History I 9:00-11:50 Instructor: TBA			
11			SMD-1020-19G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-19G Painting I 9:00-2:50 Instructor: TBA	
12					
1					
2					
3					
4		HCD-1020-19G Writing and Literature I 3:20-6:10 Instructor: TBA			
5	FID-1130-19G Drawing I 3:20-9:10 Instructor: TBA				
6					
7					
8					
9					

General Foundation 19/ SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10					
11		FID-1225-19G Painting II 9:00-2:50 M-F Instructor: TBA		FID-1430-19G Sculpture 9:00-2:50 M-F Instructor: TBA	FID-1135-19G Drawing II 9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3					
4	AHD-1015-19G Art History II 3:20-6:10, M-F J. Edwards		HCD-1025-19G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 20 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9					
10	AHD-1010-20G Art History I 9:00-11:50 M. Denton				
11		FID-1220-20G Painting I 9:00-2:50 Instructor: TBA	FID-1130-20G Drawing I 9:00-2:50 Instructor: TBA	FID-1430-20G Sculpture 9:00-2:50 Instructor: TBA	
12					
1					
2					
3					
4		HCD-1020-20G Writing and Literature I 3:20-6:10 Instructor: TBA			
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 has reached capacity.

General Foundation 20 / SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10					
11		FID-1225-20G Painting II 9:00-2:50 M-F Instructor: TBA		SMD-1020-20G Foundations of Visual Comp. 9:00-2:50 M-F T. Fong	FID-1135-20G Drawing II 9:00-2:50 M-F Instructor: TBA
12					
1					
2					
3					
4	AHD-1015-20G Art History II 3:20-6:10, M-F D. Carvahlo		HCD-1025-20G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 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 Integrated Advertising and Communication I
ADD-2035*	Basic Integrated Advertising and Communication 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 concentration must take ADD-2030, Basic Integrated Advertising and Communication I, and ADD-2035, Basic Integrated Advertising and Communication II.*

DSD-2153	Basic Three-Dimensional Design
DSD-2168	Designer as Image Maker
DSD-2169	Experimental Book Art
DSD-2174	Visual Storytelling: Autobiography Through Visual Language
DSD-2179	Digital Photography for Designers
DSD-2186	Originality
FID-2863	Basic Typography Letterpress Workshop
ILD-2133	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 2019 semester must register for DSD-2020-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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 2018 section of this book for course information.

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 concentration in advertising and design should refer to the Design section of this book for portfolio course selection.

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

REQUIREMENT A

Third-year students must take one semester of:

DSD-3611	Designing with Typography I
DSD-3612	Designing with Typography II

Students must register for the corresponding spring semester section of their fall course and cannot change sections in the second semester.

REQUIREMENT B

Students must choose two courses per semester from any of the following areas. For two-semester courses, students must register for the corresponding spring component for each section. Students cannot change sections in the midyear.

Advertising

ADD-3202/3209	Advanced Advertising I
ADD-3212/3219	Advanced Advertising II

Graphic Design

DSD-3010	Communication Graphic Design I
DSD-3015	Communication Graphic Design II
DSD-3306	Toys and Games
DSD-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-3378	Information Graphics
DSD-3392	Drawing Inside Out for the Graphic Designer
DSD-3426	Branding
DSD-3433	Package Design
DSD-3521	Editorial Design
DSD-3556	The New Editorial: Digital Publishing I
DSD-3557	The New Editorial: Digital Publishing II
DSD-3626	Advanced Type I: The Perfect Paragraph
DSD-3627	Advanced Type II: The Perfect Paragraph

Interaction Design

DSD-3741/3766	Interaction Design and Communication I
DSD-3771/3796	Interaction Design and Communication II

Students interested in specializing in interaction design and/or taking Interaction Design Portfolio in their senior year must successfully complete one semester each of Interaction Design and Communication I and II. Students must register for the corresponding spring semester section of their fall course and cannot change sections in the second semester.

Interdisciplinary Design

DSD-3653	Interdisciplinary Design I
DSD-3654	Interdisciplinary Design II

Motion Graphics

DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II

Students interested in specializing in motion graphics in their senior year must successfully complete one semester each of DSD-3222, Motion Graphics Workshop, and DSD-3223, Motion Graphics Workshop II. Students must register for the corresponding spring semester section of their fall course and cannot change sections in the second semester.

Three-Dimensional Design

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

Honors Courses

DSD-3651	The Project Class: Webisodes I
DSD-3652	The Project Class: Webisodes II
DSD-3667	Visual Identity and Multimedia
DSD-4754	Yearbook I
DSD-4755	Yearbook II

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 DSD-3331, Three-Dimensional Design, during the summer semester. This requirement must be successfully completed in order to advance to the senior year the following fall semester. Please refer to the summer 2018 section of this book for course information

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

Fourth-year students must take one semester of:

DSD-4003/4087	Graphic Design Portfolio I
DSD-4103/4187	Graphic Design Portfolio 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.

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-3351	Design for Social Change I
DSD-3352	Design for Social Change II
DSD-3378	Information Graphics
DSD-3392	Drawing Inside Out for the Graphic Designer
DSD-3426	Branding
DSD-3433	Package Design
DSD-3626	Advanced Type I: The Perfect Paragraph
DSD-3627	Advanced Type II: The Perfect Paragraph
DSD-4702	Website Design

Motion Graphics

DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II
DSD-4706	MoGraph Essentials—CINEMA 4D and After Effects I
DSD-4707	MoGraph Essentials—CINEMA 4D and After Effects II

Three-Dimensional Design

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

Senior Project Courses

DSD-4701	Production Studio for the Graphic Designer
DSD-4708	Interaction Design, Coding and Content Strategy I
DSD-4709	Interaction Design, Coding and Content Strategy II
DSD-4711	Creative Computing for Interaction Experiences
DSD-4712	Computing for Interaction Experiences
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 MyServices Student, which can be accessed at: myservices.sva.edu.

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 sophomore advertising and design majors only.

Course #	Day	Time	Semester	Instructor(s)
DSD-2020-A	M	12:10-3:00	fall	P. DiBello
DSD-2020-B	M	6:30-9:20	fall	S. Hasto
DSD-2020-C	Tu	3:20-6:10	fall	E. Hedy Schultz
DSD-2020-D	Tu	3:20-6:10	fall	F. Young
DSD-2020-E	Tu	6:30-9:20	fall	R. Mehl
DSD-2020-F	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-G	W	9:00-11:50	fall	K. Blue, G. Halber
DSD-2020-H	W	9:00-11:50	fall	F. Young
DSD-2020-J	W	9:00-11:50	fall	A. Trabucco-Campos
DSD-2020-K	W	12:10-3:00	fall	J. Newman
DSD-2020-L	W	3:20-6:10	fall	E. Hedy Schultz
DSD-2020-M	W	3:20-6:10	fall	F. Young
DSD-2020-N	W	6:30-9:20	fall	A. Zukofsky
DSD-2020-P	Th	12:10-3:00	fall	R. Knopov, G. Kolk
DSD-2020-Z	W	3:20-6:10	spring*	TBA

* *Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2025-A	M	12:10-3:00	P. DiBello
DSD-2025-B	M	6:30-9:20	S. Hasto
DSD-2025-C	Tu	3:20-6:10	E. Hedy Schultz
DSD-2025-D	Tu	3:20-6:10	F. Young
DSD-2025-E	Tu	6:30-9:20	R. Mehl
DSD-2025-F	W	9:00-11:50	S. Buschkuhl
DSD-2025-G	W	9:00-11:50	K. Blue, G. Halber
DSD-2025-H	W	9:00-11:50	F. Young
DSD-2025-J	W	9:00-11:50	A. Trabucco-Campos
DSD-2025-K	W	12:10-3:00	J. Newman
DSD-2025-L	W	3:20-6:10	E. Hedy Schultz
DSD-2025-M	W	3:20-6:10	F. Young
DSD-2025-N	W	6:30-9:20	A. Zukofsky
DSD-2025-P	Th	12:10-3:00	R. Knopov, G. Kolk

Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.

ADD-2030

Basic Integrated Advertising and Communication I

Fall semester: 3 studio credits

Whether you aspire to work at a digital agency, studio, or start-up, the "new normal" is influencing everyday human behavior as we interact with products, services, environments and systems. In this course, students will focus on identifying and solving big problems, concept ideation, designing for human interaction, branding digital spaces, iterative refinement, prototyping and communication of novel solutions. At each stage of the design process students will practice conveying their ideas by leading critiques and through presentations. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-2030-A	M	6:30-9:20	K. Kang, W. Taylor
ADD-2030-B	M	6:30-9:20	N. Raphan, TBA
ADD-2030-C	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2030-D	W	12:10-3:00	V. Tully
ADD-2030-E	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2030-F	W	6:30-9:20	J. Rome, A. Watson
ADD-2030-G	Th	6:30-9:20	N. Bauman, B. Stokely

ADD-2035

Basic Integrated Advertising and Communication 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	6:30-9:20	K. Kang, W. Taylor
ADD-2035-B	M	6:30-9:20	N. Raphan, TBA
ADD-2035-C	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2035-D	W	12:10-3:00	V. Tully
ADD-2035-E	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2035-F	W	6:30-9:20	J. Rome, A. Watson
ADD-2035-G	Th	6:30-9:20	N. Bauman, B. Stokely

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 sophomore advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
DSD-2050-A	M	3:20-6:10	fall	M. Tully
DSD-2050-B	Tu	12:10-3:00	fall	J. Heuer
DSD-2050-C	Tu	3:20-6:10	fall	M. Sainato
DSD-2050-D	Tu	3:20-6:10	fall	D. Riccardi
DSD-2050-E	W	12:10-3:00	fall	TBA
DSD-2050-F	W	12:10-3:00	fall	D. Frankel
DSD-2050-G	W	3:20-6:10	fall	J. Newton
DSD-2050-H	W	6:30-9:10	fall	K. Mezhibovskaya
DSD-2050-J	Th	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-K	Th	12:10-3:00	fall	B. Smith
DSD-2050-L	Th	3:20-6:10	fall	R. Mehl
DSD-2050-M	F	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-N	F	9:00-11:50	fall	P. Delcan
DSD-2050-P	F	12:10-3:00	fall	O. Mezhibovskaya
DSD-2050-Z	Th	6:30-9:20	spring*	J. Colt

* *Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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. *Note: Open to sophomore advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2055-A	M	3:20-6:10	M. Tully
DSD-2055-B	Tu	12:10-3:00	J. Heuer
DSD-2055-C	Tu	3:20-6:10	M. Sainato
DSD-2055-D	Tu	3:20-6:10	D. Riccardi
DSD-2055-E	W	12:10-3:00	TBA
DSD-2055-F	W	12:10-3:00	D. Frankel
DSD-2055-G	W	3:20-6:10	J. Newton
DSD-2055-H	W	6:30-9:10	K. Mezhibovskaya
DSD-2055-J	Th	9:00-11:50	O. Mezhibovskaya
DSD-2055-K	Th	12:10-3:00	B. Smith
DSD-2055-L	Th	3:20-6:10	R. Mehl
DSD-2055-M	F	9:00-11:50	O. Mezhibovskaya
DSD-2055-N	F	9:00-11:50	P. Delcan
DSD-2055-P	F	12:10-3:00	O. Mezhibovskaya

Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.

DSD-2060**Intermediate Drawing I**

One 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.

Note: Open to sophomore advertising and design majors only.

Course #	Day	Time	Semester	Instructor
DSD-2060-A	M	9:00-11:50	fall	J. Ruggeri
DSD-2060-B	M	9:00-11:50	fall	P. Hristoff
DSD-2060-C	M	12:10-3:00	fall	S. Gaffney
DSD-2060-D	Tu	12:10-3:00	fall	J. Ruggeri
DSD-2060-E	Tu	3:20-6:10	fall	J. Ruggeri
DSD-2060-F	W	12:10-3:00	fall	C. Gerard
DSD-2060-G	W	3:20-6:10	fall	C. Gerard
DSD-2060-H	W	3:20-6:10	fall	S. Maku
DSD-2060-J	Th	9:00-11:50	fall	J. Fisher
DSD-2060-K	Th	12:10-3:00	fall	J. Fisher
DSD-2060-L	Th	12:10-3:00	fall	A. Leban
DSD-2060-M	Th	12:10-3:00	fall	C. Titolo
DSD-2060-N	Th	3:20-6:10	fall	J. Parks
DSD-2060-P	F	9:00-11:50	fall	J. Ruggeri
DSD-2060-Z	F	9:00-11:50	spring*	C. Gerard

** Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.*

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	12:10-3:00	S. Gaffney
DSD-2065-D	Tu	12:10-3:00	J. Ruggeri
DSD-2065-E	Tu	3:20-6:10	J. Ruggeri
DSD-2065-F	W	12:10-3:00	C. Gerard
DSD-2065-G	W	3:20-6:10	C. Gerard
DSD-2065-H	W	3:20-6:10	S. Maku
DSD-2065-J	Th	9:00-11:50	J. Fisher
DSD-2065-K	Th	12:10-3:00	J. Fisher
DSD-2065-L	Th	12:10-3:00	A. Leban
DSD-2065-M	Th	12:10-3:00	C. Titolo
DSD-2065-N	Th	3:20-6:10	J. Parks
DSD-2065-P	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	12:10-3:00	fall	T. Mintz
DSD-2090-D	M	6:30-9:20	fall	D. Allegrucci
DSD-2090-E	Tu	3:20-6:10	fall	M. Schuwerk
DSD-2090-F	W	9:00-11:50	fall	L. Leckie
DSD-2090-G	W	12:10-3:00	fall	R. Levy
DSD-2090-H	W	12:10-3:00	fall	L. Leckie
DSD-2090-J	W	3:20-6:10	fall	R. Levy
DSD-2090-K	Th	9:00-11:50	fall	M. Reddan
DSD-2090-L	Th	12:10-3:00	fall	M. Reddan
DSD-2090-M	Th	6:30-9:20	fall	D. Labelle
DSD-2090-N	F	9:00-11:50	fall	D. Labelle
DSD-2090-P	F	12:10-3:00	fall	T. Fong
DSD-2090-R	F	3:20-6:10	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 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 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. Open to advertising, design, and visual and critical studies majors only.*

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	12:10-3:00	T. Mintz
DSD-2095-D	M	6:30-9:20	D. Allegrucci
DSD-2095-E	Tu	3:20-6:10	M. Schuwerk
DSD-2095-F	W	9:00-11:50	L. Leckie
DSD-2095-G	W	12:10-3:00	R. Levy
DSD-2095-H	W	12:10-3:00	L. Leckie
DSD-2095-J	W	3:20-6:10	R. Levy
DSD-2095-K	Th	9:00-11:50	M. Reddan
DSD-2095-L	Th	12:10-3:00	M. Reddan
DSD-2095-M	Th	6:30-9:20	D. Labelle
DSD-2095-N	F	9:00-11:50	D. Labelle
DSD-2095-P	F	12:10-3:00	T. Fong
DSD-2095-R	F	3:20-6:10	T. Fong

Note: Any student entering the department as a first-semester sophomore in the spring 2019 semester must register for DSD-2090-Z and all of the following summer 2019 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 2018 section of this book for course descriptions and contact your departmental advisor for summer 2019 course schedules.

AHD-2121

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

Tuesday 3:20-6:10

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. *Note: Open to advertising and design majors only.*

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. *Note: This course is open to advertising and design majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2127-A	M	3:20-6:10	fall	G. Anderson
AHD-2127-B	Tu	9:00-11:50	fall	G. D'Onofrio
AHD-2127-C	Tu	6:30-9:20	fall	L. Singer
AHD-2127-D	Tu	6:30-9:20	fall	K. Mezhibovskaya
AHD-2127-E	W	9:00-11:50	fall	E. Baker
AHD-2127-F	M	3:20-6:10	spring	G. Anderson
AHD-2127-G	Tu	9:00-11:50	spring	G. D'Onofrio
AHD-2127-H	Tu	6:30-9:20	spring	L. Singer
AHD-2127-J	Tu	6:30-9:20	spring	K. Mezhibovskaya

AHD-2129

History of Type: Stories, Secrets, Experiments and Accidents

One semester: 3 art history credits

Instructor: P. Shaw

The history of type is a mix of stories, secrets, experiments and accidents. In this course students will explore why letters have thick-and-thin strokes, why the tail of the Q is on the right side, why some types are called "Fat Faces" and others are grotesque, why some people refuse to use Gill Sans, who Mrs. Eaves was, and much more. Everyone has a typeface they love (Helvetica)—and one they don't (Helvetica). This course will explain why people love certain typefaces and hate others—and why they should love the ones they hate and hate the ones they love. If you have a question about type, this is where you can find the answer. *Note: Open to advertising and design majors only.*

Course #	Day	Time	Semester
AHD-2129-A	Tu	9:00-11:50	fall
AHD-2129-B	Tu	12:10-3:00	fall
AHD-2129-C	Tu	9:00-11:50	spring
AHD-2129-D	Tu	12:10-3:00	spring

ILD-2133

Design Principles

Tuesday 12:10-3:00

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. *Note: Open to sophomore advertising and design majors only.*

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

DSD-2168

Designer as Image Maker

Tuesday 12:10-3:00

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. *Note: Open to sophomore advertising and design majors only.*

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

DSD-2169**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 choosing, which can be expressed in an experimental and/or practical way; the book 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. *Note: Open to sophomore advertising and design majors only.*

Course # Semester

DSD-2169-A fall

DSD-2169-B spring

DSD-2174**Visual Storytelling: Autobiography Through Visual Language**

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: M. Negroponte

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. *Note: Open to sophomore advertising and design majors only.*

Course # Semester

DSD-2174-A fall

DSD-2174-B spring

DSD-2179**Digital Photography for Designers**

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 that shoots RAW with full manual operation. Open to sophomore advertising and design majors only.*

Course # Day Time Semester

DSD-2179-A M 3:20-6:10 fall

DSD-2179-B Tu 3:20-6:10 fall

DSD-2179-C M 3:20-6:10 spring

DSD-2179-D Tu 3:20-6:10 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.

Note: Open to sophomore advertising and design majors only.

Course # Day Time Semester

DSD-2186-A W 12:10-3:00 fall

DSD-2186-B Th 9:00-11:50 fall

DSD-2186-C W 12:10-3:00 spring

DSD-2186-D Th 9:00-11:50 spring

FID-2863**Basic Typography Letterpress Workshop**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: D. Riccardi

Once considered a doomed technology, letterpress printing is experiencing a renaissance. This course will increase each student's basic knowledge of typography by getting back to basics—designing with movable wood and metal type and printing by hand. Students will learn to approach design and typography in a new way and create beautiful portfolio pieces. While the course will cover printing techniques and the use of the Vandercook presses, the focus of the class will be on hand typesetting and typographic details. Exercises will address type layout, letter spacing, leading, justification and type hierarchy, and overall page composition.

Note: Open to sophomore advertising and design majors only.

Course # Semester

FID-2863-A fall

FID-2863-B spring

DSD-3010**Communication Graphic Design I**

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow.

Course # Day Time Instructor

DSD-3010-A M 6:30-9:20 S. Carrasquilla

DSD-3010-B M 6:30-9:20 TBA

DSD-3010-C Tu 6:30-9:20 Y. Compton

DSD-3010-D Th 9:00-11:50 A. Truch

DSD-3010-E Th 3:20-6:10 N. Sielegar

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

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: S. Carrasquilla

Through a series of assignments designed to develop students' ability to communicate visually this course will focus on helping students to find their own voice and develop their own visual sensibilities. Special attention will be paid to craft, beauty and conceptual excellence. *Note: Open to junior advertising and design majors only.*

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

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

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

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

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: Y. Compton

Welcome to an exploration of various working methods by which graphic designers, precisely and effectively, question, probe, experiment with and solve communication problems through design solutions that are executed as refined concepts via mockups. The purpose of this course is to think about how we use graphic design in service of communication. Weekly sessions are devoted to critique and discussion around how a piece of design can act as a stand-in for other kinds of communication. *Note: Open to junior advertising and design majors only.*

DSD-3010-D**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. *Note: Open to junior advertising and design majors only.*

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

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: N. Sielegar

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

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

Course #	Day	Time	Instructor
DSD-3015-A	M	6:30-9:20	S. Carrasquilla
DSD-3015-B	M	6:30-9:20	TBA
DSD-3015-C	Tu	6:30-9:20	Y. Compton
DSD-3015-D	Th	9:00-11:50	A. Truch
DSD-3015-E	Th	3:20-6:10	N. Sielegar

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

Course #	Day	Time	Instructor(s)
ADD-3202-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3206-A	Tu	6:30-9:20	T. Shim
ADD-3207-A	W	6:30-9:20	S. Ha, M. Oh

ADD-3202-A**Advanced Advertising I: Buzzworthy Content**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: B. Barnes, J. Kuczynski

Brands are looking for relevant, current and shareable content, and agencies are looking for creatives that can deliver it. When done properly, brand content can transcend media, become a cultural icon, win a ton of awards and, most importantly, get you noticed. This course will focus on creating buzzworthy content for timely brands that might just be picked up and get you some press. Whether it is an AR experience, unconventional print campaign, an out-of-the-box social idea, T-shirt, a perfectly timed meme, or concept for a blog, everyone should want to join in on the conversation. *Note: Open to junior advertising and design majors only.*

ADD-3206-A**Advanced Advertising I**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

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

ADD-3207-A**Advanced Advertising I: Pop Thinking**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: S. Ha, M. Oh

Pop Thinking is about practicing the art of communication by actively understanding and capitalizing on topical moments in pop culture, current events, social media and technology. In this course our aim is to think, act and create like our audience who is increasingly pop-culturally obsessed, digitally savvy and constantly consuming content. Each week, we will explore and develop our creative base: our ability to keep a pulse on the world and produce digitally innovative and socially relevant solutions for brands and nonprofits. Only truly pervasive ideas will be championed, developed and executed. Thus, we are calling on all creatives who have the courage and spirit to work hard—to stretch beyond their comfort zone—in order to invent, inspire and grow with the world through relevance. *Note: Open to junior advertising and design majors only.*

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. Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-3212-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3216-A	Tu	6:30-9:20	T. Shim
ADD-3217-A	W	6:30-9:20	S. Ha, M. Oh

DSD-3222**Motion Graphics Workshop I**

One 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	Semester	Instructor
DSD-3222-A	M	9:00-11:50	fall	S. Benjamin
DSD-3222-B	M	3:20-6:10	fall	M. Parwana
DSD-3222-C	Tu	9:00-11:50	fall	A. Dan
DSD-3222-D	W	12:10-3:00	fall	O. Kleiner
DSD-3222-E	W	3:20-6:10	fall	O. Kleiner
DSD-3222-F	Th	9:00-11:50	fall	O. Kleiner
DSD-3222-G	Th	9:00-11:50	fall	D. Watwani
DSD-3222-H	Th	12:10-3:00	fall	O. Kleiner
DSD-3222-J	F	6:30-9:20	fall	H. Lam
DSD-3222-A1*	Th	6:30-9:20	fall	B. Kim
DSD-3222-A2*	Th	6:30-9:20	spring	B. Kim

* *Note: DSD-3222-A1 and DSD-3222-A2 are one-semester courses only.*

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

Course #	Day	Time	Instructor
DSD-3223-A	M	9:00-11:50	S. Benjamin
DSD-3223-B	M	3:20-6:10	M. Parwana
DSD-3223-C	Tu	9:00-11:50	A. Dan
DSD-3223-D	W	12:10-3:00	O. Kleiner
DSD-3223-E	W	3:20-6:10	O. Kleiner
DSD-3223-F	Th	9:00-11:50	O. Kleiner
DSD-3223-G	Th	9:00-11:50	D. Watwani
DSD-3223-H	Th	12:10-3:00	O. Kleiner
DSD-3223-J	F	6:30-9:20	H. Lam

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 develop their concepts into finished products. Manufacturing, marketing and career opportunities in the toy industry will be discussed. Although weekly projects will be assigned, students are encouraged to work on any product they wish, limited only by their imagination. 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. *Note: Open to all departments.*

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

DSD-3336-A

Three-Dimensional Design I

Tuesday 12:10-3:00

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 careers based on 3D work. *Note: Open to junior and senior advertising and design majors only.*

DSD-3337-A

Three-Dimensional Design II

Tuesday 12:10-3:00

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. Prerequisite: DSD-3336, Three-Dimensional Design I. *Note: Open to junior and senior advertising and design majors only.*

DSD-3351-A

Design for Social Change I

Wednesday 3:20-6:10

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, DC, subways, and distributed throughout the New York City public school system, as well as in exhibitions, conferences, book fairs and guerilla contexts (postnobl.org). *Note: Open to junior and senior advertising and design majors only.*

DSD-3352-A

Design for Social Change II

Wednesday 3:20-6:10

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-3354

Meditation for Designers

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: F. Young

The benefits of meditation as a tool for accessing creative intuition will be the focus of this course. Students will learn and practice the basics of mindfulness meditation, developing access to their inspirational and creative self. Meditation can also help develop concentration, foster dedication and ease creative blocks that are often present in the creative process. There will be home assignments in design that directly relate to meditation; assignments in motion graphics and video exploration will be available for students interested in these disciplines. *Note: Open to all departments.*

Course #	Semester
DSD-3354-A	fall
DSD-3354-B	spring

DSD-3378

Information Graphics: How to Present Information Visually

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: L. Buchanan

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

Course #	Semester
DSD-3378-A	fall
DSD-3378-B	spring

DSD-3392**Drawing Inside Out for the Designer**

Thursday 3:20-6:10

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

Course #	Semester
DSD-3392-A	fall
DSD-3392-B	spring

DSD-3426**Branding**

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

Course #	Day	Time	Semester
DSD-3426-A	Th	12:10-3:00	fall
DSD-3426-B	Th	3:20-6:10	fall
DSD-3426-C	Th	12:10-3:00	spring
DSD-3426-D	Th	3:20-6:10	spring

DSD-3426**Branding**

Thursday 6:30-9:20

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

Course #	Semester
DSD-3426-E	fall
DSD-3426-F	spring

DSD-3426**Brand Identity and Branding**

Thursday 6:30-9:20

One semester: 3 studio credits

Instructor: I. Greenway

We will explore the design of simple monograms and more complex logos, abstract marks, symbols, word marks and other brand identities. Students will learn to express an idea, a business or organization, a service, an event, a product, etc., where a variety of applications, media and visual languages need to be engaged and perhaps foreign languages and cultural differences play a role. We will use research models and techniques to gather and organize information into

a clear hierarchy that will help us define the essence of a brand. The desired result will be that students learn to "see" and "speak" an exciting visual language through a multitude of media and applications, while honing the craft of design. This will include researching, sketching, typography, color, symbols and marks and thinking and problem solving with all the electronic tools at each student's disposal. Students will have a different experience, depending on the client they choose and the range of applications and media involved. By the end of the semester, every student will design and produce a brand book. *Note: Open to junior and senior advertising and design majors only.*

Course #	Semester
DSD-3426-G	fall
DSD-3426-H	spring

DSD-3433**Package Design: Appetite Appeal Food Packaging**

Tuesday 6:30-9:20

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

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

DSD-3521**Editorial Design**

Wednesday 12:10-3:00

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 advertising and design majors only.*

Course #	Semester
DSD-3521-A	fall
DSD-3521-B	spring

DSD-3556-A**The New Editorial: Digital Publishing I**

Monday 6:30-9:20

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

DSD-3557-A**The New Editorial: Digital Publishing II**

Monday 6:30-9:20

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. Prerequisite: DSD-3556, The New Editorial: Digital Publishing I. *Note: Open to junior and senior advertising and design majors only.*

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(s)
DSD-3611-A	M	3:20-6:10	C. Goldberg
DSD-3611-B	Tu	9:00-11:50	P. Ahlberg
DSD-3611-C	Tu	12:10-3:00	P. Ahlberg
DSD-3611-D	Tu	3:20-6:10	C. Rypkema
DSD-3611-E	Tu	3:20-6:10	P. DiBello
DSD-3611-F	Tu	6:30-9:20	M. Lee
DSD-3611-G	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3611-H	W	12:10-3:00	S. Buschkuhl
DSD-3611-J	W	12:10-3:00	O. Mezhibovskaya
DSD-3611-K	W	6:30-9:20	TBA
DSD-3611-L	W	6:30-9:20	E. Walker
DSD-3611-M	Th	12:10-3:00	O. Mezhibovskaya
DSD-3611-N	F	9:00-11:50	E. Baker
DSD-3611-P	F	9:00-11:50	C. Gooch

DSD-3611-A**Designing with Typography I**

Monday 3:20-6:10

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-B Designing with Typography 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. Open to junior advertising and design majors only.*

DSD-3611-C**Designing with Typography I**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Ahlberg

See DSD-3611-B for course description. *Note: Open to junior design majors only.*

DSD-3611-D**Designing with Typography I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: C. Rypkema

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. Open to junior design majors only.*

DSD-3611-E**Designing with Typography I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. DiBello

Developing a designer's sensitivity to typography through both restrictive and open-ended assignments is the focus of this course. Projects will combine experimentation and formal exercises with an emphasis on typographic systems, as well as the details of macro and micro typography. Technological advancements of typography will be examined through readings and historical materials. Theory, dialogue, process and personal practice will be central themes of discussion to establish each student's opinions on design. Sessions include critique, workshops and one-on-one meetings, as well as occasional guest lectures. *Note: Open to junior design majors only.*

DSD-3611-F**Designing with Typography I**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: M. Lee

Masterful use of typography empowers and liberates a graphic designer to make great work. The primary goal of this course is to advance beyond basic typographic skills and to use typography as a tool to confront a range of design challenges: for communication, problem solving, organization, provocation and expression. The word "typography" can be traced to Greek origins, where typos means "figure" and grapho means "I write." This implies an inherent significance of twin aspects in typography—writing and its image. Students will be tasked to care about the appearance of text and to consider the very words to which they will be giving form. During the course we will aim to gain a better understanding of typography through both reading and making. There will be three major assignments, along with occasional shorter exercises, through which students will explore typographic challenges at varying levels of complexity. Relevant readings will also be assigned. Each project will involve research and ideation, design development and critiques. All projects will be done outside of class time, with in-class sessions reserved for lectures, discussions and critique. *Note: Open to junior design majors only.*

DSD-3611-G**Designing with Typography I**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: K. Deegan, B. Harvey

Students will build on the foundations covered in the second year and focus on the conceptual, aesthetic and functional aspects of typography. We will explore typography through projects ranging from identity, print and environmental graphics to digital media. At the core is an emphasis on conceptual thinking and creativity, addressing the diverse nature of typographical applications through weekly projects and presentations. This course demands a professional approach to the class in terms of attendance, presentation, critiques and discussions. By the end of the course students will understand and challenge conventional perceptions of typography to create original and engaging design work. *Note: Open to junior design majors only.*

DSD-3611-H**Designing with Typography I**

Wednesday 12:10-3:00

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-J**Designing with Typography I**

Wednesday 12:10-3:00

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-K**Designing with Typography I**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

See DSD-3611-B for course description. *Note: Open to junior design majors only.***DSD-3611-L****Designing with Typography I**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: E. Walker

This course will introduce students to advanced typographic concepts and procedures. We will explore both formal and experimental design methods across a range of mediums. Our goal is to further develop critical thinking and language skills, to improve the ways we present and articulate design concepts, and to challenge thinking about the role and function of typography in design. *Note: Open to junior design majors only.*

DSD-3611-M**Designing with Typography I**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: O. Mezhibovskaya

See DSD-3611-J for course description. *Note: Open to junior design majors only.***DSD-3611-N****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. *Note: Open to junior design majors only.*

DSD-3611-P**Designing with Typography I**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: C. Gooch

How can type be used to communicate? This course will help you answer that question through using and creating type for both experimental and practical application. Through this course, you should gain a greater understanding of how to think about typography, and how to see typography. *Note: Open to junior design majors only.*

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. *Note: Open to junior design majors only.*

Course #	Day	Time	Instructor(s)
DSD-3612-A	M	3:20-6:10	C. Goldberg
DSD-3612-B	Tu	9:00-11:50	P. Ahlberg
DSD-3612-C	Tu	12:10-3:00	P. Ahlberg
DSD-3612-D	Tu	3:20-6:10	C. Rypkema
DSD-3612-E	Tu	3:20-6:10	P. DiBello
DSD-3612-F	Tu	6:30-9:20	M. Lee
DSD-3612-G	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3612-H	W	12:10-3:00	S. Buschkuhl
DSD-3612-J	W	12:10-3:00	O. Mezhibovskaya
DSD-3612-K	W	6:30-9:20	TBA
DSD-3612-L	W	6:30-9:20	E. Walker
DSD-3612-M	Th	12:10-3:00	O. Mezhibovskaya
DSD-3612-N	F	9:00-11:50	E. Baker
DSD-3612-P	F	9:00-11:50	C. Gooch

DSD-3626-A**Advanced Type I: The Perfect Paragraph**

Thursday 6:30-9:20

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 junior and senior advertising and design majors only.*

DSD-3627-A**Advanced Type II: The Perfect Paragraph**

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: R. Mehl

This is the second part of a two-semester course. See DSD-3626 for course description. *Note: Open to junior and senior advertising and design majors only.*

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

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: B. Giraldi, J. Cicci

Students are offered a firsthand opportunity to develop, direct and produce a short film (5 to 12 minutes in length). Coursework will include developing a story, writing or optioning a screenplay, producing, casting, directing and finishing the film. The experience will include meeting and, hopefully, forming relationships with some of the city's most notable Indie filmmakers and, ultimately, being thrown into the ever-changing world of media production. Students will discuss and analyze international award-winning short films. Each student will be required to examine the challenges of producing a short film—conceptual screenwriting, casting, location scouting, directing the camera, the cast, the edit, and choosing an effective film crew. Films will be included in a year-end film festival held at the SVA Theatre *Note: Open to junior advertising and design majors only. Registration for this course is by invitation from the department chair.*

DSD-3652-A**Honors: 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. Prerequisite: DSD-3651, The Project Class: Webisodes I. *Note: No midyear entry. Open to junior advertising and design majors only.*

DSD-3653-A**Interdisciplinary Design I**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: O. Mezhibovskaya, N. Ray

In this course students will synthesize their study of design, typography, image-making and visual storytelling. We will depart from a simple overlapping of different disciplines and push further toward combining different disciplines into a single interdisciplinary language. Through exposure to deep connections among varying subjects, students will be encouraged to think outside the box and develop fresh, unexpected ideas. Projects will include typographical assignments, animated infographics, visualizing music, visual storytelling (both graphic and video), image projection on the wall, documentation/promotion of the creative process, and more. In addition to using familiar tools and applications, students will be introduced to video editing software for video project execution. Through this course students will discover how much seemingly distant media and techniques have in common, and how these practices are at the designer's disposal to create a powerful message. *Note: Open to junior advertising and design majors only.*

DSD-3654-A**Interdisciplinary Design II**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructors: O. Mezhibovskaya, N. Ray

This is the second part of a two-semester course. See DSD-3653 for course description. *Note: Open to junior advertising and design majors only.*

DSD-3667**Honors: Visual Identity and Multimedia**

Monday 5:00-7:50

One semester: 3 studio credits

Instructors: 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. Held in the Chermayeff & Geismar & Haviv studio, this course will teach students how to create powerful, concept-based identities that thrive in the multimedia realm. Chermayeff & Geismar & Haviv has developed an idea-driven methodology for identity design that has resulted in identities for hundreds of major clients like Chase Bank, NBC, Museum of Modern Art and the Library of Congress. Affording students the opportunity to design directly for real-world clients, the course will lead students through the firm's problem-solving approach to graphic design as they work with an organization or small business to develop a visual identity from start to finish. Students will 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-3741 through DSD-3766**Interaction Design and Communication I**

Fall semester: 3 studio credits

Limited to 14 students per section

Working in today's digital world encompasses both the usability and aesthetic of a product, service, brand or strategy that relies on technology. In this course, you will learn how to tackle the unique challenges and opportunities that will be encountered on the job. Sessions will cover user interface design principles, information hierarchy and navigation, context and human-technology interactions, and how these elements combine to create a compelling experience. The course format will include lecture, discussion, exercises, interim presentations, and a thorough documentation of the research and design process. *Note: This is the first part of a two-semester course. Students must register for the corresponding spring component, Interaction and Communication II. Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
DSD-3741-A	M	6:30-9:20	I. Blankensmith, C. Capuozzo
DSD-3742-A	M	6:30-9:20	A. Herzog, S. Moosajee
DSD-3743-A	Tu	6:30-9:20	E. Horner, J. Horner
DSD-3745-A	Tu	6:30-9:20	G. Cochon, J. Wong
DSD-3747-A	Tu	6:30-9:20	A. Squires, F. Wang
DSD-3748-A	Tu	6:30-9:20	S. Winchell
DSD-3751-A	W	6:30-9:20	I. Ekechukwu, G. Mihalko
DSD-3752-A	W	6:30-9:20	S. Crumpton, A. Fine
DSD-3753-A	W	6:30-9:20	J. Chonko, D. Zaks
DSD-3754-A	W	6:30-9:20	A. Padilla, L. A. Alfonso
DSD-3756-A	W	6:30-9:20	J. Coe, B. Kennedy
DSD-3757-A	W	6:30-9:20	TBA
DSD-3758-A	Th	6:30-9:20	TBA
DSD-3759-A	Th	6:30-9:20	K. Byrne, E. Perelson
DSD-3762-A	Th	6:30-9:20	TBA
DSD-3763-A	F	6:30-9:20	TBA
DSD-3764-A	F	6:30-9:20	S. Gray
DSD-3766-A	F	6:30-9:20	TBA

DSD-3771 through DSD-3796**Interaction Design and Communication II**

Spring semester: 3 studio credits

Limited to 14 students per section

This is the second part of a two-semester course. See DSD-3741 through DSD-3766 for course description. *Note: Open to junior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
DSD-3771-A	M	6:30-9:20	I. Blankensmith, C. Capuozzo
DSD-3772-A	M	6:30-9:20	A. Herzog, S. Moosajee
DSD-3773-A	Tu	6:30-9:20	E. Horner, J. Horner
DSD-3775-A	Tu	6:30-9:20	G. Cochon, J. Wong
DSD-3777-A	Tu	6:30-9:20	A. Squires, F. Wang
DSD-3778-A	Tu	6:30-9:20	S. Winchell
DSD-3781-A	W	6:30-9:20	I. Ekechukwu, G. Mihalko
DSD-3782-A	W	6:30-9:20	S. Crumpton, A. Fine
DSD-3783-A	W	6:30-9:20	J. Chonko, D. Zaks
DSD-3784-A	W	6:30-9:20	A. Padilla, L. A. Alfonso
DSD-3786-A	W	6:30-9:20	J. Coe, B. Kennedy
DSD-3787-A	W	6:30-9:20	TBA
DSD-3788-A	Th	6:30-9:20	TBA
DSD-3789-A	Th	6:30-9:20	K. Byrne, E. Perelson
DSD-3792-A	Th	6:30-9:20	TBA
DSD-3793-A	F	6:30-9:20	TBA
DSD-3794-A	F	6:30-9:20	S. Gray
DSD-3796-A	F	6:30-9:20	TBA

FID-3842 / FID-3843**Poster Design: Silkscreen**

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: A. Castrucci

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

Course # Semester

FID-3842-A fall

FID-3843-A spring

FID-3844**Guerrilla Graphics: Zines, Graffiti, Dirty Graphics, Self-Publishing, DIY, Stickers, Flyers, Ephemera**

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$275

Instructor: A. Castrucci

This is an experimental silkscreen course in which students will be encouraged to design alternative printed matter that conveys a personal aesthetic. Projects such as mailers, zines and self-publishing, graffiti, stickers and posters (framed around guerrilla graphics) will be our focus. Reflecting upon New York's urban landscape and utilizing books, film, street signage and experimental art and design, students will be encouraged to go outside beyond conventional design by exploring high- and low-brow art and dirty graphics, as well as expressions of image and type as both art and design. The course will include critiques, guest lecturers, 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 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.

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	Tu	9:00-11:50	P. Ahlberg
DSD-4006-A	M	6:30-9:20	B. Farevaag
DSD-4007-A	M	6:30-9:20	S. Buschkuhl
DSD-4011-A	M	12:10-3:00	C. Goldberg
DSD-4014-A	Tu	6:30-9:20	P. Delcan
DSD-4016-A	Tu	6:30-9:20	N. Jen
DSD-4017-A	Tu	6:30-9:20	A. Truch
DSD-4019-A	Tu	6:30-9:20	P. Ahlberg
DSD-4022-A	W	3:20-6:10	K. Blue, G. Halber
DSD-4024-A	W	6:30-9:20	C. Austopchuk, Y. Deyneko
DSD-4026-A	W	6:30-9:20	T. Goodman, J. Walsh
DSD-4027-A	W	6:30-9:20	A. Chen, W. Jawaid
DSD-4029-A	W	6:30-9:20	C. Gooch, P. Scher
DSD-4033-A	Th	3:20-6:10	D. Kammerzell
DSD-4036-A	Th	6:30-9:20	S. Hasto, A. Scerri
DSD-4038-A	F	12:10-3:00	E. Baker
DSD-4039-A	Th	6:30-9:20	K. Deegan, B. Harvey

Graphic Design Portfolio I: Motion Graphics

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4044-A	M	6:30-9:20	H. Park
DSD-4046-A	Tu	9:00-11:50	G. Soto
DSD-4047-A	Tu	9:00-11:50	A. Gault
DSD-4049-A	Tu	6:30-9:20	C. Palazzo
DSD-4054-A	Th	6:30-9:20	J. Yun

Graphic Design Portfolio I: Interaction Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor(s)
DSD-4061-A	Tu	6:30-9:20	TBA
DSD-4063-A	Tu	6:30-9:20	J. Christiansen, H. Jung
DSD-4064-A	Tu	6:30-9:20	H. Ko
DSD-4066-A	Th	6:30-9:20	T. Shub
DSD-4068-A	W	6:30-9:20	H. Ludwig
DSD-4072-A	W	6:30-9:20	R. Sison
DSD-4074-A	Tu	6:30-9:20	A. Katz, M. Deal
DSD-4076-A	Th	6:30-9:20	S. Coghill, W. Wong

Graphic Design Portfolio I: 3D Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4081-A	Tu	6:30-9:20	K. O'Callaghan

Graphic Design Portfolio I: Interdisciplinary Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor
DSD-4087-A	W	9:00-11:50	O. Mezhibovskaya, N. Ray

DSD-4003-A**Graphic Design Portfolio I**

Tuesday 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. *Note: Open to senior design majors only.*

DSD-4006-A

Graphic Design Portfolio I

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: B. Farevaag

This course will focus on the expectations placed on young design professionals as they transition from the academic to working world. Emphasis will be on developing a unique perspective, presentation skills and professionalism. Practical proficiencies will be introduced stressing the development of a high level of craft using both analog and digital media, transitioning print skills and principles into digital solutions. Students will conceptualize, design and produce a physical portfolio consisting of 7 to 12 examples of their best work. A separate digital version of their portfolio will be developed for their personal toolkit. *Note: Open to senior design majors only.*

DSD-4007-A

Graphic Design Portfolio I

Monday 6:30-9:20

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. Open to senior design majors only.*

DSD-4011-A

Graphic Design Portfolio I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructors: 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 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. *Note: Open to senior design majors only.*

DSD-4014-A

Graphic Design Portfolio I

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: P. Delcan

See DSD-4003 for course description. *Note: Open to senior design majors only.*

DSD-4016-A

Graphic Design Portfolio I

Tuesday 6:30-9:20

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 skill set, 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. Open to senior design majors only.*

DSD-4017-A

Graphic Design Portfolio I

Tuesday 6:30-9:20

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. *Note: Open to senior design majors only.*

DSD-4022-A

Graphic Design Portfolio I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: K. Blue, G. Halber

See DSD-4003 for course description. *Note: Open to senior design majors only.*

DSD-4024-A

Graphic Design Portfolio I

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: C. Austopchuk, Y. Deyneko

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. *Note: Open to senior design majors only.*

DSD-4026-A

Graphic Design Portfolio I: Senior Portfolio Development

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: T. Goodman, J. Walsh

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. Open to senior design majors only.*

DSD-4027-A

Graphic Design Portfolio I: Balancing Theory and Practice

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: A. Chen, W. Jawaid

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. Open to senior design majors only.*

DSD-4029-A**Graphic Design Portfolio I: Senior Portfolio Development**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: C. Gooch, P. Scher

This course will provide a basis for approaching the design of identities. Students will create four identities for different types of clients through a range of applications. Each "client" will present a different set of criteria, and will allow students to explore different areas of design, including print, digital, environmental graphics, furniture/3D and motion. *Note: Open to senior design majors only.*

DSD-4033-A**Graphic Design Portfolio I: Branding/Brand Identity**

Thursday 3:20-6:10

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. *Note: Open to senior design majors only.*

DSD-4036-A**Graphic Design Portfolio I**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructors: S. Hasto, A. Scerri

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. *Note: Open to senior design majors only.*

DSD-4038-A**Graphic Design Portfolio I**

Friday 12:10-3:00

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. *Note: Open to senior design majors only.*

DSD-4039-A**Graphic Design Portfolio I**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructors: K. Deegan, B. Harvey

The objectives of this portfolio course are to delve into and apply the concept of design systems to a variety of projects. Through this approach students will explore how design thinking permeates across all mediums, such as print, digital and spatial design. Each assignment will contain certain parameters that must be met, and will include a review of each student's conceptual thinking, research and process. The course will have varying formats, including brief lectures, weekly critiques, screenings and guest lecturers. The outcome of each project will be reviewed at a professional level, thus seeking a highly considered execution and presentation. *Note: Open to senior design majors only.*

DSD-4044-A**Graphic Design Portfolio I: Motion Graphics Portfolio**

Monday 6:30-9:20

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 skill set. 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. *Note: Open to senior design majors only.*

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. Open to senior design majors only.*

DSD-4047-A**Graphic Design Portfolio I: Motion Graphics Portfolio**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Gault

This course will focus on standards and expectations in the field of motion design. Achieving conceptualization and storytelling alongside infused designs are the focal points. Students will learn what it takes to bring a project from concept to completion. Utilizing Adobe Premiere, 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.

DSD-4049-A**Graphic Design Portfolio I: Motion Graphics Portfolio**

Tuesday 6:30-9:20

Instructor: C. Palazzo

Through completion of this course, students will gain creative, analytical and practical motion-graphics skills. An emphasis on sound working methods and conceptual development will provide a sound foundation for building a career in the industry. We will work toward completing three projects per semester for a total of six that students can use to create a motion graphics demo reel. *Note: Open to senior design majors only.*

DSD-4054-A**Graphic Design Portfolio I: Motion Graphics Portfolio**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Yun

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. Open to senior design majors only.*

DSD-4061-A**Graphic Design Portfolio I: Interaction Design**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

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: Open to senior design majors only.*

DSD-4063-A**Graphic Design Portfolio I: Interaction Design**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: J. Christiansen, H. Jung

Limited to 12 students

Product design will involve you in every aspect of the product development process, from brainstorming the next great product innovation to tweaking pixels. You will be expected to utilize your full range of product design, interaction design and visual design skills. *Note: Open to senior design majors only.*

DSD-4064-A**Graphic Design Portfolio I: Interaction Design**

Tuesday 6:30-9:20

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: Open to senior design majors only.*

DSD-4066-A**Graphic Design Portfolio: Interaction Design**

Thursday 6:30-9:20

Instructor: T. Shub

Designing for People explores methods centered on impacting human behavior through innovative design. The course is composed of three group projects. A common design brief is provided for each project to be creatively interpreted by each group. The groups are shuffled after every project to promote collaboration and reflect common workplace dynamics. This course is primarily lecture and discussion format. When appropriate, film or other supplemental materials will be used. Students will be strongly encouraged to take part in class discussions. *Note: Open to senior design majors only.*

DSD-4068-A**Graphic Design Portfolio I: Interaction Design**

Wednesday 6:30-9:20

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. Open to senior design majors only.*

DSD-4072-A**Graphic Design Portfolio I: Interaction Design**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: R. Sison

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. *Note: Open to senior design majors only.*

DSD-4074-A**Graphic Design Portfolio I: Interaction Design**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: M. Deal, A. Katz

Design is about communication and finding your voice. What is your unique take and view of the world and what do you want to add to it as a designer? In this course we will work to develop our voices, not only as designers and makers of things but also as storytellers, culture shapers and entrepreneurs. We will take a look at ourselves and determine what each of us, as designers, can add to the world. In the process we will develop digital design skills, learn how to bring an idea to fruition and create portfolio-quality work to help you get the job you want after graduation. Along the way you will learn about execution and craft, and what goes into a successful portfolio. We will work in depth on projects both big and small, learn and hear from industry leaders and develop our skills as presenters. *Note: Open to senior design majors only.*

DSD-4076-A**Graphic Design Portfolio I: Interaction Design**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructors: S. Coghill, W. Wong

Explore and investigate interaction design as a project-based means of problem-solving and as critical practice to imagine new futures. Through a body of work consisting of research, prototypes, speculative and beta-ready experiments, your projects will strive to engage the economic, cultural and ethical conditions that people might face in the places they live, work, travel, learn and play. Together, we'll design a more interesting, meaningful and smarter world. *Note: Open to senior design majors only.*

DSD-4081-A**Graphic Design Portfolio I: Three-Dimensional Portfolio**

Tuesday 6:30-9:20

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. *Note: Open to senior design majors only.*

DSD-4087-A**Graphic Design Portfolio I: Interdisciplinary Design**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: O. Mezhibovskaya, N. Ray

This course will enrich your perception of design as a multidisciplinary field. Print, interaction and motion are no longer separate disciplines, but one contemporary language that reflects the fusion of these fields in a fast-changing industry. Individual instruction will help students find their unique voice as designers and develop a strong sense of authorship. They will meld personal exploration with the practical aspects of design and sharpen their communication skills (written, spoken, visual) through presentations, critiques and creative collaborations with professionals from different disciplines. The portfolio that you will produce will be skillfully crafted to represent you as a creative person equipped with the latest tools of typography, image-making, concept development, visual journalism, motion and visual storytelling. Projects will include information graphics, interaction design, editorial, branding, motion graphics and video. Interdisciplinary will be the content, form and method of this rigorous course. *Note: Open to senior design majors only.*

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. *Note: Open to senior design majors only.*

Course #	Day	Time	Instructor(s)
DSD-4103-A	Tu	9:00-11:50	P. Ahlberg
DSD-4106-A	M	6:30-9:20	B. Farevaag
DSD-4107-A	M	6:30-9:20	S. Buschkuhl
DSD-4111-A	M	12:10-3:00	C. Goldberg
DSD-4114-A	Tu	6:30-9:20	P. Delcan
DSD-4116-A	Tu	6:30-9:20	N. Jen
DSD-4117-A	Tu	6:30-9:20	A. Truch
DSD-4119-A	Tu	6:30-9:20	P. Ahlberg
DSD-4122-A	W	3:20-6:10	K. Blue, G. Halber
DSD-4124-A	W	6:30-9:20	C. Austopchuk, Y. Deyneko
DSD-4126-A	W	6:30-9:20	T. Goodman, J. Walsh
DSD-4127-A	W	6:30-9:20	A. Chen, W. Jawaid
DSD-4129-A	W	6:30-9:20	C. Gooch, P. Scher
DSD-4133-A	Th	3:20-6:10	D. Kammerzell
DSD-4136-A	Th	6:30-9:20	S. Hasto, A. Scerri
DSD-4138-A	F	12:10-3:00	E. Baker
DSD-4139-A	Th	6:30-9:20	K. Deegan, B. Harvey

Graphic Design Portfolio II: Motion Graphics

Course #	Day	Time	Instructor
DSD-4144-A	M	6:30-9:20	H. Park
DSD-4146-A	Tu	9:00-11:50	G. Soto
DSD-4147-A	Tu	9:00-11:50	A. Gault
DSD-4149-A	Tu	6:30-9:20	C. Palazzo
DSD-4154-A	Th	6:30-9:20	J. Yun

Graphic Design Portfolio II: Interaction Design

Course #	Day	Time	Instructor(s)
DSD-4161-A	Tu	6:30-9:20	TBA
DSD-4163-A	Tu	6:30-9:20	J. Christiansen, H. Jung
DSD-4164-A	Tu	6:30-9:20	H. Ko
DSD-4166-A	Th	6:30-9:20	T. Shub
DSD-4168-A	W	6:30-9:20	H. Ludwig
DSD-4172-A	W	6:30-9:20	R. Sison
DSD-4174-A	Tu	6:30-9:20	A. Katz, M. Deal
DSD-4176-A	Th	6:30-9:20	S. Coghill, W. Wong

Graphic Design Portfolio II: 3D Design

Course #	Day	Time	Instructor
DSD-4181-A	Tu	6:30-9:20	K. O'Callaghan

Graphic Design Portfolio II: Interdisciplinary Design

Course #	Day	Time	Instructor
DSD-4187-A	W	9:00-11:50	O. Mezhibovskaya, N. Ray

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

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.*

DSD-4706-A	Tu	12:10-3:00	B. Bowman
DSD-4706-B	Tu	3:20-6:10	M Lane-Smith
DSD-4706-C	Tu	6:30-9:20	J. Siemon

DSD-4707

MoGraph Essentials—CINEMA 4D and After Effects II

Spring semester: 3 studio credits

This is the second part of a two-semester course. See DSD-4706 for course description. Prerequisite: DSD-4706, MoGraph Essentials—CINEMA 4D and After Effects I. *Note: No midyear entry.*

Course #	Day	Time	Instructor
DSD-4707-A	Tu	12:10-3:00	B. Bowman
DSD-4707-B	Tu	3:20-6:10	M Lane-Smith
DSD-4707-C	Tu	6:30-9:20	J. Siemon

DSD-4708-A

Interaction Design, Coding and Content Strategy I

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: E. Corriel

This course has three objectives: 1) Teach the technical coding skills (HTML, CSS and JavaScript) required to create websites for desktop, tablet and mobile devices. 2) Make students better design thinkers by challenging them to articulate strategic thinking in the form of wireframes, sitemaps, content and social media strategies, client presentations and writing assignments. 3) Convey best design practices for the web and information about how the Internet works in general. Underlying this course is the belief that designers who are able to think clearly and strategically about design as well as execute complex coding projects will be better equipped to succeed in our evolving digital landscape. *Note: Open to senior advertising and design majors only.*

DSD-4709-A

Interaction Design, Coding and Content Strategy II

Monday 3:20-6:10

Spring semester: 3 studio credits

Instructor: E. Corriel

This is the second part of a two-semester course. See DSD-4708 for course description. Prerequisite: DSD-4708, Interaction Design and Development I, or equivalent interaction design course, or instructor's permission. *Note: No midyear entry. Open to senior advertising and design majors only.*

ONE-SEMESTER SENIOR PROJECT COURSES

DSD-4701

Production Studio for the Graphic Designer

Monday 12:10-3:00

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

DSD-4702

Website Design

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: I. Rodriguez

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 advertising and design majors only.*

Course #	Semester
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DSD-4702-A	fall
DSD-4702-B	spring

DSD-4711

Creative Computing for Interaction Experiences

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: J. Yoo

This course will introduce the basics of computer programming as a tool for visual communications and user experiences. With no programming experience required, students will study computer graphics programming through hands-on experiences. During the semester p5.js (JavaScript library) will be used to illustrate the fundamentals of computation. The course will consist of lectures and presentations, with a short assignment after each session. We will also look at techniques to build the generative design, image manipulation and digital interaction. *Note: Open to senior advertising and design majors only.*

Course #	Semester
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DSD-4711-A	fall
DSD-4711-B	spring

DSD-4712**Computing for Interaction Experiences**

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: G. Brower

This course introduces the foundation of computer coding. Working with p5.js (JavaScript library) students will explore techniques to build new design processes, image manipulation and digital interaction. No programming experience is required. The course will consist of lectures and presentations, with a short assignment after each session. *Note: Open to senior advertising and design majors only.*

Course #	Semester
DSD-4712-A	fall
DSD-4712-B	spring

DSD-4714**Designing a Business**

Tuesday 12:10-3:00

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

Course #	Semester
DSD-4714-A	fall
DSD-4714-B	spring

DSD-4722**Type Design**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: H. Condak

This type course is for seniors interested in further developing their type proficiency. The steps to the evolution of a successful type design require an awareness and appreciation of the letterform as a key element of design. We will rigorously apply the basic principles of design to create thoughtful and innovative typographic solutions. Appropriate type selection and good composition leads to a successful outcome. Assignments will challenge students to build confidence in their type decisions by focusing on design that is primarily type driven. *Note: Open to senior advertising and design majors only.*

Course #	Semester
DSD-4722-A	fall
DSD-4722-B	spring

DSD-4746**Differentiate or Die: How to Get a Job When You Graduate**

One semester: 3 studio credits

Instructors: D. Millman, J. Cohen

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: This course will be held at the SVA Innovation Design Lab, 132 West 21st Street, 11th floor. Open to senior advertising and design majors only.*

Course #	Day	Time	Semester
DSD-4746-A	M	6:30-9:20	fall
DSD-4746-B	Tu	6:30-9:20	spring

DSD-4754-A**Honors: Yearbook I**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Newton

Students will create the concept and design of the SVA undergraduate yearbook. *Note: Registration for this course is by invitation only.*

DSD-4755-A**Honors: Yearbook II**

Friday 3:20-6:10

Spring semester: 3 studio credits

Instructor: J. Newton

This is the second part of a two-semester course. See DSD-4754 for course description. *Note: Registration for this course is by invitation 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.

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

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

RISOLAB FACILITIES ACCESS

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Digitl-A	fall
FID-Digitl-B	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-Sculpt-A	fall
FID-Sculpt-B	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-Printg-A	fall
FID-Printg-B	spring

EVA/Studio Program

In the fall and spring semesters, students in the EVA/Studio Program must register for a weekly minimum of 12 hours of study in English and the Visual Arts per semester. Students must register for EVD-0050/EVD-0055, Reading Strategies I and II, and EVD-0060/EVD-0065, Writing Strategies I and II. Students must also register for two EVA elective courses per semester in both the fall and spring semesters.

Students must register for studio and art history requirements in their field of study. Please refer to your 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 and the Visual Arts must be completed, beginning with the EVA/Studio Summer Program. Please refer to the EVA/Studio Summer Program in the summer 2018 section of this book.

ENGLISH AND THE VISUAL ARTS GENERAL COURSE LISTING

EVD-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
EVD-0050-A	M	9:00-11:50	P. Ricci
EVD-0050-B	Tu	9:00-11:50	E. Blacksberg
EVD-0050-C	F	9:00-11:50	D. Puglisi
EVD-0050-D	F	12:10-3:00	P. Ricci
EVD-0050-E	Tu	3:20-6:10	P. Ricci

EVD-0055

Reading Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See EVD-0050 for course description.

Course #	Day	Time	Instructor
EVD-0055-A	M	9:00-11:50	P. Ricci
EVD-0055-B	Tu	9:00-11:50	E. Blacksberg
EVD-0055-C	F	9:00-11:50	D. Puglisi
EVD-0055-D	F	12:10-3:00	P. Ricci
EVD-0055-E	Tu	3:20-6:10	P. Ricci

EVD-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
EVD-0060-A	M	9:00-11:50	D. Maier
EVD-0060-B	Tu	9:00-11:50	S. Pulo
EVD-0060-C	W	9:00-11:50	H. Rubinstein
EVD-0060-D	Th	9:00-11:50	H. Rubinstein
EVD-0060-E	W	3:20-6:10	TBA

EVD-0065

Writing Strategies II

Spring semester: no credit

This is the second part of a two-semester course. See EVD-0060 for course description.

Course #	Day	Time	Instructor
EVD-0065-A	M	9:00-11:50	D. Maier
EVD-0065-B	Tu	9:00-11:50	S. Pulo
EVD-0065-C	W	9:00-11:50	H. Rubinstein
EVD-0065-D	Th	9:00-11:50	H. Rubinstein
EVD-0065-E	M	12:10-3:00	TBA

EVD-0070-A

The Language of Art I: The New York Art Scene and You

Monday 6:30-9:20

Fall semester: no credit

Instructor: J. Goldberg

This course will highlight the art of emerging NY artists as well as famous and lesser-known artists from around the globe as a springboard for art discussion and critique strategies improvement. Students will view images by these artists, followed by in-depth discussions. They will develop critiquing skills, ask and answer thought-provoking questions, and build a substantial art vocabulary. Students will also give commentary on artists of their choice and engage in critiques of their own artwork.

EVD-0070-B

The Language of Art I: World Culture in Character- and Time-Based Art

Monday 3:20-6:10

Fall semester: no credit

Instructor: D. Maier

This course will explore character logic and continuity—what makes a good cartoon, film or animation based on elements of character, conflict and surprise, and the many ways in which artists tell their stories, from single-panel cartoons that encompass a world of meaning to longer works like graphic novels, short animations, feature-length films and high-concept movies. We'll discuss how language affects imagery and vice-versa, how culture is reflected in visual media like cartoons, and why humor is often difficult for a non-native reader to understand. We'll critique artworks based on questions like handmade vs. digital, low-tech vs. high-tech, and the use of manipulated vs. 'pure' imagery. Each session will include one or more of the following: Museum and gallery visits, presentations, peer critiques, hands-on projects, viewing and discussion of films and animation, a short reading, review and practice of important vocabulary and concepts in these major fields, and your critical and reflective writing.

EVD-0071-A

The Language of Art II: The New York Art Scene in Global Perspective

Monday 6:30-9:20

Spring semester: no credit

Instructor: J. Goldberg

This course is a continuation of EVD-0070-A, The Language of Art I: The New York Art Scene and You. See EVD-0070-A for course description.

EVD-0071-B

The Language of Art II: Character- and Time-Based Art

Monday 3:20-6:10

Spring semester: no credit

Instructor: D. Maier

In this course students will explore more exemplars and broaden the discussion of the many artistic forms of character- and time-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 a hands-on group project and an individual project for live and/or web presentation and videotaping.

EVD-0073-A

TOEFL Strategies

Wednesday 6:30-9:20

Fall semester: no credit

Instructor: C. Donnelly

Using the Internet-based Test of English as a Foreign Language (TOEFL iBT), students will study test-taking strategies, listening comprehension, grammar, reading comprehension and vocabulary. Strategies and language topics will vary each semester.

EVD-0078 / EVD-0079

Speak Fluently

Tuesday 6:30-9:20

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.

Course #	Semester
EVD-0078-A	fall
EVD-0079-A	spring

EVD-0081-A**Listening and Note-Taking Strategies**

Wednesday 12:10-3:00

Spring semester: no credit

Instructor: C. Donnelly

Students will enhance their academic performance by listening to, taking notes on and summarizing a variety of English language lectures and other spoken materials. Themes will include climate change, social media and future employment. Note-taking strategies, including the use of standard English symbols and abbreviations will be presented. An overview of note-taking systems will be given throughout the course. In addition, the process of paraphrasing effectively will be discussed. Weekly written summaries of lecture topics are required.

EVD-0226-A**IBT TOEFL Reading Skills**

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: C. Donnelly

This course 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.

EVD-0253-A**Literature to Film**

Thursday 9:00-11:50

Spring semester: no credit

Instructor: E. Blackberg

In this course we will explore short literary scenes in classic and current written works and study how films recreated or transformed them. We will study and compare both the literary and film versions of stories for their visual and verbal content. We will also place ourselves in the director's chair with our own suggestions for visualizing the verbal.

EVD-0256-A**The Studio Critique Language Experience**

Friday 3:20-6:10

Spring semester: no credits

Instructor: A. Viti

This course will prepare students in any major to fully participate in studio critiques. Students will practice talking about their work in an appropriate, intelligent and confident manner. Students will learn key vocabulary words essential in giving a successful critique about their own work, their classmates work and work from artists during Museum field visits. *Note: This course is cross-listed with EVG-0256. Students who have already completed the English and the Visual Arts Summer Program cannot take this course to fulfill an EVA elective course requirement.*

EVD-0283 / EVD-0284**Improve Your Vocabulary**

Tuesday 9:00-11:50

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through TED Talks and news broadcasts, as well as participation in engaging discussions, presentations and exercises 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 vary each semester.

Course #	Semester
EVD-0283-A	fall
EVD-0284-A	spring

EVD-0288 / EVD-0289**Acting the Memoir**

Tuesday 6:30-9:20

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. *Note: This course is cross-listed with EVG-0283 and EVG-0284.*

Course #	Semester
EVD-0288-A	fall
EVD-0289-A	spring

EVD-0293-A**The New York Museum Language Experience**

Thursday 3:20-6:10

Fall semester: no credit

Instructor: J. Lori

This course provides an interactive way to learn about art history through New York City museum exhibits. Each week students will visit a museum to study selected works of art, building critical thinking and understanding of symbolic language. Students will write, document and photograph their discoveries, findings and thoughts. Students will relate these visits to their own artistic disciplines and learn from each other through group interactive activities. *Note: This course is cross-listed with EVG-0293. Students who have already completed the English and the Visual Arts Summer Program cannot take this course to fulfill an EVA elective course requirement.*

EVD-0311-A**Improve Your Pronunciation**

Thursday 9:00-11:50

Fall semester: no credit

Instructor: E. Blackberg

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. Presentation and discussion skills will be included.

EVD-0334 / EVD-0335**The New York Times Language Experience**

Wednesday 9:00-11:50

One semester: no credit

Instructor: E. Blackberg

Experience contemporary English language through *The New York Times*, one of the most respected newspapers in the United States. Immerse yourself in exciting stories and opinion pieces presented by a cross-section of opinion molders as you absorb American culture. This course is designed to boost reading comprehension, speaking and vocabulary. Topic vary each semester. *Note: This course is cross-listed with EVG-0334 and EVG-0335.*

Course #	Semester
EVD-0334-A	fall
EVD-0335-A	spring

EVD-0336-A**English Through Popular Music**

Wednesday 6:30-9:20

Spring semester: no credit

Instructor: C. Donnelly

Drawing on materials from contemporary music, this course will focus on song lyrics as a means of targeting vocabulary and grammatical forms. These materials will also prompt discussions about arts and culture. The semester is divided according to genre, beginning with ballads and folk songs, and followed by classic rock & roll, hip hop and recent music hits. There will be weekly vocabulary and grammar quizzes, and each student will give a multimedia presentation of a song of his or her choice during the semester.

EVA/STUDIO PROGRAM ADVERTISING REQUIREMENTS

Advertising majors must take the courses listed that follow, as well as all English and the Visual Arts (EVA) 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

Art History I

One semester: 3 art history credits

As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Ranging anywhere from the Paleolithic period to the early 19th century, our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts. Field trips and museum visits will augment the course as appropriate.

AHI-1015

Art History II

One semester: 3 art history credits

Through the methods of visual analysis acquired in AHI-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment the 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.

EVA/Studio Advertising Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0050-A Reading Strategies I 9:00-11:50 P. Ricci	EVD-0060-B Writing Strategies I 9:00-11:50 S. Pulo		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50
10			EVA Elective* 9:00-11:50		ADI-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
11					
12					
1		ADI-1010-1AD Principles of Visual Language I 12:10-6:00 T. Simon	EVA Elective* 12:10-3:00	ADI-1020-1AD Foundations in 3D Design 12:10-6:00 S. Killman	
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4	EVA Elective* 3:20-6:10				
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7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti	
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* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0055-A Reading Strategies II 9:00-11:50 P. Ricci	EVD-0065-B Writing Strategies II 9:00-11:50 S. Pulo		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50
10			EVA Elective* 9:00-11:50		ADI-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
11					
12					
1		ADI-1015-1AD Principles of Visual Language II 12:10-6:00 T. Simon	EVA Elective* 12:10-3:00	SMI-1020-1AD Foundations of Visual Comp. 12:10-6:00 T. Fong	
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4	EVA Elective* 3:20-6:10				
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7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1015-A Art History II 6:30-9:20 A. Viti	
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9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Advertising Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	SMI-1020-2AD Foundations of Visual Comp. 9:00-11:50 D. Newcomb	EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	SMI-1020-2AD Foundations of Visual Comp. 9:00-11:50 D. Newcomb	EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	
10					AHI-1010-C Art History I 12:10-3:00 A. Wooster
11					
12					
1		ADI-1030-2AD Foundations of Drawing I 12:10-6:00 S. Maku	ADI-1010-2AD Principles of Visual Language I 12:10-6:00 R. Mehl		
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3					
4	EVA Elective* 3:20-6:10			EVA Elective* 3:20-6:10	
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7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
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* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Advertising Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg		EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	
10			EVA Elective* 9:00-11:50		AHI-1015-C Art History II 12:10-3:00 A. Wooster
11					
12					
1		ADI-1035-2AD Foundations of Drawing II 12:10-6:00 S. Maku	ADI-1015-2AD Principles of Visual Language II 12:10-6:00 R. Mehl	ADI-1020-2AD Foundations in 3D Design 12:10-6:00 K. O'Callaghan	
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3					
4	EVA Elective* 3:20-6:10				
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7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/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 English and the Visual Arts (EVA) 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 **Art History 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 **Art History 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.

EVA/Studio General Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9				EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	EVD-0050-C Reading Strategies I 9:00-11:50 D. Puglisi
10	FIL-1220-01G Painting I 9:00-2:50 L. Behnke	EVA Elective* 9:00-11:50	FIL-1130-01G Drawing I 9:00-2:50 I. Lang		
11					
12					AHI-1010-C Art History I 12:10-3:00 A. Wooster
1					
2		FIL-1430-01G Sculpture 12:10-6:00 D. Wapner			
3					
4	EVA Elective* 3:20-6:10			EVA Elective* 3:20-6:10	
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7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
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9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	EVD-0055-C Reading Strategies II 9:00-11:50 D. Puglisi
10	FIL-1225-01G Painting II 9:00-2:50 L. Behnke	SMI-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FIL-1135-01G Drawing II 9:00-2:50 I. Lang		
11					
12					AHI-1015-C Art History II 12:10-3:00 A. Wooster
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4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10
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7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
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9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9				EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein		
10	FIL-1220-02G Painting I 9:00-2:50 D. Chow	EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	EVA Elective* 9:00-11:50			
11						
12						
1						
2			FIL-1130-02G Drawing I 12:10-6:00 S. Etkin			
3				SMI-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman	SMI-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman	
4	EVA Elective* 3:20-6:10					
5						
6						
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti		
8						
9						

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9				EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein		
10	FIL-1225-02G Painting II 9:00-2:50 D. Chow	EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg	EVA Elective* 9:00-11:50		FIL-1430-02G Sculpture 9:00-2:50 P. Dudek	
11						
12						
1						
2			FIL-1135-02G Drawing II 12:10-6:00 S. Etkin			
3						
4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10	
5						
6						
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1015-A Art History II 6:30-9:20 A. Viti		
8						
9						

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9	EVD-0050-A Reading Strategies I 9:00-11:50 P. Ricci					
10		FIL-1220-03G Painting I 9:00-2:50 J. Jurajj	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	FIL-1430-03G Sculpture 9:00-2:50 M. Carlson		
11						
12				EVA Elective* 12:10-3:00		
1						
2					FIL-1130-03G Drawing I 12:10-6:00 S. Dentz	
3				AHI-1010-B Art History I 3:20-6:10 A. Viti		
4	EVA Elective* 3:20-6:10					
5						
6						
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20			
8						
9						

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 3 / SPRING						
	MON	TUES	WED	THURS	FRI	
9	EVD-0055-A Reading Strategies I 9:00-11:50 P. Ricci					
10		FIL-1225-03G Painting II 9:00-2:50 J. Jurajj	EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein	SMI-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb		
11						
12				EVA Elective* 12:10-3:00		
1						
2					FIL-1135-03G Drawing II 12:10-6:00 S. Dentz	
3				AHI-1015-B Art History II 3:20-6:10 A. Viti		
4	EVA Elective* 3:20-6:10					
5						
6						
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20			
8						
9						

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 4 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVD-0060-B Writing Strategies I 9:00-11:50 S. Pulo	EVA Elective* 9:00-11:50		AHI-1010-D Art History I 9:00-11:50 Instructor: TBA
10				FII-1130-05G Drawing I 9:00-2:50 A. Gerndt	
11					EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
12		FII-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMI-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff		
1				EVA Elective* 3:20-6:10	
2					
3	EVA Elective* 3:20-6:10				
4					
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0065-B Writing Strategies II 9:00-11:50 S. Pulo	EVA Elective* 9:00-11:50		AHI-1015-D Art History II 9:00-11:50 Instructor: TBA
10				FII-1135-05G Drawing II 9:00-2:50 A. Gerndt	
11					EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
12		FII-1225-05G Painting II 12:10-6:00 F. Brickhouse	FII-1430-05G Sculpture 12:10-6:00 R. Baron		
1				EVA Elective* 3:20-6:10	
2					
3	EVA Elective* 3:20-6:10				
4					EVA Elective* 3:20-6:10
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0060-A Writing Strategies I 9:00-11:50 D. Maier	EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg			
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	FII-1130-06G Drawing I 12:10-6:00 B. Larsen				
1				AHI-1010-B Art History I 3:20-6:10 A. Viti	
2					
3					
4					
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 D. Maier	EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg		EVA Elective* 9:00-11:50	
10			FII-1225-06G Painting II 9:00-2:50 T. Kahn		FII-1430-06G Sculpture 9:00-2:50 D. Wapner
11					
12	FII-1135-06G Drawing II 12:10-6:00 B. Larsen				
1				AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
2					
3					
4					
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 6 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0060-A Writing Strategies I 9:00-11:50 D. Maier	EVA Elective* 9:00-11:50			
10			FII-1130-07G Drawing I 9:00-2:50 Instructor: TBA	FII-1220-07G Painting I 9:00-2:50 N. Chunn	
11					EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
12		SMI-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong			
1				AHI-1010-B Art History I 3:20-6:10 A. Viti	
2					
3	EVA Elective* 3:20-6:10				
4					
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 D. Maier	EVA Elective* 9:00-11:50			
10			FII-1135-07G Drawing II 9:00-2:50 T. Roniger	FII-1225-07G Painting II 9:00-2:50 N. Chunn	
11					EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
12		FII-1430-07G Sculpture 12:10-6:00 J. Silverthorne			
1				AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
2					
3	EVA Elective* 3:20-6:10				
4					
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 7 / FALL						
	MON	TUES	WED	THURS	FRI	
9		EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50		
10						
11						
12	SMI-1020-08G Foundations of Visual Comp. 12:10-6:00 T. Fong		EVA Elective* 12:10-3:00	FIL-1130-08G Drawing I 12:10-6:00 T. Suzuki	FIL-1220-08G Painting I 12:10-6:00 A. Miller	
1						
2						
3						
4						
5						
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti		
7						
8						
9						

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg	EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50	
10					
11	FIL-1430-08G Sculpture 9:00-2:50 R. Dupont				
12					
1			EVA Elective* 12:10-3:00		
2				FIL-1135-08G Drawing II 12:10-6:00 T. Suzuki	FIL-1225-08G Painting II 12:10-6:00 A. Miller
3					
4	EVA Elective* 3:20-6:10				
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1015-A Art History II 6:30-9:20 A. Viti	
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVD-0060-B Writing Strategies I 9:00-11:50 S. Pulo			
10	FIL-1130-09G Drawing I 9:00-2:50 S. DeFrank		FIL-1220-09G Painting I 9:00-2:50 M. Sheehan	SMI-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
11					
12					EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
1					
2					
3					
4	EVA Elective* 3:20-6:10			EVA Elective* 3:20-6:10	
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti	
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0065-B Writing Strategies II 9:00-11:50 S. Pulo			
10	FIL-1135-09G Drawing II 9:00-2:50 S. DeFrank		FIL-1225-09G Painting II 9:00-2:50 M. Sheehan	FIL-1430-09G Sculpture 9:00-2:50 J. Silverthorne	
11					
12					EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
1					
2					
3					
4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1015-A Art History II 6:30-9:20 A. Viti	
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 10 / FALL						
	MON	TUES	WED	THURS	FRI	
9				EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	EVD-0050-C Reading Strategies I 9:00-11:50 D. Puglisi	
10		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50			
11						
12						
1						
2			FIL-1430-11G Sculpture 12:10-6:00 S. DeFrank		FIL-1220-11G Painting I 12:10-6:00 N. Karsten	
3				EVA Elective* 3:20-6:10		
4	FIL-1130-11G Drawing I 3:20-9:10 Instructor: TBA					
5						
6			EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti	
7						
8						
9						

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 10 / SPRING						
	MON	TUES	WED	THURS	FRI	
9	SMI-1020-11G Foundations of Visual Comp. 9:00-11:50 M. Kovacevik		SMI-1020-11G Foundations of Visual Comp. 9:00-11:50 M. Kovacevik	EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	EVD-0055-C Reading Strategies II 9:00-11:50 D. Puglisi	
10		EVA Elective* 9:00-11:50				
11						
12						
1			EVA Elective* 12:10-3:00			
2					FIL-1225-11G Painting II 12:10-6:00 N. Karsten	
3						
4	FIL-1135-11G Drawing II 3:20-9:10 Instructor: TBA					
5						
6			EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1015-A Art History II 6:30-9:20 A. Viti	
7						
8						
9						

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 11 / FALL					
	TUES	WED	THURS	FRI	SAT
9	EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein			
10					
11			FII-1130-12G Drawing I 9:00-2:50 J. Lee	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		EVA Elective* 12:10-3:00			
2					
3					
4			AHI-1010-B Art History I 3:20-6:10 A. Viti		
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20			
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.
Note: EVA/Studio General Program 11 courses are held Tuesday through Saturday.

EVA/Studio General Program 11 / SPRING					
	TUES	WED	THURS	FRI	SAT
9	EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg	EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein			
10					
11			FII-1135-12G Drawing II 9:00-2:50 J. Lee	FII-1225-12G Painting II 9:00-2:50 D. Kardon	FII-1430-12G Sculpture 9:00-2:50 T. Thyzel
12					
1		EVA Elective* 12:10-3:00			
2					
3					
4			AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10	
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20			
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.
Note: EVA/Studio General Program 11 courses are held Tuesday through Saturday.

EVA/Studio General Program 12 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10				EVA Elective* 9:00-11:50	
11	FII-1430-13G Sculpture 9:00-2:50 J. Perlman				FII-1130-13G Drawing I 9:00-2:50 Instructor: TBA
12					
1			EVA Elective* 12:10-3:00		
2				FII-1220-13G Painting I 12:10-6:00 B. Komoski	
3					
4	EVA Elective* 3:20-6:10				
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti	
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 12 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg	EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein		
10				EVA Elective* 9:00-11:50	
11					FII-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1			EVA Elective* 12:10-3:00		
2	SMI-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong			FII-1225-13G Painting II 12:10-6:00 B. Komoski	
3					
4					EVA Elective* 3:20-6:10
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1015-A Art History II 6:30-9:20 A. Viti	
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 13 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0050-A Reading Strategies I 9:00-11:50 P. Ricci		EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein		
10					
11		FII-1130-14G Drawing I 9:00-2:50 L. Shorin		FII-1430-14G Sculpture 9:00-2:50 R. Baron	FII-1220-14G Painting I 9:00-2:50 E. Sisto
12					
1			EVA Elective* 12:10-3:00		
2					
3					
4	EVA Elective* 3:20-6:10			AHI-1010-B Art History I 3:20-6:10 A. Viti	
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0055-A Reading Strategies II 9:00-11:50 P. Ricci		EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein		
10				EVA Elective* 9:00-11:50	
11		FII-1135-14G Drawing II 9:00-2:50 L. Shorin			FII-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1			EVA Elective* 12:10-3:00		
2	SMI-1020-14G Foundations of Visual Comp. 12:10-6:00 Instructor: TBA				
3					
4				AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 14 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0050-A Reading Strategies I 9:00-11:50 P. Ricci	EVD-0060-B Writing Strategies I 9:00-11:50 S. Pulo	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10					
11					
12					AHI-1010-C Art History I 12:10-3:00 A. Wooster
1			EVA Elective* 12:10-3:00		
2					
3					
4					
5	FII-1130-15G Drawing I 3:20-9:10 M. Jones		FII-1220-15G Painting I 3:20-9:10 T.M. Davy	SMI-1020-15G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
6		EVA Elective* 6:30-9:20			
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio General Program 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0055-A Reading Strategies II 9:00-11:50 P. Ricci	EVD-0065-B Writing Strategies II 9:00-11:50 S. Pulo	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10					
11					
12					AHI-1015-C Art History II 12:10-3:00 A. Wooster
1			EVA Elective* 12:10-3:00		
2					
3					
4					EVA Elective* 3:20-6:10
5	FII-1135-15G Drawing II 3:20-9:10 M. Jones		FII-1225-15G Painting II 3:20-9:10 T.M. Davy	FII-1430-15G Sculpture 3:20-9:10 R. Baron	
6		EVA Elective* 6:30-9:20			
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/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 English and the Visual Arts (EVA) 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.

SDI-1210

Bits, Bytes, Megabytes: Foundations of Computer-Generated Imaging

Fall semester: 1 studio credit

In this lecture course students will learn the fundamentals of many digital tools and workflows. The correlation of digital tools and content to their analog predecessors and equivalents will be the starting point for conversation. We will discuss how to use cameras to capture both photographs and videos, and how to use basic lighting setups to change the mood of these images. Then students will explore digital content that does not use fixed lenses, focal lengths and compositional frames, including video games, virtual reality and 360° videos. These types of media will be studied both in how they are created and how the narratives are told. A survey of the final deliverable formats and user experiences of digital media will also be explored.

SMI-1200

Introduction to Imaging Tools and Techniques

Fall semester: 2 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 move 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.

EVA/Studio Computer Art, Computer Animation and Visual Effects Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0050-A Reading Strategies I 9:00-11:50 P. Ricci	SMI-1200-1C* Imaging Tools 9:00-2:50 E. Reinfeld 10 weeks	FII-1130-1C Drawing I 9:00-2:50 B. Larsen	EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	SMI-1230-1C Introduction to Computer Animation 9:00-1:50 B. Gallagher
10					
11					
12		SDI-1210-1C* Bits, Bytes 9:00-2:50 E. Reinfeld 5 weeks			
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2					
3					
4	EVA Elective* 3:20-6:10			EVA Elective* 3:20-6:10	
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1210-A Modern and Contemp. Art I 6:30-9:20 L. Smith	
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* Please refer to the EVA/Studio course listing for elective choices. Note: SMI-1200 will meet for the first 10 weeks of the semester; SDI-1210 will meet for the last 5 weeks.

EVA/Studio Computer Art, Computer Animation and Visual Effects Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0055-A Reading Strategies II 9:00-11:50 P. Ricci	EVA Elective* 9:00-11:50	FII-1135-1C Drawing II 9:00-2:50 B. Larsen	EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	
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4	SMI-1250-1C Digital Video Tools/Tech. 3:20-6:10 E. Reinfeld			SDI-1050-1C Narrative Workshop 3:20-6:10 C. Mauch	EVA Elective* 3:20-6:10
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1215-A Modern and Contemp. Art II 6:30-9:20 L. Smith	
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* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Computer Art, Computer Animation and Visual Effects Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0050-A Reading Strategies I 9:00-11:50 P. Ricci	FII-1130-3C Drawing I 9:00-2:50 M. Lerner	SMI-1200-3C Imaging Tools/Techniques 9:00-11:50 Instructor: TBA	EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	SMI-1200-3C* Imaging Tools/Techniques 9:00-11:50 Instructor: TBA
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11					
12			EVA Elective* 12:10-3:00		SDI-1050-3C Narrative Workshop 12:10-3:00 J. Calhoun
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2					
3					
4	EVA Elective* 3:20-6:10			EVA Elective* 3:20-6:10	
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1210-A Modern and Contemp. Art I 6:30-9:20 L. Smith	
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* Please refer to the EVA/Studio course listing for elective choices. Note: SMI-1200 will meet for the first 10 weeks of the semester; SDI-1210 will meet for the last 5 weeks.

EVA/Studio Computer Art, Computer Animation and Visual Effects Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0055-A Reading Strategies II 9:00-11:50 P. Ricci	FII-1135-3C Drawing II 9:00-2:50 M. Lerner	EVA Elective* 9:00-11:50	EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	SMD-1230-3C Introduction to Computer Animation 9:00-1:50 Instructor: TBA
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11					
12	SMI-1250-3C Digital Video Tools/Tech. 12:10-3:00 E. Reinfeld		EVA Elective* 12:10-3:00		
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3					
4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1215-A Modern and Contemp. Art II 6:30-9:20 L. Smith	
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* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Computer Art, Computer Animation and Visual Effects Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0060-A Writing Strategies I 9:00-11:50 D. Maier	SMI-1200-4C* Imaging Tools 9:00-2:50 S. Barrett 10 weeks	FII-1130-4C Drawing I 9:00-2:50 T. Mensching	EVA Elective* 9:00-11:50	EVD-0050-C Reading Strategies I 9:00-11:50 D. Puglisi
10					
11					
12		SDI-1210-4C* Bits, Bytes 9:00-2:50 S. Barrett 5 weeks			
1					
2					
3					SMI-1230-4C Introduction to Computer Animation 2:00-6:50 J. Planz
4	EVA Elective* 3:20-6:10			EVA Elective* 3:20-6:10	
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1210-A Modern and Contemp. Art I 6:30-9:20 L. Smith	
8					
9					

* Please refer to the EVA/Studio course listing for elective choices. Note: SMI-1200 will meet for the first 10 weeks of the semester; SDI-1210 will meet for the last 5 weeks. EVA/Studio Computer Art, Computer Animation and Visual Effects Program 3 will not be made available until all other EVA/Studio Computer Art, Computer Animation and Visual Effects schedules have reached capacity.

EVA/Studio Computer Art, Computer Animation and Visual Effects Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 D. Maier	EVA Elective* 9:00-11:50	FII-1135-4C Drawing II 9:00-2:50 T. Mensching	EVA Elective* 9:00-11:50	EVD-0055-C Reading Strategies II 9:00-11:50 D. Puglisi
10					
11					
12					
1					
2					SDI-1050-4C Narrative Workshop 12:10-3:00 J. Calhoun
3					
4	EVA Elective* 3:20-6:10	SMI-1250-4C Digital Video Tools/Tech. 3:20-6:10 A. Meyers			EVA Elective* 3:20-6:10
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1215-A Modern and Contemp. Art II 6:30-9:20 L. Smith	
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* Please refer to the EVA/Studio course listing for elective choices. Note: EVA/Studio Computer Art, Computer Animation and Visual Effects Program 3 will not be made available until all other EVA/Studio Computer Art, Computer Animation and Visual Effects schedules have reached capacity.

EVA/STUDIO PROGRAM

INTERIOR DESIGN REQUIREMENTS

Interior design majors must take the courses that follow, as well as all English and the Visual Arts (EVA) 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 plans, 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 Furnishings

One semester: 3 studio credits

This course will familiarize students with furniture and furnishings of the 20th century and the beginning of the 21st century. 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 explore furnishings that are an integral component of interior design, such as carpets, lamps, artworks and plants. In addition, we will resource these products through field trips to museums, showrooms and workshops, as well as catalogs and online discovery.

EVA/Studio Interior Design Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDI-1050-2D Principles of Interior Design 9:00-11:50 E. Martin	EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	IDI-1010-2D Drafting: Basic Building Systems 9:00-11:50 E. Martin	
10					
11					
12			IDI-1130-2D Lecture Series I 12:10-3:00 Instructor: TBA		IDI-1030-2D Drawing: Environment and Composition 12:10-6:00 J. Ruggeri
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2					
3	IDI-1170-2D Computer Design 3:20-6:10 B. Bobkoff			IDI-1050-2D Principles of Interior Design 3:20-6:10 E. Martin	
4					
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Interior Design Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDI-1060-2D Intro/Designing Interiors 9:00-11:50 E. Martin	EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg	EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50	IDI-1240-2D Furniture and Finishings 9:00-11:50 E. Martin
10					
11					
12			IDI-1135-2D Lecture Series II 12:10-3:00 Instructor: TBA		IDI-1020-2D Drawing: Perspective 12:10-3:00 R. Spokowski
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3		IDI-1160-2D CAD/Design 3:20-6:10 D. Kidd		IDI-1060-2D Intro/Designing Interiors 3:20-6:10 E. Martin	EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10				
5					
6					
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/STUDIO PROGRAM PHOTOGRAPHY AND VIDEO REQUIREMENTS

Photography and video majors must take the courses that follow, as well as all English and the Visual Arts (EVA) 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 six course programs, each composed of required courses. Please look over each schedule and decide which best suits your needs. Each program has a limited number of seats; please choose alternative choices in the event that your first preference has been filled.

AHI-1090

History of Photography

One semester: 3 art history credits

As a substitute for the linear and conventional history of photography, this course will examine global histories of representation, with an emphasis on ethnic, gender, sexual and racial communities that have been omitted from the familiar historical canon. Although the medium's technological progression will be closely considered, the core of the course will be the photograph as an instrument of recognition, and how the plurality of current perspective can influence the reading of history. *Note: Open to photography and video majors only. Students must register for the section of AHI-1090 that corresponds with their foundation program.*

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

Digital Imaging

One 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-1085

Digital Photography

One semester: 3 studio credits

The emphasis of this course will be placed on an exploration of the full potential of Adobe Photoshop. Students will apply advanced digital imaging techniques to their work and critically examine the effects that imaging technologies have 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.

PHI-1110

Video I

One semester: 3 studio credits

The goal of this course is to familiarize 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.

PHI-1230 through PHI-1250

Foundation Symposium

One semester: 3 studio credits

Foundation Symposium is designed to introduce the student to a variety of photographic practices and ideas. The symposium is composed of five-week courses that will explore career, language and technique.

EVA/Studio Photography and Video Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHI-1080-01P Digital Imaging 9:00-11:50 Instructor: TBA	EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	EVA Elective* 9:00-11:50	EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	
10					
11					
12	PHI-1030-01P Photography Workshop I 12:10-6:00 E. Matzak	EVA Elective* 6:30-9:20	EVA Elective* 12:10-3:00	EVA Elective* 3:20-6:10	
1					
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4					
5	EVA Elective* 3:20-6:10				
6	Foundation Symposium** 6:30-9:20	EVA Elective* 6:30-9:20	AHI-1090-01P History of Photography 6:30-9:20 K. Oni		
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* Please refer to the EVA/Studio course listing for elective choices.

**PHI-1230-01P, Language; first 5 weeks; instructor: J. Enxuto

PHI-1240-01P, Career; second 5 weeks; instructor: M. Lightner

PHI-1250-01P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

EVA/Studio Photography and Video Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	PHI-1110-01P Video I 9:00-11:50 K. Newbegin	EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg	PHI-1085-01P Digital Photography 9:00-11:50 Instructor: TBA	EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	
10					
11					
12	PHI-1060-01P Photography on Assignment 12:10-3:00 S. Klein	PHI-1035-01P Photography Workshop II 12:10-6:00 E. Matzak	EVA Elective* 12:10-3:00		
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4					
5	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
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8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Photography and Video Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVA Elective* 9:00-11:50	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50	
10					
11					
12	PHI-1030-02P Photography Workshop I 12:10-6:00 J. Rudnick	AHI-1090-02P History of Photography 12:10-3:00 P. Kloehn	EVA Elective* 12:10-3:00	PHI-1080-02P Digital Imaging 12:10-3:00 J. Seador	EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
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3					
4					
5				EVA Elective* 3:20-6:10	
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	Foundation Symposium** 6:30-9:20	
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* Please refer to the EVA/Studio course listing for elective choices.

**PHI-1250-02P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota

PHI-1230-02P, Language; second 5 weeks; instructor: J. Enxuto

PHI-1240-02P, Career; third 5 weeks; instructor: G. Pond

EVA/Studio Photography and Video Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9		PHI-1060-02P Photography on Assignment 9:00-11:50 S. Klein	EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50	PHI-1085-02P Digital Photography 9:00-11:50 Instructor: TBA
10					
11					
12	PHI-1035-02P Photography Workshop II 12:10-6:00 J. Rudnick		PHI-1110-02P Video I 12:10-3:00 K. Newbegin		EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
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2					
3					
4					
5					EVA Elective* 3:20-6:10
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Photography and Video Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9				EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	EVD-0050-C Reading Strategies I 9:00-11:50 D. Puglisi
10		PHI-1030-03P Photography Workshop I 9:00-2:50 E. McKenna	EVA Elective* 9:00-11:50		
11					
12	PHI-1080-03P Digital Imaging 12:10-3:00 Instructor: TBA		EVA Elective* 12:10-3:00		
1					
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3		AHI-1090-03P History of Photography 3:20-6:10 P. Kloehn		EVA Elective* 3:20-6:10	
4	EVA Elective* 3:20-6:10				
5					
6				Foundation Symposium** 6:30-9:20	
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

**PHI-1240-03P, Career; first 5 weeks; instructor: G. Pond

PHI-1250-03P, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota

PHI-1230-03P, Language; third 5 weeks; instructor: J. Enxuto

EVA/Studio Photography and Video Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9				EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein	EVD-0055-C Reading Strategies II 9:00-11:50 D. Puglisi
10		PHI-1035-03P Photography Workshop II 9:00-2:50 E. McKenna	EVA Elective* 9:00-11:50		
11					
12			EVA Elective* 12:10-3:00		
1					
2					
3		PHI-1085-03P Digital Photography 3:20-6:10 Instructor: TBA			
4					EVA Elective* 3:20-6:10
5					
6				PHD-1110-03P Video I 3:20-6:10 J. Maida	
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Photography and Video Program 4 / FALL					
	MON	TUES	WED	THURS	FRI
9				EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	
10		PHI-1060-04P Photography on Assignment 9:00-11:50 Instructor: TBA	PHI-1080-04P Digital Imaging 9:00-11:50 Instructor: TBA		
11					
12			EVA Elective* 12:10-3:00		EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
1					
2					
3				EVA Elective* 3:20-6:10	
4	EVA Elective* 3:20-6:10		PHI-1030-04P Photography Workshop I 3:20-9:10 J. Astor		
5					
6				Foundation Symposium** 6:30-9:20	
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20			
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

**PHI-1230-04P, Language; first 5 weeks; instructor: J. Enxuto

PHI-1240-04P, Career; second 5 weeks; instructor: G. Pond

PHI-1250-04P, Take Photos, Add Techniques, Stir.; third 5 weeks; instructor: G. Slota

EVA/Studio Photography and Video Program 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9				EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	
10		AHI-1090-04P History of Photography 9:00-11:50 P. Kloehn	EVA Elective* 9:00-11:50		
11					
12			EVA Elective* 12:10-3:00		EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
1					
2					
3		PHI-1085-04P Digital Photography 3:20-6:10 Instructor: TBA			
4	EVA Elective* 3:20-6:10				PHI-1110-04P Video I 3:20-6:10 W. Lamson
5					EVA Elective* 3:20-6:10
6				PHI-1035-04P Photography Workshop II 3:20-9:10 Instructor: TBA	
7	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20			
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Photography and Video Program 5 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0060-A Writing Strategies I 9:00-11:50 D. Maier	PHI-1080-05P Digital Imaging 9:00-11:50 J. Seador	EVA Elective* 9:00-11:50	PHI-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
10					
11					
12			EVA Elective* 12:10-3:00		EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
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2					
3		AHI-1090-05P History of Photography 3:20-6:10 K. Humpries		EVA Elective* 3:20-6:10	
4	EVA Elective* 3:20-6:10				
5					
6	Foundation Symposium** 6:30-9:20	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20		
7					
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

**PHI-1250-05P, Take Photos, Add Techniques, Stir.; first 5 weeks; instructor: G. Slota

PHI-1230-05P, Language; second 5 weeks; instructor: J. Enxuto

PHI-1240-05P, Career; third 5 weeks; instructor: M. Lightner

EVA/Studio Photography and Video Program 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 D. Maier	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	PHI-1035-05P Photography Workshop II 9:00-2:50 A. Robinson	
10					
11					
12			PHI-1060-05P Photography on Assignment 12:10-3:00 S. Klein		EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
1					
2					
3		PHI-1110-02P Video I 3:20-6:10 K. Newbegin			
4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10
5					
6		PHI-1085-05P Digital Photography 6:30-9:20 Instructor: TBA	EVA Elective* 6:30-9:20		
7	EVA Elective* 6:30-9:20				
8					
9					

* Please refer to the EVA/Studio course listing for elective choices.

BFA Film

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, VND, 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.
 - 3 elective credits from among the undergraduate course offerings.
2. Students must meet all requirements of the BFA Film 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 degree 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 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 226 for information.

Following are seven film 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 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-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.

AHD-1075

Film History: Analysis of Genre

Spring semester: 3 art history credits

This course will investigate a variety of cinematic genres, such as the Western, horror, experimental cinema, period drama, the musical and science fiction. Screening will be preceded by an overview of the genre in question, and a follow-up discussion of how each film represents and/or subverts conventions or traditions.

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 by exploring structure, psychology of the frame, storyboarding, lensing, work flow, the production crew, scene coverage, the actor/director relationship and lighting. The importance of collaboration will be emphasized by working with professional actors on various scenes 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. Focusing on the actor/director relationship, the spring semester will continue to explore the aesthetic and technical considerations of production through in-class projects. Each student will prepare a storyboard and shot list, as well as cast and budget a short digital project.

CVD-1080

Editing I

Fall semester: 3 studio credits

Limited to 17 students per section

The grammar, structure and aesthetics of editing in the visual storytelling process will be the focus of this course. We will examine the theory and process of editing through lectures, screenings, assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pacing, and how each shot represents drama as it moves through a scene. Scene study and editing choices that maximize the actors' performances will be emphasized.

CVD-1085

Editing II

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of a two-semester course. Students will continue to refine their skills as editors. Short films and scenes will be analyzed for their structure and meaning, and students will continue to hone their skills with the editing process through demonstration and assignments.

CFD-1140

Fundamentals of Narrative I

Fall semester: 3 studio credits

Gaining the necessary skills for writing well-structured scripts will be the focus of this course. Geared to short screenplays that students can use in their production classes, assignments will emphasize the fundamentals of visual language, in-depth character development and narrative structure. We will explore the dramatic choices involved in fiction, nonfiction, and adapted narratives as ways of expressing their individual voices. *Note: Students must have access to Final Draft software for home assignments.*

CFD-1145

Fundamentals of Narrative II

Spring semester: 3 studio credits

Building upon the basics introduced in CFD-1140, Fundamentals of Narrative I, this course will explore more advanced forms of storytelling for the screen. While assignments will include diverse forms, such as genre, documentary and webisodes, the focus is on the construction and sequencing of scenes within the context of the character-driven narrative.

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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. 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 S. Petrosino	CFD-1140-01F Fundamentals of Narrative I 9:00-11:50 Instructor: TBA	HCD-1020-01F Writing and Literature I 9:00-11:50 G. Marten-Millet
11					
12					
1					
2					
3					
4			CVD-1080-01F Editing I 3:20-6:10 K. Dobrowolski	AHD-1070-01F Film History and Criticism 3:20-7:10 P. Cronin	
5					
6					
7					

Film Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1075-01F Film History: Analysis of Genre 9:00-11:50 P. Cronin				
10			CFD-1025-01F Introduction to Production II 9:00-12:50 S. Petrosino	CFD-1145-01F Fundamentals of Narrative II 9:00-11:50 Instructor: TBA	HCD-1025-01F Writing and Literature II 9:00-11:50 G. Marten-Millet
11					
12					
1					
2					
3					
4			CVD-1085-01F Editing II 3:20-6:10 K. Dobrowolski		
5					
6					

Film Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	CFD-1140-02F Fundamentals of Narrative I 9:00-11:50 G. LaVoo				
10					
11					
12		HCD-1020-02F Writing and Literature I 12:10-3:00 E. Rivera		CVD-1080-02F Editing I 12:10-3:00 Instructor: TBA	
1					
2					
3					
4	AHD-1070-02F Film History and Criticism 3:20-7:10 P. Cronin				
5					
6		CFD-1020-02F Introduction to Production I 5:00-8:50 Y. Hong			
7					
8					
9					

Film Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CFD-1145-02F Fundamentals of Narrative II 9:00-11:50 G. LaVoo				AHD-1075-02F Film History: Analysis of Genre 9:00-11:50 P. Cronin
10					
11					
12		HCD-1025-02F Writing and Literature II 12:10-3:00 E. Rivera		CVD-1085-02F Editing II 12:10-3:00 Instructor: TBA	
1					
2					
3					
4					
5					
6		CFD-1025-02F Introduction to Production II 5:00-8:50 Y. Hong			
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 W. Garcia			
11					
12			CFD-1140-03F Fundamentals of Narrative I 12:10-3:00 G. Richards		
1					
2					
3		CVD-1080-03F Editing I 3:20-6:10 D. Katz			
4	AHD-1070-03F Film History and Criticism 3:20-7:10 P. Cronin				
5					
6					
7					

Film Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1075-03F Film History: Analysis of Genre 9:00-11:50 P. Cronin	CFD-1025-03F Introduction to Production II 9:00-12:50 W. Garcia	HCD-1025-03F Writing and Literature II 9:00-11:50 S. Mosakowski		
10					
11					
12					
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4					
5					
6					

Film Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020-04F Writing and Literature I 9:00-11:50 M. Curley	CVD-1080-04F Editing I 9:00-11:50 Instructor: TBA	
10					
11					
12			CFD-1140-04F Fundamentals of Narrative I 12:10-3:00 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 3:20-7:10 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		AHD-1075-04F Film History: Analysis of Genre 9:00-11:50 P. Cronin
10					
11					
12					
1					
2		CFD-1025-04F Introduction to Production II 1:00-4:50 I. Sunara	CFD-1145-04F Fundamentals of Narrative II 12:10-3:00 J. Brooker		
3					
4					
5					
6		CVD-1085-04F Editing II 6:30-9:20 Instructor: TBA			
7					
8					
9					

Film Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-05F Writing and Literature I 9:00-11:50 Instructor: TBA	CFD-1020-05F Introduction to Production I 9:00-12:50 T. Stephens		
10					
11					
12		CFD-1140-05F Fundamentals of Narrative I 12:10-3:00 Instructor: TBA			
1					
2					
3			CVD-1080-05F Editing I 3:20-6:10 D. Katz		
4	AHD-1070-05F Film History and Criticism 3:20-7:10 P. Cronin				
5					
6					
7					

Film Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025-05F Writing and Literature II 9:00-11:50 Instructor: TBA	CFD-1025-05F Introduction to Production II 9:00-12:50 T. Stephens		AHD-1075-05F Film History: Analysis of Genre 9:00-11:50 P. Cronin
10					
11					
12					
1					
2					
3					
4					
5					
6					

Film Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-06F Writing and Literature I 9:00-11:50 K. Wolfe
10			CVD-1080-06F Editing I 9:00-11:50 D. Katz		
11					
12					CFD-1140-06F Fundamentals of Narrative I 12:10-3:00 Instructor: TBA
1					
2					
3					
4	AHD-1070-06F Film History and Criticism 3:20-7:10 P. Cronin		CFD-1020-06F Introduction to Production I 3:20-7:10 E. Anjou		
5					
6					
7					

Film Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1075-06F Film History: Analysis of Genre 9:00-11:50 P. Cronin				HCD-1025-06F Writing and Literature II 9:00-11:50 K. Wolfe
10		CVD-1085-06F Editing II 9:00-11:50 D. Katz			
11					
12					CFD-1145-06F Fundamentals of Narrative II 12:10-3:00 Instructor: TBA
1					
2					
3					
4			CFD-1025-06F Introduction to Production II 3:20-7:10 E. Anjou		
5					
6					
7					

Film Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	CVD-1080-07F Editing I 9:00-11:50 K. Dobrowolski				
11					
12		HCD-1020-07F Writing and Literature I 12:10-3:00 Instructor: TBA		CFD-1140-07F Fundamentals of Narrative I 12:10-3:00 S. Robinson	
1					
2					
3					
4	AHD-1070-07F Film History and Criticism 3:20-7:10 P. Cronin			CFD-1020-07F Introduction to Production I 3:20-7:10 C. Faulkner	
5					
6					
7					

Film Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1075-07F Film History: Analysis of Genre 9:00-11:50 P. Cronin
10	CVD-1085-07F Editing II 9:00-11:50 K. Dobrowolski				
11					
12		HCD-1025-07F Writing and Literature II 12:10-3:00 Instructor: TBA		CFD-1145-07F Fundamentals of Narrative II 12:10-3:00 S. Robinson	
1					
2					
3					
4				CFD-1025-07F Introduction to Production II 3:20-7:10 C. Faulkner	
5					
6					
7					

Note: Film Foundation 7 will be made available after Film Foundation programs 1 through 6 have reached capacity.

Note: Film Foundation 7 will be made available after Film Foundation programs 1 through 6 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	Documentary Workshop I	fall
CFD-2018	Documentary Workshop II	spring
CFD-2050	Sound Production	fall or spring
CFD-2120	Writing and Directing I	fall
CFD-2125	Writing and Directing II	spring
or CFD-2131	Directing Actors	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
CVD-2050	Editing: Introduction to Avid	fall
CVD-2055	Editing: Avid II	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-2120	Writing and Directing I	fall
CFD-2125	Writing and Directing II	spring
or CFD-2262	Creating Character I (The Actor/Writer Collaboration)	fall
CFD-2263	Creating Character II (The Actor/Writer Collaboration)	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	Producing/Directing Episodic Television I	fall
CFD-3022	Producing/Directing Episodic Television II	spring
or CFD-3326	Advanced Documentary Workshop I	fall
CFD-3327	Advanced Documentary Workshop II	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
or CFD-3434	Postproduction: Structures in Storytelling	spring
CFD-3432	Postproduction: Digital Workflow I	fall
CFD-3436	Postproduction: Digital Workflow II	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	Writing for Television I	fall
CFD-3175	Writing for Television II	spring
CFD-3140	Advanced Feature Screenwriting I	fall
CFD-3145	Advanced Feature Screenwriting II	spring
or AND-3251	Advanced Screenwriting for Animation I	fall
AND-3252	Advanced Screenwriting for Animation 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

Course #	Title	Semester
CFD-4101	Master Class in Cinematography I	fall
CFD-4102	Master Class in Cinematography II	spring
CFD-4940	Film Thesis I	fall
CFD-4945	Film Thesis II	spring

DIRECTING, EDITING

Course #	Title	Semester
CFD-4940	Film Thesis I	fall
CFD-4945	Film Thesis II	spring

SCREENWRITING

Course #	Title	Semester
CFD-4040	Master Class in Screenwriting I	fall
CFD-4045	Master Class in Screenwriting II	spring
CFD-4950	Screenwriting Thesis I	fall
CFD-4955	Screenwriting Thesis II	spring

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

Film 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 digital cameras, this course will build on the techniques introduced in the foundation year to explore more complex projects. Special lenses, filters, lights and 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	3:20-7:10	W. Garcia
CFD-2010-E	W	9:00-12:50	L. Hillier
CFD-2010-F	Th	12:10-4:00	C. Bakalov

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	3:20-7:10	W. Garcia
CFD-2015-E	W	9:00-12:50	L. Hillier
CFD-2015-F	Th	12:10-4:00	C. Bakalov

CFD-2017-A

Documentary Workshop I

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Brooker

Combining theory and practice, in this course students will research, write, plan and execute a 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 will be discussed.

CFD-2018-A

Documentary Workshop II

Monday 3:20-6:10

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-2050**Sound Production**

One semester: 3 studio credits

Limited to 18 students per section

This comprehensive course analyzes the role of sound techniques in film and video—music, effects, voice-overs and sync sound, among other components. 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	6:30-9:20	fall	S. Rogers
CFD-2050-B	W	9:00-11:50	fall	C. Newman
CFD-2050-C	W	9:00-11:50	spring	C. Newman
CFD-2050-D	F	9:00-11:50	spring	S. Rogers

CVD-2050**Editing: Introduction to Avid**

Fall semester: 3 studio credits

Limited to 20 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	Instructor
CVD-2050-A	M	6:30-9:20	E. Bowes
CVD-2050-B	W	9:00-11:50	TBA

CVD-2055 (previously CVD-3060)**Editing: Avid II**

Spring semester: 3 studio credits

Limited to 20 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, Editing: Introduction to Avid, or equivalent.

Course #	Day	Time	Instructor
CVD-2055-A	M	9:00-11:50	E. Bowes
CVD-2055-B	W	9:00-11:50	TBA

AHD-2068**The Language of Film**

Wednesday 3:20-6:10

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 12:10-3:00

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	3:20-7:10	L. Hiller
CFD-2070-B	Tu	3:20-7:10	L. Hiller
CFD-2070-C	Th	6:30-10:20	C. Bakalov

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	3:20-7:10	L. Hiller
CFD-2075-B	Tu	3:20-7:10	L. Hiller
CFD-2075-C	Th	6:30-10:20	C. Bakalov

CFD-2080**Production Design**

One semester: 3 studio credits

Instructor: C. Nowak

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
CFD-2080-A	F	3:20-6:10	fall
CFD-2080-B	Tu	3:20-6:10	spring

CFD-2088**Makeup for Film and Television**

One semester: 3 studio credits

Instructor: A. Schmoltdt

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	12:10-3:00	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

A collaborative fusion of writing and directing, in this course students will write with a director's eye, and direct with a writer's insight. Lead by both writing and directing instructors, students will develop original, character-driven scripts. Working with actors, students will stage their scripts to refine each scene. Casting will also be addressed to help students make decisions on choosing actors for their films.

Course #	Day	Time	Instructor(s)
CFD-2120-A	M	6:30-9:20	W. Garcia, J. Ricker
CFD-2120-B	Tu	9:00-11:50	M. Grisanti, G. LaVoo
CFD-2120-C	Tu	3:20-6:10	J. Brooker, M. Goldfried
CFD-2120-D	W	6:30-9:20	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. Advancing beyond the work accomplished in CFD-2120, Writing and Directing I, this course will focus on refining scripts for third-year film production. Students work with actors to find depth and nuance in their writing, and develop confidence in their directing. As the scripts produced in the fall semester go into postproduction, films are screened to provide feedback on the editing.

Course #	Day	Time	Instructor(s)
CFD-2125-A	M	6:30-9:20	W. Garcia, J. Ricker
CFD-2125-B	Tu	9:00-11:50	M. Grisanti, G. LaVoo
CFD-2125-C	Tu	3:20-6:10	J. Brooker, M. Goldfried
CFD-2125-D	W	6:30-9:20	N. Greene, W. Hopkins

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	6:30-9:20	fall	M. Mihut
CFD-2131-B	Tu	12:10-3:00	fall	M. Goldfried
CFD-2131-C	M	6:30-9:20	spring	M. Mihut
CFD-2131-D	Tu	12:10-3:00	spring	M. Goldfried

CFD-2140**Writing the Feature-Length Script I**

Fall semester: 3 studio credits

Limited to 12 students per section

Required for all screenwriting majors, this course will focus on constructing a character-driven screenplay in three-acts. Students are introduced to the Writers Guild Short-Form Contract, and develop their scripts through each stage of professional screenwriting processes, including character research, logline, synopsis, outline and drafts. Students will finish a full outline of their screenplay and a first draft of the first act by the end of the semester.

Course #	Day	Time	Instructor
CFD-2140-A	M	12:10-3:00	J. Brooker
CFD-2140-B	M	12:10-3:00	J. Gilford

CFD-2145**Writing the Feature-Length Script II**

Spring semester: 3 studio credits

Limited to 12 students per section

A continuation of CFD-2140, Writing the Feature-Length Script I, in this course students will revise the first act of their screenplays, and complete the second and third acts. Emphasis is on pacing, knowing what to take out as well as what to put in. Actors may be brought in to explore the dramatic potential in scenes and to help students write natural dialogue. Students will complete a second draft of their screenplay by the end of the semester.

Course #	Day	Time	Instructor
CFD-2145-A	M	12:10-3:00	J. Brooker
CFD-2145-B	M	12:10-3:00	J. Gilford

CFD-2159-A**Film Criticism**

Tuesday 7:00-9:50

Fall semester: 3 studio credits

Instructor: C. Nuckolls

Designed to offer a structure for critical film analysis, this course will examine a variety of approaches to film criticism, and will provide a means for students to analyze their own creative output as well as that of well-known filmmakers. Students will gain insights into how to formulate objective assessments of a particular film or body of work from the perspective that there is not a single "right" way to review a film—whatever the genre. Does the work have an overriding theme? How do style, form and tone relate? Are there any cultural differences that need to be considered? We will screen and assess films in class; writing assignments will be given.

CFD-2202-A**Acting II**

Thursday 3:20-6:10

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-2262-A**Creating Character I (The Actor/Writer Collaboration)**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructors: W. Garcia, J. Ricker

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.

CFD-2263-A**Creating Character II (The Actor/Writer Collaboration)**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructors: W. Garcia, J. Ricker

This is the second part of a two-semester course. See CFD-2622 for course description. *Note: No midyear entry.*

CFD-2350**Adaptation for the Short Film**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Gilford

Limited to 12 students

The challenges in transforming material from other media onto the screen will be the focus of this course. Screenplays may be developed from virtually any source material—fiction, nonfiction, journalism, poetry—and students will investigate how to obtain screen rights for their work, including public domain, options and ownership. Emphasis is on short films that students can produce themselves. *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	M	3:20-6:10	fall
CFD-2442-B	W	6:30-9:20	spring

CFD-2456-A**Script Analysis I: Visual Translation for Production Design**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. von Brandenstein

The goal of this course is to introduce methods used to create meaningful imagery from screenplays. The process of previsualizing and how to determine the salient points that establish the visual representation of a film will be addressed, beginning with the initial steps of previsualization—from first impression rough-response drawings to pattern-recognition responses. Each student will complete three projects using a variety of mediums, such as watercolor, acrylics, drawing, photography and digital technologies to express ideas for a given production. Toward the end of the semester various design software programs will be presented.

CFD-2457-A**Script Analysis II: Visual Translation for Production Design**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. von Brandenstein

This course is a continuation CFD-2456, Script Analysis I: Visual Translation for Production Design. Working with Autodesk SketchUp, we will explore how to achieve visual interpretations of scripts and other texts, and how to build a consensual approach to design for a project. Using scripts for film and television, students will take a concept and create physical set solutions from models, drawings, photography and digital technology. Prerequisite: CFD-2456, Script Analysis I: Visual Translation for Production Design.

CFD-2461-A**Drawing and Painting I: Learning to See**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: TBA

This course presents strong individual counsel to guide students toward finding an effective medium to best express a visual response to a script. Basic drawing and painting skills will be taught along with how to utilize various other media, including photography, collage and digital technologies. The course emphasizes collaborating with directors and cinematographers to realize student projects.

CFD-2462-A**Drawing and Painting II: Learning to See**

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: TBA

Basic color theory and how color and light can enhance the dramatic effects on a set will be examined in this course. Each student will employ drawing and painting to create several design projects for narrative film or television projects, including the development of sets for a story theme and the nature of its characters, and how to achieve realistic renderings for the audience. We will also discuss how wardrobe, makeup, hair and props enhance a character. Autodesk Sketchbook and Adobe Photoshop will be taught to enhance each student's skillset. Prerequisite: CFD-2461, Drawing and Painting I: Learning to See.

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	D. Demirer
CVD-3010-D	Th	3:20-8:10	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	D. Demirer
CVD-3015-D	Th	3:20-8:10	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	6:30-10:20	F. Prinzi
CFD-3021-B	Th	6:30-10:20	TBA

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	6:30-10:20	F. Prinzi
CFD-3022-B	Th	6:30-10:20	TBA

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	3:20-8:10	L. Hillier
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	3:20-8:10	L. Hillier
CFD-3035-C	Th	9:00-1:50	D. Georgevich

AHD-3060

Masters of Light

Thursday 3:20-6:10

One semester: 3 art history credits

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	Instructor
AHD-3060-A	fall	TBA
AHD-3060-B	spring	L. Blythe

CFD-3060

Advanced Writing and Directing I

Fall semester: 3 studio credits

Limited to 12 students per section

Building on the fused writing and directing approach introduced in second year, students will refine their scripts for third-year production courses, and begin their thesis films. Students will be exposed to innovative, professional techniques in screenwriting and storytelling, and encouraged to find their own styles. Working with actors, students will employ sophisticated directorial strategies, analyze their artistic choices and find their own strengths before going on set.

Course #	Day	Time	Instructors
CFD-3060-A	M	1:00-3:50	W. Garcia, J. Ricker
CFD-3060-B	W	3:20-6:10	J. Strouse, TBA
CFD-3060-C	W	3:20-6:10	M. Grisanti, I. Sunara
CFD-3060-D	Th	9:00-11:50	J. Brooker, G. LaVoo
CFD-3060-E	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. It is intended to support the development of the thesis script. Students will have the opportunity to take creative risks and collaborate with actors. Scripts will be rehearsed, discussed and revised every week. As the scripts produced in the previous semester go into postproduction, films are screened with feedback to help students polish their final cuts.

Course #	Day	Time	Instructors
CFD-3065-A	M	1:00-3:50	W. Garcia, J. Ricker
CFD-3065-B	W	3:20-6:10	J. Strouse, TBA
CFD-3065-C	W	3:20-6:10	M. Grisanti, I. Sunara
CFD-3065-D	Th	9:00-11:50	J. Brooker, G. LaVoo
CFD-3065-E	F	9:00-11:50	N. Greene, W. Hopkins

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	12:10-3:00	fall	N. Simopoulos
CFD-3130-B	Th	12:10-3:00	fall	N. Simopoulos
CFD-3130-C	Tu	6:30-9:20	spring	N. Simopoulos
CFD-3130-D	W	9:00-11:50	spring	V. Stoll

HLD-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.

Note: Open to film majors only.

Course #	Day	Time	Instructor
HLD-3130-A	Tu	3:20-7:10	M. Grisanti
HLD-3130-B	W	9:00-12:50	D. Riccuito
HLD-3130-C	Th	9:00-12:50	W. Beckley

HLD-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 majors only.*

Course #	Day	Time	Instructor
HLD-3135-A	Tu	3:20-7:10	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

This course is designed to encourage the development of the writer's own style by exploring advanced strategies of character development and approaches to structure. Emphasis will be on characters in relationship—the source of conflict and drama. We will focus on structuring the journeys of intersecting characters. Students will investigate nuances of protagonist, antagonist and subsidiary character roles. Using the Writers Guild Short-Form Contract, students will follow a process—including log lines, synopses and outlines—to create a clear vision of the whole. Students will complete and revise a professional-length outline and first act by the end of first semester. As part of the emphasis on writing career strategies, students will keep a blog and cultivate a public presence online.

Course #	Day	Time	Instructor
CFD-3140-A	Tu	3:20-7:10	TBA
CFD-3140-B	Th	3:20-7:10	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	3:20-7:10	TBA
CFD-3145-B	Th	3:20-7:10	M. Grisanti

CFD-3170-A**Writing for Television I**

Wednesday 3:20-6:10

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 3:20-6:10

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	Tu	9:00-11:50	fall	N. Simopoulos
CFD-3180-B	W	12:10-3:00	fall	P. Goodrich
CFD-3180-C	W	12:10-3:00	spring	P. Goodrich
CFD-3180-D	F	9:00-11:50	spring	T. Dame

CFD-3190-A**The Business and Craft of Writing for Television**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Limited to 12 students

Instructor: M. Horowitz

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.

CFD-3194-A**Creative Producing**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: J. Morris

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-3197**Film and Animation Collaboration Workshop**

Friday 12:10-3:00

One semester: 3 studio credits

Instructors: G. LaVoo, TBA

This course is design to nurture collaborations in film and animation through scene exercises under the guidance of the instructors. Each session will provide opportunities for students to step outside of their specialization and bring their skillsets together toward creating real production scene work. Both animation and film students will study film language, visual structure, film set techniques, camera movement, lighting and working with actors. Animation students will create storyboards and draw the sets for the scenes. Film students will collaborate directly with the storyboard artist to better understand the psychology of a frame and how to maximize every camera position and shot composition.

Course #	Semester
CFD-3197-A	fall
CFD-3197-B	spring

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 12:10-3:00

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 12:10-3:00

Spring semester: 3 studio credits

Instructor: A. Schmoltdt

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: TBA

This course will build on the material explored in CFD-2018, Documentary Workshop II. Students will create documentaries and have the opportunity to pitch a project, develop a treatment, formulate a budget and funding plan, discuss film festivals and distribution strategy for their own productions. Broadcast professionals will lecture and offer critiques of student projects. Students will also work in crew positions and participate in class projects. Prerequisite: CFD-2018, Documentary Workshop II, or equivalent.

CFD-3327-A**Advanced Documentary Workshop II**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: TBA

This is the second part of a two-semester course. See CFD-3326 for course description.

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**DaVinci Resolve: Color Correcting Your Film**

Monday: 3:20-6:10

One 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.

Course #	Semester
CFD-3428-A	fall
CFD-3428-B	spring

CFD-3431**Music and Sound Techniques**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: N. Simopoulos

Limited to 12 students

You don't have to be a professional musician to make great sound tracks for your films and videos. With a keyboard and cutting-edge computer software programs such as Reason and Pro Tools, you can create great music to sync with your images. Students will have hands-on experience in a recording studio 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**Postproduction: Digital Workflow I**

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.

Course #	Day	Time
CFD-3432-A	M	12:10-3:00
CFD-3432-B	Tu	12:10-3:00

CFD-3436-A**Postproduction: Digital Workflow II**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: K. Dobrowolski

This course will examine digital language—from media acquisition to digital exhibition. Students will work on their own projects to tackle real-world workflow hurdles and explore how to quickly get past them and get back to the creative process. We will focus on proxy and offline/online options, transcoding, remote editing, compression techniques, color grading, ARRI and RED RAW workflows, Pro Tools output and delivery and DCPs. Students will complete the course with a heightened knowledge of postproduction. Prerequisite: CFD-3432, Postproduction: Digital Workflow I.

CFD-3434-A**Postproduction: Structures in Storytelling**

Wednesday 12:10-3:00

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 3:20-6:10

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 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

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 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Opendisano

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 6:30-9:20

One semester: 3 studio credits

Instructor: C. Hourihan

Limited to 35 students per section

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

Instructor: TBA

This course will provide the opportunity to work within the team milieu that many professional writers will encounter. Student will bring a first-draft outline at the start of the semester, which will then be worked on collectively with classmates. Written feedback on each other's work will be given. At mid-semester, the class will form smaller groups to focus on close readings of first acts. Guest speakers will address the business of writing. *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

Instructor: TBA

This is the second part of a two-semester course. See CFD-4040 for course description. Students are expected to begin the second semester with a completed first draft of their screenplay. Students will work closely with instructors to prepare finished scripts for full table readings. A polished draft of the screenplay is due at the end of the semester.

CFD-4101-A**Master Class in Cinematography I**

Friday 3:20-7:10

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 3:20-7:10

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 3:20-6:10

Fall semester: 3 studio credits

Instructor: TBA

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 3:20-6:10

Spring semester: 3 studio credits

Instructor: TBA

This is the second part of a two-semester course. See CFD-4116 for course description.

CFD-4940-A**Film Thesis I**

Fall semester: 6 studio credits

Instructor: TBA

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: TBA

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: TBA

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: TBA

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. Please contact the department advisor for specifics.

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.

FILM ELECTIVES OPEN TO ALL DEPARTMENTS

Courses are listed in numerical order.

CFD-1074-A

Acting for the Screen

Monday 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

Instructor: C. Nowak

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
CFD-2080-A	F	3:20-6:10	fall
CFD-2080-B	Tu	3:20-6:10	spring

CFD-2088

Makeup for Film and Television

One semester: 3 studio credits

Materials fee: \$95

Instructor: A. Schmoltd

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	12:10-3:00	fall
CFD-2088-F	Tu	9:00-11:50	spring

CFD-2202-A

Acting II

Thursday 3:20-6:10

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	3:20-6:10	fall
CFD-2442-B	W	6:30-9:20	spring

CFD-2456-A

Script Analysis I: Visual Translation for Production Design

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. von Brandenstein

The goal of this course is to introduce methods used to create meaningful imagery from screenplays. The process of previsualizing and how to determine the salient points that establish the visual representation of a film will be addressed, beginning with the initial steps of previsualization—from first impression rough-response drawings to pattern-recognition responses. Each student will complete three projects using a variety of mediums, such as watercolor, acrylics, drawing, photography and digital technologies to express ideas for a given production. Toward the end of the semester various design software programs will be presented.

CFD-2457-A

Script Analysis II: Visual Translation for Production Design

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. von Brandenstein

This course is a continuation CFD-2456, Script Analysis I: Visual Translation for Production Design. Working with Autodesk SketchUp, we will explore how to achieve visual interpretations of scripts and other texts, and how to build a consensual approach to design for a project. Using scripts for film and television, students will take a concept and create physical set solutions from models, drawings, photography and digital technology. Prerequisite: CFD-2456, Script Analysis I: Visual Translation for Production Design.

CFD-2461-A

Drawing and Painting I: Learning to See

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: TBA

This course presents strong individual counsel to guide students toward finding an effective medium to best express a visual response to a script. Basic drawing and painting skills will be taught along with how to utilize various other media, including photography, collage and digital technologies. The course emphasizes collaborating with directors and cinematographers to realize student projects.

CFD-2462-A

Drawing and Painting II: Learning to See

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: TBA

Basic color theory and how color and light can enhance the dramatic effects on a set will be examined in this course. Each student will employ drawing and painting to create several design projects for narrative film or television projects, including the development of sets for a story theme and the nature of its characters, and how to achieve realistic renderings for the audience. We will also discuss how wardrobe, makeup, hair and props enhance a character. Autodesk Sketchbook and Adobe Photoshop will be taught to enhance each student's skillset. Prerequisite: CFD-2461, Drawing and Painting I: Learning to See.

SUMMER RESIDENCY IN FILM

DFD-4993-A

Documentary Filmmaking: The Art of the Interview

June 11 – June 22

Summer 2018 semester: 2 undergraduate studio credits

\$2,000; equipment fee, \$500

This intensive residency offers participants an opportunity to sharpen their documentary directing skills, learn professional techniques for camera, lighting and sound, and better understand the mechanics of editing a scene for the greatest impact. Participants will create two interview-based short documentaries during the program, challenging themselves to conduct thoughtful, evocative interviews, and to work quickly, giving their skills a turbo charge.

Workshops with filmmakers working at the top of the documentary field and hands-on labs on the streets of the city complement independent work. Together these elements form an intense program encouraging creativity, learning and progress. Work-in-progress screenings allow for filmmakers to receive critique from faculty and their peers. Guest filmmakers will show their documentaries and give in-depth answers during the Q&A sessions, which are designed to give further insight into the experiences of working filmmakers. The program concludes with a public screening event of each participant's best film.

Filmmakers will work within the MFA Social Documentary Film Department and have access to equipment, including industry-level HD or 4K cameras, microphones, recorders and lighting. Filmmakers will be provided access to edit suites and software, as well the department voice over booth. Facilities are available Monday through Friday, 9:00 am to 9:00 pm. Staff technicians are available for assistance and technical support.

Faculty is scheduled to include: director Deborah Dickson; cinematographer Tom Hurwitz, ASC; editor Ann Collins.

Prerequisites: Fluent in Mac OS; a working knowledge of Adobe Premiere, Final Cut, or iMovie editing software; some experience in filming with any DSLR or video camera.

Note: Participants will be 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.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

SVA DESTINATIONS IN FILM

IPD-3224-A

SVA @ Cannes Film Festival

May 12 – May 21

Summer 2018 semester; no credit; \$3,500

This program offers students an opportunity to visit the beautiful city of Cannes, located on the French Riviera, during its renowned film festival. Cannes is one of the premier festivals in the world that previews new films of all genres from around the world, including documentaries.

The program offers students daily access to selected screenings and immerses them in a cinematic world that will turn aspiring filmmakers into instant cinephiles! After each screening we will meet to discuss the film, explore its theme, analyze the actors' performances, and be joined by filmmakers who will present their perspective.

Note: An interview is required for acceptance to this program.

Tuition includes round trip airfare, double-occupancy hotel accommodations, daily Continental breakfast, transportation to all museums, access to screenings, gallery visits, welcome and farewell dinners.

For more information visit destinations.sva.edu or contact Sal Petrosino 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-Digitl-A	fall
FID-Digitl-B	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-Sculpt-A	fall
FID-Sculpt-B	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-Printg-A	fall
FID-Printg-B	spring

RISOLAB FACILITIES ACCESS

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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, VND, 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.
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 degree 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 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 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 18 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 17 and 18 will be made available after General Foundation programs 1 through 16 have reached capacity.*

Freshmen who will begin their studies in the spring 2019 semester should refer to General Foundation programs 19 and 20.

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 226 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 **Art History I**

One semester: 3 art history credits
As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Topics covered will be chosen from an array of art historical periods, ranging anywhere from the Paleolithic to the early 19th century. Our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts.

AHD-1015 **Art History II**

One semester: 3 art history credits
Through the methods of visual analysis acquired in AHD-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment the 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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

GENERAL FOUNDATION COURSE SCHEDULES FALL 2018 / SPRING 2019

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 Art History I 12:10-3:00 L. Gamwell
1					
2		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
3					HCD-1020-01G Writing and Literature I 3:20-6:10 P. Patrick
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 Art History II 12:10-3:00 L. Gamwell
1					
2					
3					HCD-1025-01G Writing and Literature II 3:20-6:10 P. Patrick
4					
5					
6					

General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-02G Art History I 9:00-11:50 T. O'Connor	
11	FID-1220-02G Painting I 9:00-2:50 D. Chow				
12		HCD-1020-02G Writing and Literature I 12:10-3:00 M. Ural-Rivera			
1			FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2				SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman
3					
4					
5					
6					

General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-02G Art History II 9:00-11:50 T. O'Connor	
11	FID-1225-02G Painting II 9:00-2:50 D. Chow				FID-1430-02G Sculpture 9:00-2:50 P. Dudek
12		HCD-1025-02G Writing and Literature II 12:10-3:00 M. Ural-Rivera			
1			FID-1135-02G Drawing II 12:10-6:00 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 Art History I 9:00-11:50 H. Werschkul
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 12:10-6:00 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 Art History II 9:00-11:50 H. Werschkul
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 12:10-6:00 S. Dentz
3					
4					
5					
6					

General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
10			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
11					
12		HCD-1020-04G Writing and Literature I 12:10-3:00 T. Leonido			
1					FID-1130-04G Drawing I 12:10-6:00 B. Adams
2					
3					
4				FID-1430-04G Sculpture 3:20-9:10 J. Cohen	
5					
6					
7					
8					
9					

General Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-04G Art History II 9:00-11:50 L. Gamwell
10			FID-1225-04G Painting II 9:00-2:50 M. Mattelson		
11					
12		HCD-1025-04G Writing and Literature II 12:10-3:00 T. Leonido			
1					FID-1135-04G Drawing II 12:10-6:00 B. Adams
2					
3					
4				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 Instructor: TBA	
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		FID-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff			
2						
3						AHD-1010-05G Art History I 3:20-6:10 R. Sarkissian
4						
5						
6						

General Foundation 5 / SPRING						
	MON	TUES	WED	THURS	FRI	
9	HCD-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy					
10				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt		
11						
12						
1		FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron			
2						
3						AHD-1015-05G Art History II 3:20-6:10 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		HCD-1020-06G Writing and Literature I 12:10-3:00 Instructor: TBA				
1	FID-1130-06G Drawing I 12:10-6:00 B. Larsen					
2						
3						
4				AHD-1010-06G Art History I 3:20-6:10 J. Edwards		
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 12:10-3:00 Instructor: TBA				
1	FID-1135-06G Drawing II 12:10-6:00 B. Larsen					
2						
3						
4				AHD-1015-06G Art History II 3:20-6:10 S. Ginsburg		
5						
6						

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50 Instructor: TBA
10			FID-1130-07G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong			
2					
3					AHD-1010-07G Art History I 3:20-6:10 H. Werschkul
4					
5					
6					

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-07G Writing and Literature II 9:00-11:50 Instructor: TBA
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 12:10-6:00 J. Silverthorne			
3					AHD-1015-07G Art History II 3:20-6:10 J. Keesling
4					
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-08G Writing and Literature I 9:00-11:50 Instructor: TBA			
10					
11					
12					
1	SMD-1020-08G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1130-08G Drawing I 12:10-6:00 T. Suzuki	FID-1220-08G Painting I 12:10-6:00 A. Miller
2					
3		AHD-1010-08G Art History I 3:20-6:10 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 Instructor: TBA			
10					
11	FID-1430-08G Sculpture 9:00-2:50 R. Dupont				
12					
1				FID-1135-08G Drawing II 12:10-6:00 T. Suzuki	FID-1225-08G Painting II 12:10-6:00 A. Miller
2					
3		AHD-1015-08G Art History II 3:20-6:10 A. Wooster			
4					
5					
6					

General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50 Instructor: TBA
10					
11	FID-1130-09G Drawing I 9:00-2:50 S. DeFrank		FID-1220-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
12					
1					
2					
3					HCD-1020-09G Writing and Literature I 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-09G Art History II 9:00-11:50 Instructor: TBA
10					
11	FID-1135-09G Drawing II 9:00-2:50 S. DeFrank		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					HCD-1025-09G Writing and Literature II 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-10G Writing and Literature I 9:00-11:50 F. Litvack	
10					FID-1430-10G Sculpture 9:00-2:50 P. Dudek
11	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 Instructor: TBA			
12					
1					
2					
3	AHD-1010-10G Art History I 3:20-6:10 D. Dumbadze				
4					
5					
6					

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025-10G Writing and Literature II 9:00-11:50 F. Litvack	
10					SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
11	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 N. Touron			
12					
1					
2					
3	AHD-1015-10G Art History II 3:20-6:10 D. Dumbadze				
4					
5					
6					

General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1				AHD-1010-11G Art History I 12:10-3:00 T. Kostianovsky	
2			FID-1430-11G Sculpture 12:10-6:00 S. DeFrank		FID-1220-11G Painting I 12:10-6:00 N. Karsten
3				HCD-1020-11G Writing and Literature I 3:20-6:10 G. MacKenzie	
4					
5	FID-1130-11G Drawing I 3:20-9:10 Instructor: TBA				
6					
7					
8					
9					

General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1				AHD-1015-11G Art History II 12:10-3:00 T. Kostianovsky	
2					FID-1225-11G Painting II 12:10-6:00 N. Karsten
3					
4				HCD-1025-11G Writing and Literature II 3:20-6:10 G. MacKenzie	
5	FID-1135-11G Drawing II 3:20-9:10 Instructor: TBA				
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 J. Lee	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					
4			HCD-1020-12G Writing and Literature I 3:20-6:10 C. Stine	AHD-1010-12G Art History I 3:20-6:10 D. Carvalho	
5					
6					

General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1135-12G Drawing II 9:00-2:50 J. Lee	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					
4			HCD-1025-12G Writing and Literature II 3:20-6:10 C. Stine	AHD-1015-12G Art History II 3:20-6:10 F. Chwalkowski	
5					
6					

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

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

General Foundation 13 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman	HCD-1020-13G Writing and Literature I 9:00-11:50 M. Curley			FID-1130-13G Drawing I 9:00-2:50 Instructor: TBA
12					
1					
2				FID-1220-13G Painting I 12:10-6:00 B. Komoski	
3					AHD-1010-13G Art History I 3:20-6:10 A. Schwartz
4					
5					
6					

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11			HCD-1025-13G Writing and Literature II 9:00-11:50 M. Curley		FID-1135-13G Drawing II 9:00-2:50 I. Richer
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong				
2				FID-1225-13G Painting II 12:10-6:00 B. Komoski	
3					AHD-1015-13G Art History II 3:20-6:10 Instructor: TBA
4					
5					
6					

General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1130-14G Drawing I 9:00-2:50 L. Shorin		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 Art History I 3:20-6:10 J. Edwards	HCD-1020-14G Writing and Literature I 3:20-6:10 A. Pizzo		
4					
5					
6					

General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11		FID-1135-14G Drawing II 9:00-2:50 L. Shorin			FID-1225-14G Painting II 9:00-2:50 E. Sisto
12					
1					
2	SMD-1020-14G Foundations of Visual Comp. 12:10-6:00 Instructor: TBA				
3		AHD-1015-14G Art History II 3:20-6:10 J. Edwards	HCD-1025-14G Writing and Literature II 3:20-6:10 A. Pizzo		
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-15G Writing and Literature I 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 H. Werschkul			
4	FID-1130-15G Drawing I 3:20-9:10 M. Jones		FID-1220-15G Painting I 3:20-9:10 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
5					
6					
7					
8					
9					

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-15G Writing and Literature II 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1015-15G Art History II 3:20-6:10 H. Werschkul			
4	FID-1135-15G Drawing II 3:20-9:10 M. Jones		FID-1225-15G Painting II 3:20-9:10 T.M. Davy	FID-1430-15G Sculpture 3:20-9:10 R. Baron	
5					
6					
7					
8					
9					

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-16G Art History I 9:00-11:50 S. Flach	
11			FID-1430-16G Sculpture 9:00-2:50 R. Baron		FID-1220-16G Painting I 9:00-2:50 J. Jurayj
12					
1					
2	FID-1130-16G Drawing I 12:10-6:00 L. Scott				
3				HCD-1020-16G Writing and Literature I 3:20-6:10 Instructor: TBA	
4					
5					
6					

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-16G Art History II 9:00-11:50 Instructor: TBA	
11					FID-1225-16G Painting II 9:00-2:50 J. Jurayj
12					
1					
2	FID-1135-16G Drawing II 12:10-6:00 L. Scott		SMD-1020-16G Foundations of Visual Comp. 12:10-6:00 T. Fong		
3				HCD-1025-16G Writing and Literature II 3:20-6:10 A. Armstrong	
4					
5					
6					

General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9	AHD-1010-17G Art History I 9:00-11:50 D. Dumbadze		HCD-1020-17G Writing and Literature I 9:00-11:50 R. Clark		
10					
11					
12					
1					
2	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Lefkowitz				FID-1220-17G Painting I 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1130-17G Drawing I 3:20-9:10 G. Houng	
6					
7					
8					
9					

General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9	AHD-1015-17G Art History II 9:00-11:50 D. Dumbadze		HCD-1025-17G Writing and Literature II 9:00-11:50 R. Clark		
10					
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 E. Scott		FID-1225-17G Painting II 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1135-17G Drawing II 3:20-9:10 G. Houng	
6					
7					
8					
9					

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

General Foundation 18 / FALL					
	MON	TUES	WED	THURS	FRI
9		SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic		AHD-1010-18G Art History I 9:00-11:50 R. Sarkissian	SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic
10	FID-1130-18G Drawing I 9:00-2:50 J. Cohen				
11					
12					HCD-1020-18G Writing and Literature I 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1220-18G Painting I 3:20-9:10 S. Porter		
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

General Foundation 18 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-18G Art History II 9:00-11:50 R. Sarkissian	
10	FID-1135-18G Drawing II 9:00-2:50 J. Cohen				
11					
12					HCD-1025-18G Writing and Literature II 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1225-18G Painting II 3:20-9:10 S. Porter		FID-1430-18G Sculpture 3:20-9:10 P. Dudek
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2019

Foundation students who will begin their studies in the spring semester must register for spring 2019 and summer 2019 General Foundation program 19 or 20.

General Foundation 19 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-19G Art History I 9:00-11:50 Instructor: TBA			
10			SMD-1020-19G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-19G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3	FID-1130-19G Drawing I 3:20-9:10 Instructor: TBA	HCD-1020-19G Writing and Literature I 3:20-6:10 Instructor: TBA			
4					
5					
6					
7					
8					
9					

General Foundation 19/ SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10		FID-1225-19G Painting II 9:00-2:50 M-F Instructor: TBA		FID-1430-19G Sculpture 9:00-2:50 M-F Instructor: TBA	FID-1135-19G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-19G Art History II 3:20-6:10, M-F J. Edwards		HCD-1025-19G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 20 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-20G Art History I 9:00-11:50 M. Denton				
10		FID-1220-20G Painting I 9:00-2:50 Instructor: TBA	FID-1130-20G Drawing I 9:00-2:50 Instructor: TBA	FID-1430-20G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-20G Writing and Literature I 3:20-6:10 Instructor: TBA			
4					
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 has reached capacity.

General Foundation 20 / SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10		FID-1225-20G Painting II 9:00-2:50 M-F Instructor: TBA		SMD-1020-20G Foundations of Visual Comp. 9:00-2:50 M-F T. Fong	FID-1135-20G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-20G Art History II 3:20-6:10, M-F D. Carvahlo		HCD-1025-20G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 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 students must take 9 studio credits per semester, including a minimum of 3 studio credits per semester of drawing as listed in Requirement B.

Second-year fine arts majors must take:

REQUIREMENT A

One semester of:

FID-2020	Sophomore Seminar
AHD-2020	Modern Art Through Pop I
AHD-2025	Modern Art Through Pop II

REQUIREMENT B

Choose at least one of the following studio elective courses in drawing each semester: FID-2120-FID-3168: Drawing; Advanced Drawing; Drawing the Figure; Anatomy; Fur, Feathers and Scales: Comparative Animal Anatomy; Urban Botanicals.

REQUIREMENT C

Choose the remaining number of required studio credits from the following elective courses:

FID-2000 through FID-3999: Students should select courses that will benefit them in defining their studio practice. Second- and third-year level courses (FID-2000s and FID-3000s) are interchangeable.

THIRD-YEAR REQUIREMENTS

Third-year students must take 9 studio credits per semester.

Third-year fine arts majors must take:

REQUIREMENT A

One semester of:

FID-3020	Junior Seminar
HDD-3200	Ideas in Art
or AHD-2302	History of Video Art: 1965-1985
or AHD-2303	History of Video Art: 1985 to Present

REQUIREMENT B

Choose 15 studio credits from among the following elective courses:
FID-2000 through FID-3999: Students should select courses that will benefit them in defining their studio practice. Second- and third-year level courses (FID-2000s and FID-3000s) are interchangeable.

REQUIREMENT C

Visiting Artist/Critic Seminar

Fine arts majors are required to attend all visiting artists/critics lectures during their junior and senior years. Refer to the Third-Year Seminars on page 205 for schedule details

FOURTH-YEAR REQUIREMENTS

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

Fourth-year fine arts majors must take:

REQUIREMENT A

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
FID-4500	Senior Workshop I
FID-4505	Senior Workshop II
FID-4507-FID-4521	Senior Workshop III *
FID-4524-FID-4544	Senior Workshop III *
FID-4554-FID-4577	Senior Workshop IV *
FID-4582-FID-4596	Senior Workshop IV *

* Note: students may substitute *Digital Sculpture: Designing the Future (FID-3446/FID-3447)*, *Electronics and Interactivity I or II (FID-3611/FID-3612)*, *Prometheus Unbound: An Introduction to Bio Art (FID-3632)*, *From the Laboratory to the Studio: Practices in Bio Art (FID-3639)*, *FOOD: Projects in Bio Art (FID-3644)*, *Video Mapping (FID-3634-A)*, or *Embroidery and the Digital Sewing Machine (FID-3661-A)* for one seven-week Senior Workshop.

REQUIREMENT B

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.

REQUIREMENT C

Visiting Artist/Critic Seminar

Fine arts majors are required to attend all visiting artists/critics lectures during their junior and senior years. Refer to the Fourth-Year Seminars on page 206 for schedule details.

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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	M. Kessler
FID-2020-B	Tu	9:00-2:50	fall	J. Tekippe
FID-2020-C	W	3:20-9:10	fall	M. Kessler
FID-2020-D	W	3:20-9:10	spring	R. Valverde
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	12:10-3:00	J. Avgikos
AHD-2020-C	Tu	12:10-3:00	T. O'Connor
AHD-2020-D	W	9:00-11:50	M. Martegani
AHD-2020-E	W	3:20-6:10	M. Martegani
AHD-2020-F	Th	3:20-6:10	J. Harris
AHI-2020-A*	Th	6:30-9:20	TBA

* 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	12:10-3:00	J. Avgikos
AHD-2025-C	Tu	12:10-3:00	T. O'Connor
AHD-2025-D	W	9:00-11:50	M. Martegani
AHD-2025-E	W	3:20-6:10	M. Martegani
AHD-2025-F	Th	3:20-6:10	J. Harris
AHI-2025-A*	Th	6:30-9:20	TBA

* 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

Note: Second- and third-year drawing courses offered through the Fine Arts Department are open to students from all departments.

FID-2120-A through FID-2120-D

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. Note: Open to students from all departments.

Course #	Day	Time
FID-2120-A	W	9:00-11:50
FID-2120-B	W	12:10-3:00
FID-2120-C	W	3:20-6:10
FID-2120-D	W	6:30-9:20

FID-2120-E through FID-2120-K

Anatomy I

One 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. Note: Open to students from all departments.

Course #	Day	Time	Semester
FID-2120-E	M	9:00-11:50	fall
FID-2120-F	M	12:10-3:00	fall
FID-2120-G	Tu	9:00-11:50	fall
FID-2120-H	Tu	12:10-3:00	fall
FID-2120-J	M	9:00-11:50	spring
FID-2120-K	Tu	12:10-3:00	spring

FID-2125**Anatomy II**

Spring semester: 3 studio credits

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

Note: Open to students from all departments.

Course #	Day	Time	Instructor
FID-2125-A	W	9:00-11:50	A. Gerndt
FID-2125-B	W	12:10-3:00	A. Gerndt
FID-2125-C	W	3:20-6:10	A. Gerndt
FID-2125-D	W	6:30-9:20	A. Gerndt
FID-2125-G	Tu	9:00-11:50	G. Boorujy

FID-2127 / FID-2128**Fur, Feathers and Scales: Comparative Animal Anatomy**

Tuesday 3:20-6:10

One 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. *Note: Open to students from all departments.*

Course #	Semester
FID-2127-A	fall
FID-2128-A	spring

FID-2131 / FID-2132**Drawing**

Wednesday 12:10-3:00

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. *Note: Open to students from all departments.*

Course #	Semester
FID-2131-A	fall
FID-2132-A	spring

FID-2142-A**Figure Drawing**

Friday 6:30-9:20

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. *Note: Open to students from all departments.*

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. *Note: Open to students from all departments.*

FID-2153 / FID-2154**Drawing**

Thursday 12:10-6:00

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. *Note: Open to students from all departments.*

Course #	Semester
FID-2153-A	fall
FID-2154-A	spring

FID-2159-A**Drawing**

Friday 6:30-9:20

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. *Note: Open to students from all departments.*

FID-2173-A**Urban Botanicals**

Friday 12:10-3:00

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. *Note: Open to students from all departments.*

FID-3113-A**Drawing**

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: S. Dentz

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. *Note: Open to students from all departments.*

FID-3167 / FID-3168**Advanced Drawing**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Jurayj

What is drawing? Historically we think of graphite or charcoal on paper. Prior to the mid-19th century in Western cultures it was often a tool in a process, maybe in preparation for an oil painting or a sculpture. In the second half of the 19th century and early 20th century in the West, drawing finds a place to stand on its own as an art form employing ink, watercolor, collage, pastels, and various dry mediums. But what is drawing now? How can we securely differentiate drawing from painting, sculpture, photography and video? Do we even want to? Can the digital exist within the hand and vice versa? We live in an age of "the image" where our experience is mediated through simultaneous and multiple layers of information. How can drawing reflect and respond to the present? *Note: Open to students from all departments.*

Course #	Semester
FID-3167-A	fall
FID-3168-A	spring

SECOND- AND THIRD-YEAR PAINTING COURSES

Note: Second- and third-year painting courses offered through the Fine Arts Department are open to students from all departments.

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. Open to students from all departments.*

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. *Note: Open to students from all departments.*

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. *Note: Open to students from all departments.*

Course #	Semester
FID-2217-A	fall
FID-2218-A	spring

FID-2228-A**Sensational Painting and ...**

Wednesday 3:20-9:10

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. *Note: Open to students from all departments.*

FID-2236-A**Painting and Photographic Sources**

Wednesday 9:00-2:50

Spring 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. *Note: Open to students from all departments.*

FID-2242 / FID-2243**The Abstract Image**

Tuesday 3:20-9:10

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. *Note: Open to students from all departments.*

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. Open to students from all departments.*

FID-2263-A**Contemporary Watercolor and Beyond**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: M. Meyer

This course is designed for adventurous students using watercolor—one of the ancient art-making mediums still in use. In the class, form, composition, color, and basic techniques will be discussed and students will explore the expressive and stylistic possibilities of the medium in the 21st century. As the course progresses, projects will focus on visual problem solving and unconventional uses of this paint: different formats, including personal books and diaries, multi-panel paintings using the model, collage, narrative assignments and abstraction. Group and individual critiques, and discussions of historical and contemporary uses of watercolor will be included. *Note: Open to students from all departments.*

FID-3217 / FID-3218**Contemporary Imagery: Representational Painting in the 21st Century**

Friday 12:10-6:00

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. *Note: Open to students from all departments.*

Course #	Semester
FID-3217-A	fall
FID-3218-A	spring

FID-3223 / FID-3224**Representational Painting**

Tuesday 12:10-6:00

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. *Note: Open to students from all departments.*

Course #	Semester
FID-3223-A	fall
FID-3224-A	spring

FID-3236 / FID-3237**Painting: Issues and Ideas in Painting**

Wednesday 3:20-9:10

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. *Note: Open to students from all departments.*

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 rpasvaphotos.com. *Note: An assortment of hand tools and power tools are available for fabrication of projects, as well as access to the sculpture studio. Note: Open to students from all departments.*

FID-3251 / FID-3252**Painting: Studio Practices**

Thursday 3:20-9:10

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. *Note: Open to students from all departments.*

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. *Note: Open to students from all departments.*

Course #	Semester
FID-3268-A	fall
FID-3269-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-Digitl-A	fall
FID-Digitl-B	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-Sculpt-A	fall
FID-Sculpt-B	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-Printg-A	fall
FID-Printg-B	spring

RISOLAB FACILITIES ACCESS**RisoLAB Access**

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

SECOND- AND THIRD-YEAR SCULPTURE AND DIGITAL COURSES

Note: Second- and third-year sculpture and digital courses offered through the Fine Arts Department are open to students from all departments.

FID-2413 / FID-2414

Ceramic and Mixed-Media Installation

Monday 3:20-9:10

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. Note: Open to students from all departments.

Course #	Semester
FID-2413-A	fall
FID-2414-A	spring

FID-2421-A

Body Casting

Monday 3:20-9:10

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. Note: Open to students from all departments.

FID-2426

Soft Sculpture

Friday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

Instructor: R. Baron

What is soft sculpture? In the 1960s proponents like the artist Claes Oldenburg defined soft sculpture as a type of *anti-form*, creating sculptures made from stuffed pillow-like pop imagery. In the 1970s Lynda Benglis went on to create colorful and abstract process-oriented works that began as soft liquid but transformed into a hard durable material—yet retained their fluidity. This course will investigate the historical impact of *softness* in sculpture and examine it as a precedent to the creative process; softness made from soft materials, and hard materials sculpted to imply softness. We will investigate a diverse and evolving notion of softness as an underlying premise for all of your work. Emphasis will be placed on creative problem solving, experimentation, personal expression and artistic growth. Students will present work to the class for discussion and criticism. Each student will create a body of work that reflects his or her personal artistic vision culminating in a final class exhibition. Throughout the term we will expand our knowledge through workshops that explore a variety of materials, techniques and processes. Students will learn basic skills in sewing, pattern construction, felting, knitting, fabric printing and embroidery. Materials that begin as soft and malleable but are transformed to hard such as clay, foam, latex and plaster will also be examined.

Students will explore thinking about building sculpture from the inside out by developing an understanding of armature design and construction with wood, wire and mesh. Note: Open to students from all departments.

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. Note: Open to students from all departments.

Course #	Semester
FID-2431-A	fall
FID-2432-A	spring

FID-2438 / FID-2439

Sculpture

Tuesday 3:20-9:10

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. Note: Open to students from all departments.

Course #	Semester
FID-2438-A	fall
FID-2439-A	spring

FID-2461 / FID-2462

Metalworking Techniques for Sculpture

Thursday 12:10-6:00

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. Note: Open to students from all departments.

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. Open to students from all departments.*

Course #	Day	Time	Semester
FID-2483-A	M	3:20-6:10	fall
FID-2483-B	M	3:20-6:10	spring
FID-2484-A	Tu	12:10-3:00	fall
FID-2484-B	Tu	12:10-3:00	spring

FID-3403 / FID-3404**Ceramics: Unearthing the Possibilities**

Tuesday 9:00-2:50

One semester: 3 studio credits

Studio fee: \$200

Instructor: R. Baron

Ceramics is one of the oldest of all art forms with a fascinating history that reflects the development of human civilization culturally, artistically and technologically. In the mid-20th century ceramics experienced a profound shift of status from traditional craft to an expressive fine art material. Contemporary ceramic artists are employing ancient techniques and cutting-edge technology to create powerful, innovative artworks. In this studio-based course we will unearth the processes and origins behind these ceramic techniques with a focus on both sculpture and vessel making. Each student will create a unique body of ceramic work by developing personal concepts and a distinct artistic voice. Students will explore various forming methods, including slab construction, coil, extended pinch and throwing on the wheel. Tools such as the slab roller, extruder and the pottery wheel will be introduced. There will be glaze workshops with demonstrations of low-fire glazes, underglazes, china paints, slips, mason stains, decals and luster surfaces. Students will learn to operate the kiln and participate in loading and firing. Critiques, presentations, short readings, discussions and viewing exhibitions will be woven into the structure of the course.

Course #	Semester
FID-3403-A	fall
FID-3404-A	spring

FID-3413-A**Sculpture Now!**

Monday 9:00-2:50

Fall semester: 3 studio credits

Equipment fee: \$200

Instructor: P. Dudek

This is a hands-on, lo-tech sculpture course that is open to all students who want to make stuff. What kind of stuff? Objects, installations, hard/soft, tiny/large, intuitive/conceptual; we will explore it all. The personal preferences of students will determine material and fabrication options. The goal is to expand the creative practice and then build on that. Making stuff is part of that process. Individual critiques and group discussions is the other part. To broaden our experience we'll attend exhibitions, films, lectures and/or performances that relate to our activities. It's all part of having a large appetite for Sculpture Now! *Note: Open to students from all departments.*

FID-3422-A**Transmedia Workshop**

Monday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: A. Ginzel

Through exploration and invention, and by embracing all media, students will engage in a critical discourse about what is happening in real time in the visual arts now, through their work. A fully mixed-media orientation is receptive to all students, including those who are primarily painters, photographers or video-makers, performers, etc., and to all approaches. The emphasis is on enabling students to experiment with a full range of traditional, unconventional and exotic materials, techniques and ideas: digital fabrication, audio, electricity, fluids, mechanical parts, photomontage, optics, metal, paper, wood. The development of student concepts and personal interests will be strongly supported. Our thinking will be placed in contemporary and historical context through presentations of visual and textual resources: slide shows, video, articles, Web-based online materials and a weekly update on current exhibitions. Among the many ideas that will be explored are: perception, transformation, performance, the body 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. *Note: Open to students from all departments.*

FID-3446 / FID-3447**Digital Sculpture: Designing the Future**

Tuesday 3:20-9:10

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. Open to students from all departments.*

Course #	Semester
FID-3446-A	fall
FID-3447-A	spring

FID-3453 / FID-3454**Video Installation: When Light Becomes Form**

Tuesday 9:00-2:50

One semester: 3 studio credits

Equipment fee: \$200

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. *Note: Open to students from all departments.*

Course #	Semester	Instructor
FID-3453-A	fall	M. Kessler
FID-3454-A	spring	R. Valverde

FID-3539-A **Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

Artists today look in many places for inspiration. We want our work to communicate with 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 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 non-space in our art. 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 and media are allowed. The course will include discussions, film screenings, and other activities that relate to our studio projects. *Note: Open to students from all departments.*

FID-3623-A **Introduction to Augmented Reality**

Wednesday 9:00-2:50

Fall semester: 3 studio credits

Studio fee: \$200

Instructor: J. Mun

This course is designed to give students an introductory look into creating augmented and virtual realities, with a focus on free-form interaction. As a survey course to new technologies, students will draw parallels between being at the forefront of the technology and how to utilize these tools in their own contemporary art practice. We will look into AR builders, 3D object and asset libraries, open source applications, SDK (software development kits), and other collaborative elements of production. As a secondary element, discussions on the historical foundation of new technologies, and the theory and practice of visual communication in an augmented realm. Experimental storytelling, the Internet as a visual tool, post-photography, and post-Internet thematics will all be explored, as well as the implications of introducing a 3D digital imaging platform like AR/VR to artistic practice. Students will present their work within a digital space and consider how their work functions from both a traditionally formal and conceptual aspect, as well as how that translates into contemporary media. From photorealism to hyper-stylization, and working with everything from texturing, lighting, rendering, photographic vantage points, topology, and more, students will learn about the wide ranges of possibilities in this new and fascinating technology while developing their own artistic voice using these new mediums. This course is designed for beginners with very little AR/VR/coding experience as well as more advanced students looking to expand their current practice. Prerequisite: FID-2020, Sophomore Seminar or FID-3446/7, Digital Sculpture: Designing for the Future, or instructor's permission. *Note: Open to students from all departments.*

SECOND- AND THIRD-YEAR INTERDISCIPLINARY COURSES

Note: Second- and third-year interdisciplinary courses offered through the Fine Arts Department are open to students from all departments.

FID-2513-A **Cut-and-Paste Workshop**

Monday 3:20-9:10

Spring semester: 3 studio credits

Studio fee: \$100

Instructor: Beth B

This course will focus on cut-and-paste techniques as they are employed in image-making. The traditional underpinnings of collage will be investigated as a common thread to rethink, reposition and rework images and sound. Analog and digital approaches will be used to create a synthesis between popular and art-historical forms of collage. The course will be content driven and employ narrative, non-linear, representational and symbolic approaches to collage. We will begin using print media, then merge print with other mediums (paint, pastels, textures, found objects) to create mixed-media projects. We will transition into photo and digital collage/montage to analyze media as it has been used in the past and as it has developed with the advent of the Internet. Additionally, the course will explore cut-and-paste techniques using Photoshop, audio mash-ups and remixes. *Note: Open to students from all departments.*

FID-2543 / FID-2544 **Wearable Art**

Thursday 3:20-9:10

One semester: 3 studio credits

Equipment fee: \$200

Instructor: A. Morgana

Fashion as conceptual art on the canvas of the body is the focus of this course. 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. *Note: Open to students from all departments.*

Course #	Semester
FID-2543-A	fall
FID-2544-A	spring

FID-3529-A **Photography and Beyond**

Tuesday 3:20-9:10

Fall semester: 3 studio credits

Equipment fee: \$200

Instructor: TBA

Photography is a tool of experimentation and intellectual inquiry. Artists today make use of photographs to not only re-present, but also to explore, question and transform their experiences of the world. New modes of the photographic image, the digital, cameraless photography and photo chemistry processes expand the possibilities of photography as an artistic platform. This course will offer a hands-on approach to what photography encompasses in the 21st century, from point-and-shoot to advance editing and printing to the use of various papers and supports for the photographic image. We will explore the possibilities of dissemination of artwork through photo-based online and printed publications. Additionally, students will examine diverse methods and technologies that define image-making today. Guest lectures and visits to galleries and museums will augment studio work. *Note: Open to students from all departments.*

FID-3531-A**Photography: Theory and Practice**

Monday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: A. Rosenberg

Limited to 15 students

Much of contemporary culture, in one way or other, refers to photography. This introductory course offers a hands-on approach to shooting and printing photographs. It also covers photo theory, history and influential emerging photographers. Students will shoot and process their photographs in Adobe Photoshop and Lightroom, master archival inkjet printing and learn to shoot in a studio set-up using strobes—skills that have practical 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. *Note: Open to students from all departments.*

FID-3539-A**Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

Artists today look in many places for inspiration. We want our work to communicate with 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 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 non-space in our art. 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 and media are allowed. The course will include discussions, film screenings, and other activities that relate to our studio projects. *Note: Open to students from all departments.*

FID-3542-A**Performance Art**

Thursday 3:20-9:10

Fall semester: 3 studio credits

Instructor: L. Scott

Performance art is a way of extending and expanding your studio practice. It’s a way of working out ideas using your body as a time-based material. This course is designed for anyone interested in the inherent practices and narratives of performance art, and anyone who wants to push the disciplinary limits of their work. Each week students will make their own experimental performances while exploring the history and evolution of performance art. Group exercises will hone physical and vocal skills as well as build confidence. We will look at and engage with a wide range of performance forms, including Dada, happenings, fluxus, conceptual performance, punk, drag, social practice and mixed-media spectacles. *Note: Open to students from all departments.*

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-Digitl-A fall

FID-Digitl-B 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-Sculpt-A fall

FID-Sculpt-B 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-Printg-A fall

FID-Printg-B spring

RISOLAB FACILITIES ACCESS**RisoLAB Access**

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB’s Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

SECOND- AND THIRD-YEAR NEW MEDIA COURSES

Note: Second- and third-year new media courses offered through the Fine Arts Department are open to students from all departments.

FID-3611-A

Electronics and Interactivity I

Thursday 12:10-6:00

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. Open to students from all departments.*

FID-3612-A

Electronics and Interactivity II

Thursday 12:10-6:00

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 instructor's permission. *Note: Open to students from all departments.*

FID-3623-A

Introduction to Augmented Reality

Wednesday 9:00-2:50

Fall semester: 3 studio credits

Studio fee: \$200

Instructor: J. Mun

This course is designed to give students an introductory look into creating augmented and virtual realities, with a focus on free-form interaction. As a survey course to new technologies, students will draw parallels between being at the forefront of the technology and how to utilize these tools in their own contemporary art practice. We will look into AR builders, 3D object and asset libraries, open source applications, SDK (software development kits), and other collaborative elements of production. As a secondary element, discussions on the historical foundation of new technologies, and the theory and practice of visual communication in an augmented realm. Experimental storytelling, the Internet as a visual tool, post-photography, and post-Internet thematics will all be explored, as well as the implications of introducing a 3D digital imaging platform like AR/VR to artistic practice. Students will present their work within a digital space and consider how their work functions from both a traditionally formal and conceptual aspect, as well as how that translates into contemporary media. From photorealism to hyper-stylization, and working with everything from texturing, lighting, rendering, photographic vantage points, topology, and more, students will learn about the wide ranges of possibilities in this new and fascinating technology while developing their own artistic voice using these new mediums. This course is designed for beginners with very little AR/VR/coding experience as well as more advanced students looking to expand their current practice. Prerequisite: FID-2020, Sophomore Seminar or FID-3446/7, Digital Sculpture: Designing for the Future, or instructor's permission. *Note: Open to students from all departments.*

FID-3632-A

Prometheus Unbound: An Introduction to Bio Art

Wednesday 3:20-9:10

Fall semester: 3 studio credits

Instructor: S. Anker

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. *Note: Open to students from all departments.*

FID-3634-A

Video Mapping Art

Wednesday 12:10-6:00

Fall semester: 3 studio credits

Instructor: F. Muelas

Video mapping (or spatial augmented reality) is an exciting projection medium that can turn almost any surface, regardless of its shape and size, into a dynamic video display. This course is intended for students who want to move into this powerful, creative medium and will focus on exploring popular video mapping software and hardware technology. Students will create a video-mapping project that will be featured on an architectural space in Manhattan. *Note: Open to students from all departments.*

FID-3636-A

Video Mapping Art II

Wednesday 12:10-6:00

Spring semester: 3 studio credits

Instructor: F. Muelas

This course is a continuation of FID-3634, Video Mapping Art. Having explored the techniques of basic video mapping, students will proceed into advanced augmented reality theory and practice. This course will examine techniques in spatial scanning, multi-projector systems, projecting in moving objects, Kinect-based augmented reality installations, Colossal outdoors video projections and multi-platform performance environments. In addition, students will be introduced to specialized digital tools for video mapping such as TouchDesigner, HeavyM, Z Vector, DynaMapper (for iPad), TorsionSoft, Millumin, VPT (Video Projection Tools), LPMT (Little Projecting-Mapping Tool), Resolume Arena 4, Arkaos GrandVJ XT and Visution Mapio 2 Pro. Students will complete a project based in video mapping, which integrates course material in interesting and meaningful ways. To this end, at least half of the class time will be allocated for working on these projects with guidance from the instructor.

FID-3639-A

From the Laboratory to the Studio: Practices in Bio Art

Wednesday 3:20-9:10

Spring semester: 3 studio credits

Instructor: TBA

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. *Note: Open to students from all departments.*

FID-3644-A**FOOD: Projects in Bio Art**

Thursday 3:20-9:10

Fall semester: 3 studio credits

Instructors: S. Bozzuto, K. Gookin

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. *Note: Open to students from all departments.*

FID-3661 / FID-3662**Embroidery and the Digital Sewing Machine**

Thursday 6:30-9:20

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 held at the conclusion of the course. *Note: Open to students from all departments.*

Course #	Semester
FID-3661-A	fall
FID-3662-A	spring

SECOND- AND THIRD-YEAR PRINTMAKING COURSES

Note: Second- and third-year printmaking courses offered through the Fine Arts Department are open to students from all departments. 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. *Note: Open to students from all departments.*

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: G. Prande

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. *Note: Open to students from all departments.*

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: S. Broder

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: Open to students from all departments.*

FID-2834-A**Bound and Unbound: Relief Print in Book Form, Portfolio, Serial Image**

Tuesday 2:00-6:50

Fall semester: 3 studio credits

Materials fee: \$275

Instructor: S. Broder

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.

Note: Open to students from all departments.

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. *Note: Open to students from all departments.*

Course #	Semester
FID-2857-A	fall
FID-2858-A	spring

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. *Note: Open to students from all departments.*

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. *Note: Open to students from all departments.*

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

Once regarded as only a commercial process, silkscreen has been a real force in the art world for the past 60 years because it lends itself to almost any artistic endeavor. Hand-drawn work, photography and/or digital imagery are easily transformed through silkscreen. In this course students will discover how to make the most of the silkscreen process by printing on a variety of materials, such as paper, canvas, wood, metal and plastic, among many others. The screen becomes another tool used in art-making with endless one-of-a-kind color variations. Students are encouraged to seek their own creative solutions. *Note: Open to students from all departments.*

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 handset, movable wood and metal type in combination with etched plates and linocuts, and then explore making and using photopolymer plates from digital files. This medium is versatile and adaptable, mixing easily with other printmaking processes; the quality of image can range from hard edge to painterly. Letterpress printing also impresses a third dimension of depth and texture to the image and text on paper. Simple, accurate color registration is easy on the letterpress. The experience of hand typesetting using vintage metal and wood typefaces will enhance students' knowledge and understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged to digital photopolymer plates. Letterpress die cutting allows students to actually shape their projects. Operation and maintenance of several letterpresses will be included. Each session will begin with a demonstration followed by studio time to work on individual projects, from type-based graphic designs to fine art limited editions. *Note: Open to students from all departments.*

Course #	Semester
FID-3847-A	fall
FID-3848-A	spring

FID-3849-A**Silkscreen: Build Your Own Business**

Wednesday 9:00-1:50

Fall semester: 3 studio credits

Material fee: \$275

Instructor: S. Broder

Turn your art into your career. This course will cover the process of silkscreening, from creating hand-drawn and digital separations to learning how to print on a variety of materials, including paper, textile, metal and plastic. We will also explore how to utilize the silkscreen process to create your own line of products such as t-shirts, tote bags and greeting cards. Additionally, we will discuss building brand, pricing work, establishing a customer base and mastering social media for your company. How to create an online marketplace, how to package and ship the product and dealing with inventory will be addressed.

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. *Note: Open to students from all departments.*

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

This course offers the opportunity to make that ambitious book or series you've been working toward—from mockup to finished, bound multiples. Whether your project is a book, themed portfolio, or comics, you'll learn the most effective way to present silkscreened, sequential images. Explore Japanese bookbinding, accordion fold and multiple-signature techniques. Large-scale digital output is available. Prerequisite: At least one silkscreen course, or instructor's permission. *Note: Open to students from all departments.*

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. Open to students from all departments.*

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, and a great tool for strengthening concept, composition and palette: Think Warhol, Pettibon and Hirst. This course covers all aspects of the silkscreen process, from making separations by hand and computer to printing on paper, Plexiglass, canvas, metal, and other media. Large-scale digital output is available. *Note: Open to students from all departments.*

Course #	Semester
FID-3883-A	fall
FID-3884-A	spring

AHD-4140-G/H**Senior Seminar: Printmaking**

Tuesday 3:20-6:10

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 students from all departments.*

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

VND-2134**Risograph Printing in the Age of Digital and Mechanical Reproduction**

Wednesday 12:10-3:00

One semester: 3 studio credits

Studio fee: \$250

Instructor: P. Terzis

As technology transforms our lives, many artists have returned to print media with new ideas and approaches. For visual storytellers, independent publishers, image- and zine-makers, designers, fine artists, illustrators and photographers, the Risograph is a vibrant and flexible medium that bridges digital and analog printing techniques and allows artists and authors to explore questions of art and technology. How do the print and digital arenas influence, complement, and challenge each other? How do print and digital media affect the context of one's work? What are the implications for art, culture and the human psyche? In this course we will explore these questions and more through print assignments, readings and critiques. Students will receive an overview of Risograph printing, and guidance in a range of techniques for various projects, including posters, zines, books, and other printed ephemera.

Course #	Semester
VND-2134-A	fall
VND-2134-B	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-Printg-A	fall
FID-Printg-B	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-Printg-A	fall
FIG-Printg-B	spring

THIRD-YEAR SEMINARS

Visiting Artist/Critic Seminar

Fine arts majors are required to attend all visiting artists/critics lectures during their junior and senior years. Renowned artists, critic and curators will present their work and ideas through visual presentations and dialogue. Attendance is mandatory.

Lectures begin at 7:00 pm in the Amphitheatre on the following dates:

Fall 2018 semester: October 2 and November 8

Spring 2019 semester: February 5 and March 28

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(s)
FID-3020-A	Tu	12:10-3:00	fall	S. Joelson
FID-3020-B	W	6:30-9:20	fall	L. Yarotsky
FID-3020-C	Th	3:20-6:10	fall	Beth B, S. Flach
FID-3020-D	Tu	12:10-3:00	spring	J. Linhares
FID-3020-E	W	12:10-3:00	spring	J. Silverthorne
FID-3020-F	Th	12:10-3:00	spring	M. Sheehan
FID-3020-G	Th	3:20-6:10	spring	Beth B

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, 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.

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, 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: 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 12:10-3:00

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 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: J. Keesling

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 6:30-9:20

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 3:20-6:10

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

Visiting Artist/Critic Seminar

Fine arts majors are required to attend all visiting artists/critics lectures during their junior and senior years. Renowned artists, critic and curators will present their work and ideas through visual presentations and dialogue. Attendance is mandatory.

Lectures begin at 7:00 pm in the Amphitheatre on the following dates:

Fall 2018 semester: October 2 and November 8

Spring 2019 semester: February 5 and March 28

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.*

FID-4083-A

Public Speaking for Artists

Monday 12:10-2:10

Spring semester: no credit

Instructor: TBA

As stated on ArtBusiness.com, "Many of today's accomplished artists also know how to work the crowds at events where their art is the center of attention. They are well aware that collectors and others love to speak with artists at gallery openings, open studios, art fairs and anywhere else where artists appear in person alongside their art. Consequently, they use their social networking and public speaking skills to effectively convey who they are and what their art is about in order to expand their fan bases, increase their potential for making sales, and ultimately advance their careers." This workshop will address public speaking for artists as a necessary part of career planning.

AHD-4140-A

Senior Seminar

Wednesday 3:20-6:10

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 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

AHD-4140-C**Senior Seminar**

Friday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 3:20-6:10

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

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 3:20-9:10

Fall semester: 3 studio credits

Instructors: S. Anker, A. Aycock, L. Buvoli, F. Gillette, S. Miller, 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. *Note: Open to senior fine arts majors only.*

FID-4505-A**Senior Workshop II: Painting, Drawing, Sculpture, Video Art, Multimedia**

Monday 3:20-9:10

Spring semester: 3 studio credits

Instructors: A. Aycock, J. Newman, D. Ross, J. Silverthorne, J. Winsor

This is the second part of a two-semester course. See FID-4500 for course description. *Note: Open to senior fine arts majors only.*

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. *Note: Students may substitute a fine arts digital, electronics or bio art course for one seven-week Senior Workshop. Open to senior fine arts majors only.*

Course #	Day	Time	Begins	Ends	Instructor
FID-4507-A	Tu	12:10-6:00	9/11	10/23	L. Wells
FID-4509-A	W	12:10-6:00	9/5	10/17	R. Winters
FID-4512-A	W	12:10-6:00	9/5	10/17	T. Rowland
FID-4516-A	Th	9:00-2:50	9/6	10/18	A. Ginzel
FID-4518-A	Th	9:00-2:50	9/6	10/18	D. Chow
FID-4521-A	Th	9:00-2:50	9/6	10/18	Beth B
FID-4524-A	Tu	12:10-6:00	10/30	12/11	J. Newman
FID-4527-A	Tu	3:20-9:10	10/30	12/11	J. Silverthorne
FID-4529-A	W	9:00-2:50	10/24	12/5	TBA
FID-4533-A	W	12:10-6:00	10/24	12/5	M. Levenstein
FID-4536-A	W	12:10-6:00	10/24	12/5	J. Linhares
FID-4539-A	Th	9:00-2:50	10/25	12/13	A. Abreu
FID-4542-A	Th	12:10-6:00	10/25	12/13	S. Joelson
FID-4544-A	Th	12:10-6:00	10/25	12/13	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. *Note: Students may substitute a fine arts digital, electronics or bio art course for one seven-week Senior Workshop. Open to senior fine arts majors only.*

Course #	Day	Time	Begins	Ends	Instructor
FID-4554-A	Tu	9:00-2:50	1/15	2/26	L. Umlauf
FID-4558-A	Tu	12:10-6:00	1/15	2/26	C. Beckley
FID-4562-A	W	9:00-2:50	1/16	2/27	S. Williams
FID-4567-A	W	12:10-6:00	1/16	2/27	E. Cheng
FID-4571-A	Th	12:10-6:00	1/17	2/28	S. Flach
FID-4574-A	Th	12:10-6:00	1/17	2/28	A. Abreu
FID-4577-A	Th	3:20-9:10	1/17	2/28	S. Ellis
FID-4582-A	Tu	12:10-6:00	3/12	4/23	L. Umlauf
FID-4584-A	Tu	12:10-6:00	3/12	4/23	S. Joelson
FID-4587-A	Tu	9:00-2:50	3/12	4/23	D. Chow
FID-4589-A	W	9:00-2:50	3/13	4/24	N. Chunn
FID-4592-A	W	12:10-6:00	3/13	4/24	L. Benglis
FID-4594-A	Th	9:00-2:50	3/14	4/25	J. Perlman
FID-4596-A	Th	9:00-2:50	3/14	4/25	R. Winters

SUMMER RESIDENCIES IN FINE ARTS

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

FID-4991 / FID-4992**Painting and Mixed Media**

Summer 2018 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, Ofri Cnaani, Gregory Coates, Steve DeFrank, Peter Hristoff, Tobi Kahn, Amy Myers, Bruce Pearson, Danica Phelps, David Ross and Jerry Saltz.

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

Course #	Dates
FID-4991-A	June 4 – July 6
FID-4992-A	July 10 – August 10

FID-4993-A**From the Laboratory to the Studio: Interdisciplinary Practices in Bio Art**

May 14 – June 15

Summer 2018 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 ecosystems. 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, Mark Bridgen, Heather Dewey-Hagborg, Joseph DeGiorgis, Kathy High, Ellen Jorgensen, Oliver Medvedik, 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-4989-A

Sculpture, Installation, New Media Art and Techno-Ceramics

June 18 – July 27

Summer 2018 semester: 4 undergraduate studio credits; \$3,000

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. The program now features a techno-ceramics component, which includes 3D printing with clay.

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.

FID-4984-A

City as Site: Performance and Social Interventions

June 18 – June 29

Summer 2018 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 context-specific, public, performative works.

Like a public laboratory, this program brings together artists, scholars and community members to think about the role of socially engaged art in constructing space for civic dialogue. Participants will develop experimental models for an artistic practice that combine methods from the arts, activism and performance practice in order to cultivate innovative approaches to the construction of social spaces as cultural landscape.

The residency will use the streets of 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, tactical and site performance, temporal installations, video or sound projections, digital platforms, community involved projects, peer-to-peer platforms, print or online publication, or a street event.

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

In the experimental spirit of City as Site, we welcome artists who are interested in moving from the traditional studio, gallery and theatre space into the urban arena. Visual artists, writers, architects, designers, performance artists, urban planners and social activists are invited to apply.

City as Site faculty: Ofri Cnaani (visual artist; City as Site coordinator), Kendal Henry (artist; curator; director, NYC Department of Cultural Affairs Percent for Art Program), Ed Woodham (artist; founder and director, Art in Odd Places). Guest lecturers have included: Tom Finkelppearl (New York City Department of Cultural Affairs), Todd Shalom (Elastic City), Risë Wilson (The Laundromat Project and Robert Rauschenberg Foundation), Radhika Subramaniam (Parsons The New School for Design), Martha Wilson (Franklin Furnace), Marlène Ramírez-Cancio (Hemispheric Institute of Performance & Politics), Micaela Martegani (More Art), Kameelah Jana Rasheed (artist, educator), Baseera Khan (artist) Esther Neff (artist, Panoply Performance Laboratory), Sheryl Oring (artist, educator), Shaun Leonardo (artist, educator), Lisa Kim (Two Trees), Alicia Grullon (artist, activist), Tomashi Jackson (artist).

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

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

SVA DESTINATIONS IN FINE ARTS

IPD-3303-A

Painting in Barcelona

June 20 – July 7

Summer 2018 semester: 3 undergraduate studio credits; \$4,200

Instructors: C. Miquel, T. Carr

Spending two weeks this summer in this beautiful city 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 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 will be held in the spacious studio of the Museu Marítim de Barcelona, mentored by a distinguished faculty. One-on-one reviews of your work will take place on a regular basis and a 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. 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.

Since the program began in 1989, hundreds of participants have taken advantage of this opportunity, many returning each year. They know that the best way to re-energize and re-focus is to get away from hectic schedules and find pleasure in creating in a new and inspiring environment.

Note: A portfolio of 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 buffet breakfast, guided tours and museum admission.

For more information visit destinations.sva.edu or contact Dora Riomayor, director of SVA Destinations, via email: driomayor@sva.edu; phone: 212.592.2543.

IPD-3114-A

Independent Projects: Studio Intensive in Oaxaca, Mexico

May 17 – May 31

Summer 2018 semester: 3 undergraduate studio credits; \$2,900

Instructors: S. DeFrank, M.J. Vath

Jump-start your studio practice this summer! Combine a visit to the enchanting city of Oaxaca, Mexico, with concentrated studio time to produce your project. Painting, drawing, sculpture, photography, film/video as well and interdisciplinary works are all excellent mediums to work with in this inspiring location. Inhabited since prehistoric times, Oaxaca is tranquil but lively city where you can appreciate ancient civilizations, Spanish Colonial art and architecture, vibrant cultural traditions and a lively contemporary arts scene.

Tours to the important 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 era of the 16th century, and visits to traditional markets and artisan villages allow a closer look at the living traditions of the (mostly) Zapotec people. We will explore the contemporary museums and exhibition spaces, artists studios, sustainable/community oriented arts projects, and designer/artist/artisan collaborations that look to the future in unexpected ways.

Tuition includes accommodations in the city's historic center, breakfast daily, tours to archeological sites and rural village markets, artist talks, studio visits and museum admission.

For more information visit destinations.sva.edu or contact Steve DeFrank, program coordinator, via email: sdefrank@sva.edu.

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	10:30-11:50	J. Elm
AHD-1040-HP2	Tu	9:00-10:25	P. Crousillat
AHD-1040-HP3	M	9:00-10:25	M. Capio*

* *Note: AHD-1040-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50	J. Elm
AHD-1045-HP2	Tu	9:00-10:25	P. Crousillat
AHD-1045-HP3	M	9:00-10:25	M. Capio*

* *Note: AHD-1045-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50	C. Skutsch
HHD-1040-HP3	W	12:10-1:35	C. Matlin*

* *Note: HHD-1040-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50	C. Skutsch
HHD-1045-HP3	W	12:10-1:35	C. Matlin*

* *Note: HHD-1045-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50
HPD-1050-HP2	M	9:00-10:25
HPD-1050-HP3	W	1:40-3:00*

* *Note: HPD-1050-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50
HPD-1055-HP2	M	9:00-10:25
HPD-1055-HP3	W	1:40-3:00*

* *Note: HPD-1055-HP3 will be made available after all other sections of this course have reached capacity.*

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. Sigler
HLD-1827-HP2	Tu	10:30-11:50	L. Blythe
HLD-1827-HP3	M	10:30-11:50	J. Sigler*

* *Note: HLD-1827-HP3 will be made available after all other sections of this course have reached capacity.*

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. Sigler
HLD-1828-HP2	Tu	10:30-11:50	L. Blythe
HLD-1828-HP3	M	10:30-11:50	J. Sigler*

* Note: HLD-1028-HP3 will be made available after all other sections of this course have reached capacity.

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, Art History I and II.

AHD-2010

Art of the Premodernist World

One semester: 3 art history credits

The history of art serves as a visual record of the history of ideas. This course will trace the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Focus will be placed on the rise of civilizations in the Greco-Roman world as well as their roots in non-Western cultures such as those in Asia and Africa. Discussion, slide presentations and museum visits are a part of the course. Topics include art and ritual, idealism and beauty, iconoclasm and theories of God. *Note: Open to visual and critical studies majors and honors program students only. Successful completion of AHD-2010 will exempt Honors Program students from AHD-1010 and AHD-1015, Art History I and II.*

Course #	Day	Time	Semester	Instructor
AHD-2010-HP1	Tu	6:30-9:20	fall	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	spring	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	W	3:20-6:10

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 12:10-3:00

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	3:20-6:10	M. Fleming-Ives
HLD-2123-HP2	Th	3:20-6:10	M. Lange

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 6:30-10:00

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 12:10-3:00

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: TBA

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: TBA

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. Lange

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 226 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. Sigler			ADD-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
10					
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:50 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:50 J. Elm			
12					
1		ADD-1010-1AD Principles of Visual Language I 12:10-6:00 T. Simon		ADD-1020-1AD Foundations in 3D Design 12:10-6:00 S. Killman	
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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. Sigler			ADD-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
10					
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:50 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:50 J. Elm			
12					
1		ADD-1015-1AD Principles of Visual Language II 12:10-6:00 T. Simon		SMD-1020-1AD Foundations of Visual Comp. 12:10-6:00 T. Fong	
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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: Foundation-year students in the Animation Honors Program may take up to 18 credits in required courses at the base tuition rate in the fall and spring semesters.

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 226 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.

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

This course seeks to provide a framework for the primary exploration of animation and visual storytelling. The objective is to familiarize students with the concepts and conventions of animation, equipping them to bring their own characters and images to life. Through studio exercises, each focusing on different animation principles, students will gain a working knowledge of animation fundamentals. Further assignments allow students to loosen up, experiment and collaborate.

AND-1025

Introduction to Animation II

Spring semester: 3 studio credits

Limited to 20 students per section

Serving as a continuation of AND-1020, Introduction to Animation I, in this course students will undertake the process of conceptualizing and creating their own collaborative short-character animation films. Students will explore how to visualize and define their audience and their critical position, and then the story they intend to tell. As the course progresses, each student will collaborate with a partner to script, design, direct, produce and animate—performing nearly every aspect of animation production before completing a minute-long fully animated 2D film. Emphasis is placed on craftsmanship, professionalism, conceptual and aesthetic ingenuity, and cohesiveness of story.

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 and Storyboards I

Fall semester: 3 studio credits

Focusing on the art of narrative storytelling, this course will begin with the basic components of what makes a good story (character, action, conflict, humor, irony, gags, dialogue) and how they intersect to construct an animated film. Through lecture and demonstration, students will study how to pitch ideas to their peers, and then create storyboards to visualize their narratives. In the second semester, students will layout their stories and begin their animations.

AND-1145

Storytelling and Storyboards 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	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 P. Crousillat			
10				AND-1140-5AN Storytelling/ Storyboards I 9:00-11:50 R. Camp	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:50 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe	AND-1020-5AN Introduction to Animation I 9:00-1:50 M. Menjivar		
12				AND-1230-5AN Digital Compositing 12:10-3:00 Instructor: TBA	
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5	AND-1060-5AN Drawing I 3:20-9:10 S. Gaffney				
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Honors Program Animation Foundation / 1 SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 P. Crousillat			
10				AND-1145-5AN Storytelling/ Storyboards II 9:00-11:50 R. Camp	
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:50 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe	AND-1025-5AN Introduction to Animation II 9:00-1:50 M. Menjivar		
12				AHD-1170-5AN Animation: McCay to Burton 12:10-3:00 H. Beckerman	
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5	AND-1065-5AN Drawing II 3:20-9:10 S. Gaffney				
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Honors Program Animation 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. Sigler			
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11	HPD-1050-HP1 Modern Philosophy I 10:30-11:50 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:50 J. Elm			
12	AND-1140-3AN Storytelling/ Storyboards I 12:10-3:00 R. Gorey			AHD-1170-3AN Animation: McCay to Burton 12:10-3:00 H. Beckerman	
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4	AND-1020-3AN Introduction to Animation I 3:20-8:10 Instructor: TBA	AND-1060-3AN Drawing I 3:20-9:10 R. Marshall			
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Honors Program Animation 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. Sigler			
10					
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:50 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:50 J. Elm			
12	AND-1145-3AN Storytelling/ Storyboards II 12:10-3:00 R. Gorey			AND-1230-3AN Digital Compositing 12:10-3:00 K. Llewellyn	
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4	AND-1025-3AN Introduction to Animation II 3:20-8:10 Instructor: TBA	AND-1065-3AN Drawing II 3:20-9:10 R. Marshall			
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HONORS PROGRAM: CARTOONING, DESIGN, FINE ARTS AND ILLUSTRATION FIRST-YEAR REQUIREMENTS

First-year cartooning, design, fine arts and illustration majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *Note: If you are receiving credit in transfer for any first-year courses and do not have to take the entire first-year curriculum, contact your departmental advisor to arrange to take some elective credits.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 226 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, Design, Fine Arts, Illustration 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. Sigler			
10					
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:50 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:50 J. Elm			
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2		FID-1220-HP1 Painting I 12:10-6:00 L. Behnke	FID-1430-HP1 Sculpture 12:10-6:00 J. Silverthorne	FID-1130-HP1 Drawing I 12:10-6:00 Instructor: TBA	
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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, Design, Fine Arts, Illustration 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. Sigler			
10					
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:50 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:50 J. Elm			
12					
1					
2		FID-1225-HP1 Painting II 12:10-6:00 L. Behnke	SMD-1020-HP1 Foundations of Visual Comp. 12:10-6:00 Instructor: TBA	FID-1135-HP1 Drawing II 12:10-6:00 T. Roniger	
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5					
6					

Honors Program Cartooning, Design, Fine Arts, 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 P. Crousillat			
10					
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:50 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe			
12					
1					
2	FID-1130-HP2 Drawing I 12:10-6:00 C. Levine	FID-1220-HP2 Painting I 12:10-6:00 B. Komoski	SMD-1020-HP2 Foundations of Visual Comp. 12:10-6:00 S. McGiver		
3					
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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, Design, Fine Arts, 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 P. Crousillat			
10					
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:50 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe			
12					
1					
2	FID-1135-HP2 Drawing II 12:10-6:00 C. Levine	FID-1225-HP2 Painting II 12:10-6:00 B. Komoski	FID-1430-HP2 Sculpture 12:10-6:00 J. Cohen		
3					
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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 226 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.

SDD-1210

Bits, Bytes, Megabytes: Foundations of Computer-Generated Imaging

Fall semester: 1 studio credit

In this lecture course students will learn the fundamentals of many digital tools and workflows. The correlation of digital tools and content to their analog predecessors and equivalents will be the starting point for conversation. We will discuss how to use cameras to capture both photographs and videos, and how to use basic lighting setups to change the mood of these images. Then students will explore digital content that does not use fixed lenses, focal lengths and compositional frames, including video games, virtual reality and 360° videos. These types of media will be studied both in how they are created and how the narratives are told. A survey of the final deliverable formats and user experiences of digital media will also be explored.

SMD-1200

Introduction to Imaging Tools and Techniques

One semester: 2 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 move 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. Sigler	SMD-1200-3C* Imaging Tools 9:00-11:50 Instructor: TBA 10 weeks		SMD-1200-3C* Imaging Tools 9:00-11:50 Instructor: TBA 10 weeks
10					
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:50 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:50 J. Elm	SDD-1210-3C* Bits, Bytes 9:00-11:50 Instructor: TBA 5 weeks		SDD-1210-3C* Bits, Bytes 9:00-11:50 Instructor: TBA 5 weeks
12					SDD-1050-3C Narrative Workshop 12:10-3:00 J. Calhoun
1					
2				FID-1130-HP1 Drawing I 12:10-6:00 Instructor: TBA	
3					
4					
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6					

* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks.

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. Sigler			
10					SMD-1230-3C Introduction to Computer Animation 9:00-1:50 Instructor: TBA
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:50 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:50 J. Elm			
12	SMD-1250-3C Digital Video Tools/Tech. 12:10-3:00 E. Reinfeld				
1					
2				FID-1135-HP1 Drawing II 12:10-6:00 T. Roniger	
3					
4					
5					
6					

* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks.

HONORS PROGRAM: FILM FIRST-YEAR REQUIREMENTS

First-year film 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: Foundation-year students in the Film Honors Program may take up to 18 credits in required courses at the base tuition rate in the fall and spring semesters.

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 226 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.

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.

AHD-1075

Film History: Analysis of Genre

Spring semester: 3 art history credits

This course will investigate a variety of cinematic genres, such as the Western, horror, experimental cinema, period drama, the musical and science fiction. Screening will be preceded by an overview of the genre in question, and a follow-up discussion of how each film represents and/or subverts conventions or traditions.

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 by exploring structure, psychology of the frame, storyboarding, lensing, work flow, the production crew, scene coverage, the actor/director relationship and lighting. The importance of collaboration will be emphasized by working with professional actors on various scenes 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. Focusing on the actor/director relationship, the spring semester will continue to explore the aesthetic and technical considerations of production through in-class projects. Each student will prepare a storyboard and shot list, as well as cast and budget a short digital project.

CVD-1080

Editing I

Fall semester: 3 studio credits

Limited to 17 students per section

The grammar, structure and aesthetics of editing in the visual storytelling process will be the focus of this course. We will examine the theory and process of editing through lectures, screenings, assignments and exercises. Areas of exploration will include editorial and narrative structure, rhythm and pacing, and how each shot represents drama as it moves through a scene. Scene study and editing choices that maximize the actors' performances will be emphasized.

CVD-1085

Editing II

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of a two-semester course. Students will continue to refine their skills as editors. Short films and scenes will be analyzed for their structure and meaning, and students will continue to hone their skills with the editing process through demonstration and assignments.

CFD-1140

Fundamentals of Narrative I

Fall semester: 3 studio credits

Gaining the necessary skills for writing well-structured scripts will be the focus of this course. Geared to short screenplays that students can use in their production classes, assignments will emphasize the fundamentals of visual language, in-depth character development and narrative structure. We will explore the dramatic choices involved in fiction, nonfiction, and adapted narratives as ways of expressing their individual voices. *Note: Students must have access to Final Draft software for home assignments.*

CFD-1145

Fundamentals of Narrative II

Spring semester: 3 studio credits

Building upon the basics introduced in CFD-1140, Fundamentals of Narrative I, this course will explore more advanced forms of storytelling for the screen. While assignments will include diverse forms, such as genre, documentary and webisodes, the focus is on the construction and sequencing of scenes within the context of the character-driven narrative.

Honors Program Film 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. Sigler			
10			CFD-1020-01F Introduction to Production I 9:00-12:50 S. Petrosino	CFD-1140-01F Fundamentals of Narrative I 9:00-11:50 Instructor: TBA	
11	HPD-1050-HP1 Modern Philosophy I 10:30-11:50 T. Huhn	AHD-1040-HP1 Hist./Theory of Modern Art I 10:30-11:50 J. Elm			
12					
1					
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3					
4			CVD-1080-01F Editing I 3:20-6:10 K. Dobrowolski	AHD-1070-01F Film History and Criticism 3:20-7:10 P. Cronin	
5					
6					
7					

Honors Program Film 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. Sigler			
10			CFD-1025-01F Introduction to Production II 9:00-12:50 S. Petrosino	CFD-1145-01F Fundamentals of Narrative II 9:00-11:50 Instructor: TBA	AHD-1075-02F Film History: Analysis of Genre 9:00-11:50 P. Cronin
11	HPD-1055-HP1 Modern Philosophy II 10:30-11:50 T. Huhn	AHD-1045-HP1 Hist./Theory of Modern Art II 10:30-11:50 J. Elm			
12					
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3					
4			CVD-1085-01F Editing II 3:20-6:10 K. Dobrowolski		
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Honors Program Film 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 P. Crousillat			
10				CVD-1080-04F Editing I 9:00-11:50 Instructor: TBA	
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:50 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe			
12			CFD-1140-04F Fundamentals of Narrative I 12:10-3:00 J. Brooker		
1		CFD-1020-04F Introduction to Production I 1:00-4:50 I. Sunara			
2					
3					
4				AHD-1070-04F Film History and Criticism 3:20-7:10 P. Cronin	
5					
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7					

Honors Program Film 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 P. Crousillat			
10					AHD-1075-02F Film History: Analysis of Genre 9:00-11:50 P. Cronin
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:50 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe			
12			CFD-1145-04F Fundamentals of Narrative II 12:10-3:00 J. Brooker		
1		CFD-1025-04F Introduction to Production II 1:00-4:50 I. Sunara			
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4					
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6		CVD-1085-04F Editing II 6:30-9:20 Instructor: TBA			
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9					

HONORS PROGRAM: PHOTOGRAPHY AND VIDEO

FIRST-YEAR REQUIREMENTS

First-year photography 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: Foundation-year students in the Photography and Video Honors Program may take up to 18 credits in required courses at the base tuition rate in the fall and spring semesters.

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 226 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 and video 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.*

AHD-1090

History of Photography

One semester: 3 art history credits

As a substitute for the linear and conventional history of photography, this course will examine global histories of representation, with an emphasis on ethnic, gender, sexual and racial communities that have been omitted from the familiar historical canon. Although the medium's technological progression will be closely considered, the core of the course will be the photograph as an instrument of recognition, and how the plurality of current perspective can influence the reading of history.

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

Digital Imaging

One 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-1085

Digital Photography

One semester: 3 studio credits

The emphasis of this course will be placed on an exploration of the full potential of Adobe Photoshop. Students will apply advanced digital imaging techniques to their work and critically examine the effects that imaging technologies have 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.

PHD-1110

Video I

One semester: 3 studio credits

The goal of this course is to familiarize 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-1230 through PHD-1250

Foundation Symposium

One semester: 3 studio credits

Foundation Symposium is designed to introduce the student to a variety of photographic practices and ideas. The symposium is composed of five-week courses that will explore career, language and technique.

Honors Program Photography and Video Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HPD-1050-HP2 Modern Philosophy I 9:00-10:25 T. Huhn	AHD-1040-HP2 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat	PHD-1080-04P Digital Imaging 9:00-11:50 Instructor: TBA	PHD-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
10					
11	HHD-1040-HP2 Political Hist. Mod. World I 10:30-11:50 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe			
12					
1					
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3		AHD-1090-05P History of Photography 3:20-6:10 K. Humphries			
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6					
7	Foundation Symposium* 6:30-9:20				
8					
9					

Honors Program Photography and Video Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HPD-1055-HP2 Modern Philosophy II 9:00-10:25 T. Huhn	AHD-1045-HP2 Hist./Theory of Modern Art II 9:00-10:25 P. Crousillat		PHD-1035-05P Photography Workshop II 9:00-2:50 A. Robinson	
10					
11	HHD-1045-HP2 Political Hist. Mod. World II 10:30-11:50 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe			
12			PHD-1060-05P Photography on Assignment 12:10-3:00 S. Klein		
1					
2					
3		PHD-1110-05P Video I 3:20-6:10 K. Newbegin			
4					
5					
6		PHD-1085-05P Digital Photography 6:30-9:20 Instructor: TBA			
7					
8					
9					

* PHD-1250-05P, *Take Photos, Add Techniques, Stir.*; first 5 weeks; instructor: G. Slota
 PHD-1230-05P, *Language*; second 5 weeks; instructor: J. Enxuto
 PHD-1240-05P, *Career*; third 5 weeks; instructor: M. Lightner

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 course in each of the following four areas, unless credit has been awarded in transfer for these distribution requirements:

- History – HHD prefix
- Literature – HLD prefix
- Social Sciences – HPD prefix
- Science – HSD prefix

Distribution requirements may only be fulfilled by courses from the specified core curriculum, listed with an affix of “R” in the course code.

• PROFICIENCY EXAMINATION

All students must take and pass the Proficiency Examination (PE) during their first semester at SVA. 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 or a Writing Program critical writing course (HWD-2000 through HWD-2999). 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	F	3:20	spring	E. Rivera
HWD-2103-A	Everybody's a Critic: Writing About Pop Culture	Th	12:10	spring	B. Altman
HWD-2256-A	Words in Action: The Play's the Thing	W	3:20	spring	S. Mosakowski
HWD-2268-A	The Power and the Pity: Brutal Tales From Latin America	Tu	3:20	fall	E. Rivera
HWD-2271-A	Images, Writing and Criticism	Tu	3:20	spring	R. Leslie
HWD-2323-A	How to Think and Write About Comics	M	6:30	spring	T. Hodler
HWD-2353-A	Writing Visual Culture in New York City	F	12:10	spring	K. Miyabe
HWD-2364-A	Becoming a Digital Critic	M	6:30	fall	M. Horan
HWD-2364-B	Becoming a Digital Critic	Tu	9:00	spring	M. Horan
HWD-2376-A	Leaving/Returning Home: Narratives of Migration	Th	3:20	spring	I. Deconinck

Creative Writing Courses

Course #	Title	Day	Time	Semester	Instructor
HWD-3001-A	Writing Beat	W	12:10	fall	R. Weinreich
HWD-3002-A	Restructuring the Narrative	W	12:10	spring	R. Weinreich
HWD-3014-A	Storytelling and Narrative Art	W	12:10	fall	M. Grisanti
HWD-3016-A	Immersive Storytelling	W	12:10	spring	M. Grisanti
HWD-3111-A	Crafting Nonfiction	Th	12:10	spring	R. Weinreich
HWD-3223-A	Artists Write the Fantastic	W	3:20	fall	C. Stine
HWD-3236-A	The Art of Words	Tu	12:10	spring	G. MacKenzie
HWD-3244-A	Journals: Yours and Theirs	Th	3:20	fall	A. Rower
HWD-3245-A	Art of the Journal/Journal as Art	Th	3:20	spring	A. Rower
HWD-3261-A	Visuality in Poetry	M	6:30	fall	T. Donovan
HWD-3262-A	Visual Poetics	Th	6:30	spring	A. Vitale
HWD-3354-A	The Digital Experience	W	6:30	spring	N. Schiff
HWD-3552-A	Writing, Multimedia and Performance	W	3:20	fall	D. Singer
HWD-3567-A	Writing the Chapbook	W	3:20	spring	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

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HCD-0161-A	Writing Fundamentals I	M	6:30	fall	C. Wishengrad
HCD-0162-A	Writing Fundamentals II	M	6:30	spring	C. Wishengrad

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	W	3:20	fall	J. Wnek
HDD-2189-A	Music in Western Civilization II	W	3:20	spring	J. Wnek
HDD-2233-A	20th-Century Music I	M	3:20	fall	J. Wnek
HDD-2234-A	20th-Century Music II	M	3:20	spring	J. Wnek
HDD-2334-A	Music in Culture I	W	12:10	fall	B. Altman
HDD-2336-A	Music in Culture II	W	12:10	spring	B. Altman
HDD-2339-A	Songs of Conscience: Music and Social Change	Tu	12:10	fall	B. Altman
HDD-2348-A	History of Jazz	Tu	3:20	fall	B. Altman
HDD-2348-B	History of Jazz	Tu	3:20	spring	B. Altman
HDD-2513-A	Heroines of the Musical Stage	F	3:20	fall	M. Stern-Wolfe
HDD-2514-A	Opera and the Human Condition	F	3:20	spring	M. Stern-Wolfe

HISTORY

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HHD-2011-R	Medieval and Renaissance History	Th	9:00	spring	V. Eads
HHD-2022-R	Justice, Crime and Punishment in the West: From the Middle Ages to the Present	M	6:30	fall	P. Franz
HHD-2051-R	21st-Century History: The Politics of Now	Tu	3:20	fall	Q. Ziegler
HHD-2052-R	21st-Century History: The Power of Citizens and Nations	Th	6:30	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	6:30	fall	E. Ramos
HHD-2778-R	U.S. History II	Th	6:30	spring	E. Ramos
HHD-2785-R	Society and Culture From the Renaissance to the Present	Th	12:10	spring	G. Ouwendijk
HHD-2811-R	Constitutional Law	W	12:10	spring	M. Curley
HHD-2990-R	Western Civilization I	Tu	12:10	fall	A. Alvarado-Diaz
HHD-2990-R1	Western Civilization I	Tu	3:20	fall	C. Skutsch
HHD-2990-R2	Western Civilization I	W	9:00	fall	A. Alvarado-Diaz
HHD-2990-R3	Western Civilization I	W	12:10	fall	A. Alvarado-Diaz
HHD-2990-R4	Western Civilization I	W	3:20	fall	C. Skutsch
HHD-2990-R5	Western Civilization I	Th	12:10	fall	W. Rednour
HHD-2990-R6	Western Civilization I	F	9:00	fall	W. Rednour
HHD-2990-R7	Western Civilization I	F	9:00	fall	G. Ouwendijk
HHD-2990-R8	Western Civilization I	F	12:10	fall	G. Ouwendijk
HHD-2990-R9	Western Civilization I	F	3:20	fall	H. Kirkland
HHD-2995-R	Western Civilization II	Tu	12:10	spring	A. Alvarado-Diaz
HHD-2995-R1	Western Civilization II	Tu	3:20	spring	C. Skutsch
HHD-2995-R2	Western Civilization II	W	9:00	spring	A. Alvarado-Diaz
HHD-2995-R3	Western Civilization II	W	12:10	spring	A. Alvarado-Diaz
HHD-2995-R4	Western Civilization II	W	3:20	spring	C. Skutsch
HHD-2995-R5	Western Civilization II	Th	12:10	spring	W. Rednour
HHD-2995-R6	Western Civilization II	F	9:00	spring	W. Rednour
HHD-2995-R7	Western Civilization II	F	9:00	spring	G. Ouwendijk
HHD-2995-R8	Western Civilization II	F	12:10	spring	G. Ouwendijk
HHD-2995-R9	Western Civilization II	F	3:20	spring	H. Kirkland
HHD-3011-R	History of Ideas: The 20th Century I	M	12:10	fall	S. Horowitz
HHD-3011-R1	History of Ideas: The 20th Century I	W	6:30	fall	S. Horowitz
HHD-3011-R2	History of Ideas: The 20th Century I	Tu	3:20	spring	J. Barkan
HHD-3012-R	History of Ideas: The 20th Century II	M	12:10	spring	S. Horowitz
HHD-3012-R1	History of Ideas: The 20th Century II	W	6:30	spring	S. Horowitz
HHD-3012-R2	History of Ideas: The 20th Century II	Tu	3:20	fall	J. Barkan
HHD-3017-R	Reason, Culture and Enlightenment	M	3:20	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	3:20	fall	G. Ouwendijk
HHD-3288-R	Historical Introduction to Philosophy	W	3:20	fall	C. Bica
HHD-3328-R	The World Since 1945	Tu	12:10	spring	C. Skutsch
HHD-3331-R	World War II	Tu	12:10	fall	W. Rednour

History (continued)

Course #	Title	Day	Time	Semester	Instructor
HHD-3334-R	Postcolonial Africa	Tu	3:20	fall	O. Sowore
HHD-3367-R	A People's History of the United States I	W	6:30	fall	H. Kirkland
HHD-3368-R	A People's History of the United States II	W	6:30	spring	H. Kirkland
HHD-3371-R	21st Century Social Global History	W	3:20	spring	Q. Ziegler
HHD-3451-A	Creative and Destructive Personalities in History	Tu	12:10	spring	W. Rednour
HHD-3611-R	History of Religion	W	9:00	spring	V. Eads
HHD-3643-R	Fundamentalism in the Modern World	Th	12:10	fall	G. Ouwendijk
HHD-3651-R	Eco-Politics: Who Rules America?	Th	12:10	spring	J. Barkan
HHD-3766-R	Politics and Power in America: From FDR to the Present	M	3:20	fall	H. Kirkland
HHD-3788-R	China: Past and Present	W	9:00	fall	W. Rednour
HHD-3883-R	From Books to Blogs: A Cultural History of Communication	Th	3:20	fall	G. Ouwendijk
HHD-3889-R	Totalitarianism: Past and Present	Th	3:20	spring	G. Ouwendijk
HHD-4041-R	American Interventions from Vietnam to Iraq	Tu	12:10	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	12:10	fall	W. Rednour
HHD-4333-R	African-American History I	W	3:20	fall	R. Jeffries
HHD-4334-R	African-American History II	W	3:20	spring	R. Jeffries
HHD-4348-R	The Wealth and Poverty of Nations	F	12:10	spring	W. Rednour
HHD-4356-R	Renaissance and Reformation: Challenging Authority	W	3:20	spring	G. Ouwendijk
HHD-4397-R	Genocides	M	12:10	spring	C. Skutsch

LITERATURE

Course #	Title	Day	Time	Semester	Instructor
HLD-2042-A	20th-Century Literature and Culture I	M	12:10	fall	F. Litvack
HLD-2043-A	20th-Century Literature and Culture II	M	12:10	spring	F. Litvack
HLD-2058-A	Fantasy	W	12:10	spring	C. Stine
HLD-2088-R	American Literature: 19th Century	Tu	9:00	fall	K. Wolfe
HLD-2089-R	American Literature: 20th Century	Tu	9:00	spring	R. Josimovich
HLD-2154-R	Myths and the Cosmos	M	9:00	fall	L. Phillips
HLD-2161-A	The Beat Generation	Th	12:10	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	12:10	fall	K. Miyabe
HLD-2224-A	Short Fiction II	M	12:10	spring	G. Moore
HLD-2313-A	Erotic Literature	F	9:00	fall	F. Litvack
HLD-2565-R	American Theater	M	12:10	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	3:20	spring	R. Milgrom
HLD-2977-R	Shakespeare I	Th	9:00	fall	M. Curley
HLD-2978-R	Shakespeare II	Th	9:00	spring	L. Phillips
HLD-3007-A	Diverse Voices: Race, Class, Gender and Ethnicity in the American One-Act Play	Tu	3:20	spring	S. Mosakowski
HLD-3011-A	The Anatomy of Hell	W	12:10	spring	L. Phillips
HLD-3026-R	Comparative Literature: Great Books	Th	3:20	fall	K. Miyabe
HLD-3033-R	Art and Revolution I: The Working-Class Hero	Tu	3:20	fall	D. Riccuito
HLD-3034-R	Art and Revolution II: The Rebel	Tu	3:20	spring	D. Riccuito
HLD-3051-A	Literature of Self-Knowledge	M	9:00	spring	R. Josimovich
HLD-3341-R	20th-Century Italian Literature	W	6:30	spring	D. Riccuito
HLD-3367-R	Modern Japanese Literature in Translation	Th	12:10	spring	K. Miyabe
HLD-3477-A	Children's Literature for Illustrators	Tu	9:00	fall	B. Blum
HLD-3501-R	Tragedy	W	12:10	spring	K. Miyabe
HLD-3514-R	Radical and Revolutionary American Literature	Tu	12:10	fall	J. Barkan
HLD-3521-R	From Aristophanes to Woody Allen: An Introduction to the Arts and Forms of Comedy	W	12:10	fall	L. Phillips
HLD-3521-R1	From Aristophanes to Woody Allen: An Introduction to the Arts and Forms of Comedy	M	6:30	spring	S. Van Booy
HLD-3553-R	Images of Artists: Definitions of Culture from the 19th Century to the Present	Tu	6:30	fall	M. Palmeri
HLD-3566-R	Civilization and Its Discontents	Th	3:20	fall	D. Riccuito
HLD-3951-R	Literature and Psychoanalysis I	W	12:10	fall	J. Immerman
HLD-3952-R	Literature and Psychoanalysis II	W	12:10	spring	J. Immerman
HLD-4022-R	Poetry and Art	Tu	12:10	fall	D. Riccuito
HLD-4044-A	Surrealist Literature	W	3:20	spring	D. Riccuito
HLD-4113-R	The Poet as Outsider	Tu	12:10	fall	G. MacKenzie
HLD-4122-R	18th-Century Fiction I	M	9:00	fall	F. Litvack

Literature (continued)

Course #	Title	Day	Time	Semester	Instructor
HLD-4123-R	18th-Century Fiction II	M	9:00	spring	F. Litvack
HLD-4152-R	20th-Century Irish Literature	M	12:10	spring	R. Josimovich
HLD-4162-R	Existential Origins	Tu	12:10	spring	G. Moore
HLD-4177-R	French Existentialism	M	6:30	fall	G. Moore
HLD-4177-R1	French Existentialism	Tu	12:10	fall	G. Moore
HLD-4193-R	Literature of Love	F	12:10	fall	K. Miyabe
HLD-4199-R	Antiheroes and Villains in Literature	M	12:10	fall	S. Van Booy
HLD-4288-R	Politics and Literature	Th	12:10	fall	N. Friedland
HLD-4312-R	Modern Literary Survey: India and Asia	Tu	12:10	spring	D. Riccuito
HLD-4322-R	20th-Century American Novel	Th	12:10	fall	M. Curley
HLD-4331-R	Portraits of the Self in Early Modern Narrative	M	12:10	spring	S. Van Booy
HLD-4342-R	The Myth of Self-Creation in American Literature	W	12:10	fall	J. Beardsley
HLD-4372-R	At the Crossroads: Utopia or Dystopia?	Tu	12:10	fall	V. Benedetto

SOCIAL SCIENCES

Philosophy and Cultural Studies

Course #	Title	Day	Time	Semester	Instructor(s)
HPD-2044-R	Art Theory: From Modernism to Postmodernism	Th	12:10	fall	D. Riccuito
HPD-2047-R	Magic, Symbolism, Modernism and Art	Th	6:30	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	6:30	spring	M. Palmeri
HPD-2422-A	Art and Politics	Tu	12:10	spring	V. Benedetto
HPD-2513-R	The Artist as Activist: Interpreting and Manipulating Media	M	6:30	fall	E. Corriel, D. Van Welie
HPD-2514-R	Art, Social Justice and Technology: The Artist as Activist	M	6:30	spring	E. Corriel, D. Van Welie
HPD-2687-R	Metaphysics	M	3:20	fall	C. Bica
HPD-2771-R	Introduction to Peace Studies and Conflict Resolution	M	12:10	fall	C. Bica
HPD-2931-R	The Mythology of War	W	12:10	fall	C. Bica
HPD-2998-R	The Philosophy of Mind	F	3:20	fall	A. Candal
HPD-3013-R	Madness and Creativity	M	6:30	spring	G. Moore
HPD-3123-R	The Philosophy of Human Nature	F	3:20	spring	A. Candal
HPD-3133-R	Nietzsche: Nihilism and Freedom	M	12:10	fall	G. Moore
HPD-3201-R	Noticing and Awe	W	12:10	fall	G. Moore
HPD-3201-R1	Noticing and Awe	Th	12:10	spring	G. Moore
HPD-3221-R	Philosophy: Our Pursuit of Wisdom	W	12:10	spring	G. Moore
HPD-3342-A	Philosophy of the Sexes and Racism	W	3:20	fall	B. Karp
HPD-3343-A	Sexuality, Race and Representation	W	3:20	spring	B. Karp
HPD-3442-A	Semiotics and Visual Culture I	F	12:10	fall	W. Beckley
HPD-3443-A	Semiotics and Visual Culture II	F	12:10	spring	W. Beckley
HPD-3454-R	Aesthetics and the Modern Artist	Th	12:10	fall	G. Moore
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	12:10	fall	C. Skutsch
HPD-3484-R	The Future Now	Th	3:20	fall	Q. Ziegler
HPD-3494-R	Workers of the World: The Representation of Labor	W	3:20	fall	D. Riccuito

Anthropology, Psychology, Sociology

Course #	Title	Day	Time	Semester	Instructor(s)
HPD-3511-A	Archaeology of New York City	Th	12:10	fall	M. Janowitz
HPD-3520-A	Men and Women in the Modern Workplace	M	9:00	spring	S. Horowitz
HPD-3522-R	Anthropology and the Bible	Th	12:10	spring	S. Kim
HPD-3530-A	Interpersonal Behavior	Tu	3:20	fall	D. Maat, R. Milgrom
HPD-3530-B	Interpersonal Behavior	Th	3:20	fall	D. Maat, R. Milgrom
HPD-3530-C	Interpersonal Behavior	M	3:20	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	3:20	fall	L. Torres
HPD-3541-R1	Introduction to Psychology	F	6:30	fall	D. Borg
HPD-3541-R2	Introduction to Psychology	Tu	3:20	spring	L. Torres
HPD-3557-R	Income Inequality, Human Suffering and the Artist's Perspective	Th	6:30	fall	D. Borg
HPD-3601-A	The Role of Free Speech, Organized Activism and Public Opinion in American Democracy	Th	12:10	fall	J. Barkan
HPD-3623-A	Art and the Psyche	M	6:30	spring	J. Lange-Castronova
HPD-3627-R	The Psychology of Women	M	6:30	fall	J. Lange-Castronova

Anthropology, Psychology, Sociology (continued)

Course #	Title	Day	Time	Semester	Instructor
HPD-3636-A	Protect Your Creative Assets: Legal Concerns for Visual Artists in a Digital Age	W	3:20	spring	C. Steinberg
HPD-3641-R	Abnormal Psychology I: Neurotic and Character Disorders	W	6:30	fall	D. Borg
HPD-3641-R1	Abnormal Psychology I: Neurotic and Character Disorders	Tu	6:30	spring	J. Lange-Castronova
HPD-3642-R	Abnormal Psychology II: Psychotic and Character Disorders	W	6:30	spring	D. Borg
HPD-3642-R1	Abnormal Psychology II: Psychotic and Character Disorders	Th	6:30	fall	K. Andersen
HPD-3644-A	Deviant Behavior and Social Control	Th	6:30	spring	D. Borg
HPD-3677-A	Surviving into the 21st Century: A Multicultural Perspective	Tu	12:10	spring	J. Barkan
HPD-3898-R	Theories of Personality I	Tu	6:30	fall	J. Lange-Castronova
HPD-3899-R	Theories of Personality II	Tu	12:10	spring	R. Dress Snider
HPD-3899-R1	Theories of Personality II	F	6:30	spring	D. Borg
HPD-4057-R	Modern Art and Psychology: The Secrets of the Soul	M	9:00	fall	L. Gamwell
HPD-4057-R1	Modern Art and Psychology: The Secrets of the Soul	M	9:00	spring	L. Gamwell
HPD-4282-A	The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage	M	9:00	fall	S. Horowitz
HPD-4298-R	Introduction to Queer/Gender Studies	W	9:00	spring	S.J. Langer
HPD-4299-R	Race and Ethnic Relations	W	9:00	spring	R. Jeffries
HPD-4333-R	Man the Animal	Th	12:10	spring	M. Janowitz
HPD-4481-R	Psychological Aspects of the Creative Process	Th	12:10	fall	L. Kaufman-Balamuth

SCIENCE AND MATHEMATICS

Course #	Title	Day	Time	Semester	Instructor
HSD-2114-R	Evolution	Th	3:20	fall	T. Gorrell
HSD-2447-R	The Physics of Living Organisms, Cells and Molecules	Tu	3:20	spring	C. Karaalioglu
HSD-2566-R	Biological Genetics	W	3:20	spring	T. Gorrell
HSD-2572-R	Biological Chemistry and Art	Th	3:20	spring	T. Gorrell
HSD-2578-R	Germes and Gems	W	12:10	spring	T. Gorrell
HSD-2631-R	Neuroscience and Culture	M	3:20	fall	P. Garcia-Lopez
HSD-2631-R1	Neuroscience and Culture	M	12:10	spring	P. Garcia-Lopez
HSD-2642-R	Designs of Brains and Minds	M	9:00	fall	P. Garcia-Lopez
HSD-2663-R	Metaphors in Science and Their Relation to Culture	M	3:20	spring	P. Garcia-Lopez
HSD-2666-R	Our Living Planet: The Biology of Life on Earth	M	3:20	spring	J. Bittle Knight
HSD-2773-R	Life in the Concrete Jungle: Urban Ecology	Tu	12:10	fall	M. Feller
HSD-2774-R	Life in the Concrete Jungle: Urban Zoology	Tu	12:10	spring	M. Feller
HSD-2862-R	The Science of Bugs: An Introduction to Arthropodology	M	12:10	fall	M. Feller
HSD-2863-R	The Biology of Feathered Dinosaurs: An Introduction to Bird Evolution and Natural History	M	12:10	spring	M. Feller
HSD-2898-R	Cold-Blooded: An Introduction to Ichthyology and Herpetology	M	3:20	fall	J. Bittle Knight
HSD-2921-R	The History of Nature / The Nature of History	W	9:00	fall	J. Bittle Knight
HSD-2987-R	Introduction to Mathematics I	F	3:20	fall	R. Popp
HSD-2988-R	Introduction to Mathematics II	F	3:20	spring	R. Popp
HSD-3003-R	Energy and the Modern World	Tu	6:30	fall	D. Bissett
HSD-3016-R	Science in the Modern World	Th	12:10	spring	T. Gorrell
HSD-3021-R	Technology, Identity and Crisis	M	3:20	fall	G. Ouwendijk
HSD-3044-R	History of the Human Body: Society, Culture and Medicine	M	12:10	fall	G. Ouwendijk
HSD-3111-R	Astronomy	W	12:10	fall	G. Ouwendijk
HSD-3114-R	Modern Art and Astronomy: The Expanding Universe	M	6:30	spring	L. Gamwell
HSD-3204-R	Science, Technology and War	M	12:10	spring	G. Ouwendijk
HSD-3211-R	The Material World	Tu	3:20	fall	C. Karaalioglu
HSD-3224-R	Art Meets Science	F	9:00	spring	A. Moutafis-Agelarakis
HSD-3253-R	Modern Art and Biology: The Mystery of Life	M	6:30	fall	L. Gamwell
HSD-3254-R	Science and Religion	W	12:10	spring	G. Ouwendijk
HSD-3322-R	Environmental Studies	W	9:00	fall	M. Boo
HSD-3523-R	Conservation Biology	W	6:30	spring	D. Bissett
HSD-3901-R	Human Diseases	Tu	3:20	spring	P. Garcia-Lopez
HSD-4026-R	Art, Science and the Spiritual	M	3:20	fall	L. Gamwell
HSD-4026-R1	Art, Science and the Spiritual	Th	12:10	fall	L. Gamwell
HSD-4026-R2	Art, Science and the Spiritual	M	12:10	spring	L. Gamwell
HSD-4128-R	Paradigm Shift: Exploring the Links Between Lab, Studio Art and Existential Experience	Tu	12:10	fall	P. Garcia-Lopez
HSD-4129-R	Science, Art and Visual Culture	Tu	12:10	spring	P. Garcia-Lopez
HSD-4138-R	Brave New Worlds: Science and Science Fiction	M	12:10	fall	P. Garcia-Lopez
HSD-4204-R	Human Anatomy and Physiology	Th	12:10	fall	T. Gorrell
HSD-4232-R	Light, Color and Vision	F	9:00	fall	T. Gorrell
HSD-4233-R	Vision, Perception and the Mind	F	12:10	spring	T. Gorrell
HSD-4289-R	Art, Mathematics and the Mystical	M	12:10	fall	L. Gamwell

Science and Mathematics (continued)

Course #	Title	Day	Time	Semester	Instructor
HSD-4289-R1	Art, Mathematics and the Mystical	M	3:20	spring	L. Gamwell
HSD-4289-R2	Art, Mathematics and the Mystical	Th	12:10	spring	L. Gamwell
HSD-4324-A	Food Explorations	F	12:10	fall	T. Gorrell
HSD-4351-R	Eggs, Seeds and the Origins of Life	F	3:20	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.

Course #	Title	Day	Time	Semester	Instructor
SPD-2717-A	The Philosophy and Practice of Yoga I	F	12:10	fall	N. Katz
SPD-2718-A	The Philosophy and Practice of Yoga II	F	12:10	spring	N. Katz
SPD-2753-A	French for Artists (and Travelers)	F	12:10	spring	G. Moore
SPD-2877-A	Holography	W	3:20	fall	S. Morée
SPD-2909-A	The Art of Conflict Resolution	Tu	6:30	fall	W. Martino

ENGLISH AND THE VISUAL ARTS
FOR UNDERGRADUATE STUDENTS

Course #	Title	Day	Time	Semester	Instructor
EVD-0050-A	Reading Strategies I	M	9:00	fall	P. Ricci
EVD-0050-B	Reading Strategies I	Tu	9:00	fall	E. Blacksberg
EVD-0050-C	Reading Strategies I	F	9:00	fall	D. Puglisi
EVD-0050-D	Reading Strategies I	F	12:10	fall	P. Ricci
EVD-0050-E	Reading Strategies I	Tu	3:20	fall	P. Ricci
EVD-0055-A	Reading Strategies II	M	9:00	spring	P. Ricci
EVD-0055-B	Reading Strategies II	Tu	9:00	spring	E. Blacksberg
EVD-0055-C	Reading Strategies II	F	9:00	spring	D. Puglisi
EVD-0055-D	Reading Strategies II	F	12:10	spring	P. Ricci
EVD-0055-E	Reading Strategies II	Tu	3:20	spring	P. Ricci
EVD-0060-A	Writing Strategies I	M	9:00	fall	D. Maier
EVD-0060-B	Writing Strategies I	Tu	9:00	fall	S. Pulo
EVD-0060-C	Writing Strategies I	W	9:00	fall	H. Rubinstein
EVD-0060-D	Writing Strategies I	Th	9:00	fall	H. Rubinstein
EVD-0060-E	Writing Strategies I	W	3:20	fall	TBA
EVD-0065-A	Writing Strategies II	M	9:00	spring	D. Maier
EVD-0065-B	Writing Strategies II	Tu	9:00	spring	S. Pulo
EVD-0065-C	Writing Strategies II	W	9:00	spring	H. Rubinstein
EVD-0065-D	Writing Strategies II	Th	9:00	spring	H. Rubinstein
EVD-0065-E	Writing Strategies II	W	3:20	spring	TBA
EVD-0070-A	The Language of Art I: The New York Art Scene and You	M	6:30	fall	J. Goldberg
EVD-0070-B	The Language of Art I: World Culture in Character- and Time-Based Art	M	3:20	fall	D. Maier
EVD-0071-A	The Language of Art II: The New York Art Scene in Global Perspective	M	6:30	spring	J. Goldberg
EVD-0071-B	The Language of Art II: Character- and Time-Based Art	M	3:20	spring	D. Maier
EVD-0073-A	TOEFL Strategies	W	6:30	fall	C. Donnelly
EVD-0078-A	Speak Fluently	Tu	6:30	fall	C. Donnelly
EVD-0079-A	Speak Fluently	Tu	6:30	spring	C. Donnelly
EVD-0081-A	Listening and Note-Taking Strategies	W	12:10	spring	C. Donnelly
EVD-0226-A	IBT TOEFL Reading Skills	W	12:10	fall	C. Donnelly
EVD-0253-A	Literature to Film	Th	9:00	spring	E. Blacksberg
EVD-0256-A	The Studio Critique Language Experience	F	3:20	spring	A. Viti
EVD-0283-A	Improve Your Vocabulary	Tu	9:00	fall	H. Rubinstein
EVD-0284-A	Improve Your Vocabulary	Tu	9:00	spring	H. Rubinstein
EVD-0288-A	Acting the Memoir	Tu	6:30	fall	P. Ricci
EVD-0289-A	Acting the Memoir	Tu	6:30	spring	P. Ricci
EVD-0293-A	The New York Museum Language Experience	Th	3:20	fall	J. Loli
EVD-0311-A	Improve Your Pronunciation	Th	9:00	fall	E. Blacksberg
EVD-0334-A	<i>The New York Times</i> Language Experience	W	9:00	fall	E. Blacksberg
EVD-0335-A	<i>The New York Times</i> Language Experience	W	9:00	spring	E. Blacksberg
EVD-0336-A	English Through Popular Music	W	6:30	spring	C. Donnelly

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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	12:10-3:00	fall	R. Josimovich
HCD-1020-2AD	M	12:10-3:00	fall	E. Rivera
HCD-1020-1AN	M	3:20-6:10	fall	D. Singer
HCD-1020-2AN	Tu	3:20-6:10	fall	A. Pizzo
HCD-1020-3AN	Tu	9:00-11:50	fall	S. Bremmer
HCD-1020-4AN	Tu	3:20-6:10	fall	M. Lipkin
HCD-1020-5AN	W	3:20-6:10	fall	TBA
HCD-1020-6AN	W	9:00-11:50	fall	A. Pizzo
HCD-1020-1C	F	3:20-6:10	fall	R. Josimovich
HCD-1020-2C	W	3:20-6:10	fall	R. Weinreich
HCD-1020-3C	W	3:20-6:10	fall	T. Leonido
HCD-1020-4C*	Th	9:00-11:50	fall	TBA
HCD-1020-5C*	Th	9:00-11:50	fall	G. MacKenzie
HCD-1020-1D	W	9:00-11:50	fall	K. Miyabe
HCD-1020-2D	W	9:00-11:50	fall	K. Miyabe
HCD-1020-1DS	M	12:10-3:00	fall	M. Ural-Rivera
HCD-1020-2DS	M	9:00-11:50	fall	K. Wolfe
HCD-1020-3DS	Th	9:00-11:50	fall	M. Horan
HCD-1020-01F	F	9:00-11:50	fall	G. Marten-Miller
HCD-1020-02F	Tu	12:10-3:00	fall	E. Rivera
HCD-1020-03F	W	9:00-11:50	fall	S. Mosakowski
HCD-1020-04F	W	9:00-11:50	fall	M. Curley
HCD-1020-05F	Tu	9:00-11:50	fall	TBA
HCD-1020-06F	F	9:00-11:50	fall	K. Wolfe
HCD-1020-07F*	Tu	12:10-3:00	fall	TBA
HCD-1020-01G	F	3:20-6:10	fall	P. Patrick
HCD-1020-02G	Tu	12:10-3:00	fall	M. Ural-Rivera
HCD-1020-03G	W	9:00-11:50	fall	D. Singer
HCD-1020-04G	Tu	12:10-3:00	fall	T. Leonido
HCD-1020-05G	M	9:00-11:50	fall	S. Van Booy
HCD-1020-06G	Tu	12:10-3:00	fall	TBA
HCD-1020-07G	F	9:00-11:50	fall	TBA
HCD-1020-08G	Tu	9:00-11:50	fall	TBA
HCD-1020-09G	F	3:20-6:10	fall	G. MacKenzie
HCD-1020-10G	Th	9:00-11:50	fall	F. Litvack
HCD-1020-11G	Th	3:20-6:10	fall	G. MacKenzie
HCD-1020-12G	Th	3:20-6:10	fall	C. Stine
HCD-1020-13G	Tu	9:00-11:50	fall	M. Curley
HCD-1020-14G	W	3:20-6:10	fall	A. Pizzo
HCD-1020-15G	F	9:00-11:50	fall	M. Curley
HCD-1020-16G	Th	3:20-6:10	fall	TBA
HCD-1020-17G*	W	9:00-11:50	fall	R. Clark
HCD-1020-18G*	F	12:10-3:00	fall	TBA
HCD-1020-19G	Tu	3:20-6:10	spring	TBA
HCD-1020-20G	Tu	3:20-6:10	spring	TBA

HCD-1020-01P	W	3:20-6:10	fall	E. Rivera
HCD-1020-02P	Tu	3:20-6:10	fall	P. Patrick
HCD-1020-03P	Th	12:10-3:00	fall	M. Hendricks
HCD-1020-04P	Th	12:10-3:00	fall	TBA
HCD-1020-05P	M	12:10-3:00	fall	X. Price
HCD-1020-06P*	W	3:20-6:10	fall	M. Ural-Rivera
HCD-1020-07P*	Th	12:10-3:00	fall	TBA
HCD-1020-08P	Tu	3:20-6:10	spring	N. Friedland

* Note: Sections of HCD-1020 that appear with an asterisk will be made available for registration after all other sections in that studio major of 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. Beardsley
HCI-1020-B	M	12:10-3:00	fall	C. Donnelly
HCI-1020-C	M	12:10-3:00	fall	K. Garrison
HCI-1020-D	M	3:20-6:10	fall	S. Van Booy
HCI-1020-E	Tu	9:00-11:50	fall	J. Beardsley
HCI-1020-F	Tu	9:00-11:50	fall	T. Leonido
HCI-1020-G	Tu	12:10-3:00	fall	S. Pulo
HCI-1020-H	Tu	3:20-6:10	fall	S. Pulo
HCI-1020-J	W	9:00-11:50	fall	R. Josimovich
HCI-1020-K	W	12:10-3:00	fall	E. Blake
HCI-1020-L	W	3:20-6:10	fall	D. Puglisi
HCI-1020-M	W	3:20-6:10	fall	TBA
HCI-1020-N	W	6:30-9:20	fall	S. Pulo
HCI-1020-P	Th	9:00-11:50	fall	R. Josimovich
HCI-1020-R	Th	12:10-3:00	fall	D. Maier
HCI-1020-S	Th	3:20-6:10	fall	T. Leonido
HCI-1020-T	Th	3:20-6:10	fall	TBA
HCI-1020-V	Th	6:30-9:20	fall	D. Puglisi
HCI-1020-W	F	9:00-11:50	fall	J. Beardsley
HCI-1020-X	F	12:10-3:00	fall	K. Johnson
HCI-1020-Y	F	3:20-6:10	fall	K. Garrison
HCI-1020-Z	Tu	6:30-9:20	spring	D. Puglisi

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, or a Writing Program critical writing course (HWD-2000 through HWD-2999). 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: Foundation-year students should register for the section of HCD-1025 that corresponds to their foundation program. Please refer to your studio department for information. However, the Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. HCD-1025-A is open to all students who need to register for this course in the fall semester. For information on critical writing courses please visit: sva.edu/undergraduate/humanities-and-sciences/writing-program.*

Course #	Day	Time	Semester	Instructor
HCD-1025-A	M	9:00-11:50	fall	M. Ural-Rivera
HCD-1025-1AD	M	12:10-3:00	spring	R. Josimovich
HCD-1025-2AD	M	12:10-3:00	spring	E. Rivera
HCD-1025-1AN	M	3:20-6:10	spring	D. Singer
HCD-1025-2AN	Tu	3:20-6:10	spring	A. Pizzo
HCD-1025-3AN	Tu	9:00-11:50	spring	S. Bremmer
HCD-1025-4AN	Tu	3:20-6:10	spring	M. Lipkin
HCD-1025-5AN	W	3:20-6:10	spring	A. Armstrong
HCD-1025-6AN	W	9:00-11:50	spring	A. Pizzo
HCD-1025-1C	F	3:20-6:10	spring	R. Josimovich
HCD-1025-2C	W	3:20-6:10	spring	R. Weinreich
HCD-1025-3C	W	3:20-6:10	spring	TBA
HCD-1025-4C*	Th	9:00-11:50	spring	R. Weinreich
HCD-1025-5C*	Th	9:00-11:50	spring	G. MacKenzie
HCD-1025-1D	W	9:00-11:50	spring	K. Miyabe
HCD-1025-2D	W	9:00-11:50	spring	K. Miyabe
HCD-1025-1DS	M	12:10-3:00	spring	M. Ural-Rivera
HCD-1025-2DS	M	9:00-11:50	spring	K. Wolfe
HCD-1025-3DS	Th	9:00-11:50	spring	M. Horan
HCD-1025-01F	F	9:00-11:50	spring	G. Marten-Miller
HCD-1025-02F	Tu	12:10-3:00	spring	E. Rivera
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	Tu	9:00-11:50	spring	TBA
HCD-1025-06F	F	9:00-11:50	spring	K. Wolfe
HCD-1025-07F*	Tu	12:10-3:00	spring	TBA
HCD-1025-01G	F	3:20-6:10	spring	P. Patrick
HCD-1025-02G	Tu	12:10-3:00	spring	M. Ural-Rivera
HCD-1025-03G	W	9:00-11:50	spring	D. Singer
HCD-1025-04G	Tu	12:10-3:00	spring	T. Leonido

HCD-1025-05G	M	9:00-11:50	spring	S. Van Booy
HCD-1025-06G	Tu	12:10-3:00	spring	TBA
HCD-1025-07G	F	9:00-11:50	spring	TBA
HCD-1025-08G	Tu	9:00-11:50	spring	TBA
HCD-1025-09G	F	3:20-6:10	spring	G. MacKenzie
HCD-1025-10G	Th	9:00-11:50	spring	F. Litvack
HCD-1025-11G	Th	3:20-6:10	spring	G. MacKenzie
HCD-1025-12G	Th	3:20-6:10	spring	C. Stine
HCD-1025-13G	Tu	9:00-11:50	spring	M. Curley
HCD-1025-14G	W	3:20-6:10	spring	A. Pizzo
HCD-1025-15G	F	9:00-11:50	spring	M. Curley
HCD-1025-16G	Th	3:20-6:10	spring	A. Armstrong
HCD-1025-17G*	W	9:00-11:50	spring	R. Clark
HCD-1025-18G*	F	12:10-3:00	spring	TBA
HCD-1025-19G	M-F	3:20-6:10	summer	TBA
HCD-1025-20G	M-F	3:20-6:10	summer	TBA
HCD-1025-01P	W	3:20-6:10	spring	E. Rivera
HCD-1025-02P	Tu	3:20-6:10	spring	P. Patrick
HCD-1025-03P	Th	12:10-3:00	spring	M. Hendricks
HCD-1025-04P	Th	12:10-3:00	spring	A. Armstrong
HCD-1025-05P	M	12:10-3:00	spring	X. Price
HCD-1025-06P*	W	3:20-6:10	spring	M. Ural-Rivera
HCD-1025-07P*	Th	12:10-3:00	spring	TBA
HCD-1025-08P	M-F	3:20-6:10	summer	N. Friedland

* Note: Sections of HCD-1025 that appear with an asterisk will be made available for registration after all other sections in that studio major of 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	12:10-3:00	spring	C. Donnelly
HCI-1025-C	M	12:10-3:00	spring	K. Garrison
HCI-1025-D	M	3:20-6:10	spring	S. Van Booy
HCI-1025-E	Tu	9:00-11:50	spring	J. Beardsley
HCI-1025-F	Tu	9:00-11:50	spring	T. Leonido
HCI-1025-G	Tu	12:10-3:00	spring	S. Pulo
HCI-1025-H	Tu	3:20-6:10	spring	S. Pulo
HCI-1025-J	W	9:00-11:50	spring	R. Josimovich
HCI-1025-K	W	12:10-3:00	spring	E. Blake
HCI-1025-L	W	3:20-6:10	spring	D. Puglisi
HCI-1025-M	W	3:20-6:10	spring	TBA
HCI-1025-N	W	6:30-9:20	spring	S. Pulo
HCI-1025-P	Th	9:00-11:50	spring	R. Josimovich
HCI-1025-R	Th	12:10-3:00	spring	D. Maier
HCI-1025-S	Th	3:20-6:10	spring	T. Leonido
HCI-1025-T	Th	3:20-6:10	spring	TBA
HCI-1025-V	Th	6:30-9:20	spring	D. Puglisi
HCI-1025-W	F	9:00-11:50	spring	J. Beardsley
HCI-1025-X	F	12:10-3:00	spring	K. Johnson
HCI-1025-Y	F	3:20-6:10	spring	K. Garrison
HCI-1025-Z	Tu	6:30-9:20	fall	D. Puglisi

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-A

Writing About Art

Friday 3:20-6:10

Spring semester: 3 humanities and science 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.

HWD-2103-A

Everybody's a Critic: Writing About Pop Culture

Thursday 12:10-3:00

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-2256-A

Words in Action: The Play's the Thing

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: S. Mosakowski

Sharpen your critical writing skills at the theater. See live performances of works from cutting-edge playwrights in theaters Off-Broadway. Read plays by Pulitzer-prize winning authors Suzan-Lori Parks, Ayad Akhtar, August Wilson, Edward Albee, Lynn Nottage, Tony Kushner, and more. Explore how a play makes it from the page to the stage. Learn the techniques of dramatic writing: how to create characters, plot and narrative lines, as well as discovering how the director, designers and actors collaborate in the process. Students will write essays and critical reviews of assigned plays and have the opportunity to put into practice playwriting techniques by writing a 10-minute play. Tune up your ears for wit, banter, rage and chaos, and listen to the voices of contemporary writers—see their words in action.

HWD-2268-A

The Power and the Pity: Brutal Tales From Latin America

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: E. Rivera

This course will examine works by 20th century artists and storytellers through their reaction to the violence and horrors of Latin America's brutal dictatorships. Students will explore the earth-body surrealism of the Cuban-American Ana Mendieta and the powerful war photography of Susan Meiselas, and respond through critical writing. We will read the poetry of the Chilean Pablo Neruda and the heartbreaking novel *One Day of Life* by the Salvadoran Manlio Argueta. Students will create their own poems steeped in rebellion, bandido manifestos, mock-ups of news articles and creative dispatches that mix their own art practice with literary forms. Confronted with the stark injustice of colonization, and by immersing themselves in the blood-storm of revolutionary eras, students will emerge from this course armed with wisdom extracted from the clashing of warring bodies—in jungle terrain and smoking wastelands—and, perhaps, with the confidence necessary to face the machinery of government in their own age.

HWD-2271-A

Images, Writing and Criticism

Tuesday 3:20-6:10

Spring semester: 3 humanities and science credits

Instructor: R. Leslie

It is less useful to consider images produced only under the name of art at a time when we are both a visual and an imagistic culture. This course looks at and analyzes a wide range of images, their power and distribution by using critical ideas about them. Many of the sources are drawn from the specific majors of class members, and will range across science, advertising, mass communication—from books to photojournalism—and from fine art to social and virtual media. The aim is to improve each student's ability to apply critical ideas through writing for both print and online venues. Students will write a series of short analyses and essays designed to move them closer to a professional level in writing critical reviews, interviews and analyses in terms of the world they inhabit. There will be several field trips to examine and question images placed in a public context with advice from other working professionals.

HWD-2323-A

How to Think and Write About Comics

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: T. Hodler

This class is a formal and practical analysis of sequential art and a survey of the history of comics. We will discuss the themes that the works generate, relating them to culture and personal experience. We will read and discuss many canonical texts that have helped to create the landscape of comics, graphic novels and narrative art today. Students will write criticism and analyses on the history, culture, aesthetics and language of graphic novels and comics in response to class readings. We will discuss machinations and genealogies, to be useful for students in their current and future artistic, creative and intellectual endeavors, in addition to creating inspiration by reading some of the masters of the medium, including the work of Herriman, McCay, Hergé, Barks, Crumb, Schulz, Eisner, Tezuka, Spiegelman, Miller, the Hernandez Brothers, Clowes, Ware, Burns, Satrapi, Cruse and Bechdel. Throughout our exploration we will address what it is about comics, graphic novels and narrative art that compels our attention as a dominant cultural form of the 21st century.

HWD-2353-A

Writing Visual Culture in New York City

Friday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: K. Miyabe

Utilizing New York City's rich visual culture, students will learn to better observe and interpret fine arts, photography, design, advertising and architecture through writing. Visual media will be explored from aesthetic, social and political viewpoints so as to understand how we read images. By studying how works of other artists and designers affect us as viewers, we can gain insight into how our own work

makes an impact. Writing provides an important means to clarify and present ideas coherently and improve communication skills. The knowledge and experience gained through this course will enrich your own studio practice as well as your creative identity. Readings related to NYC site visits will supplement the writing workshops.

HWD-2364

Becoming a Digital Critic

One semester: 3 humanities and sciences credits

Instructor: M. Horan

Have you ever wanted to add your voice to the world of cultural criticism online? This course will teach you how to build an online portfolio of reviews (TV, film, music, book), essays and think pieces, with a focus on developing your voice and brand, as well as navigating the world of freelance pitching. We will tackle digital literacy and digital media theory to explore and discover your own place in the digital landscape. Readings include works of contemporary media theory, such as *The Ambivalent Internet: Mischief, Oddity, and Antagonism Online* and *Going Viral*, focusing on what it means to be constantly consuming and synthesizing information. Practical readings will come from a variety of sites that cover cultural criticism, including *Buzzfeed*, *Broadly*, *Vice*, *Catapult*, *The A.V. Club* and *Vulture*. Students will complete this course with at least two pieces of cultural criticism ready for publication, as well as corresponding pitch letters and a list of sites best suited for each piece.

Course #	Day	Time	Semester
HWD-2364-A	M	6:30-9:20	fall
HWD-2364-B	Tu	9:00-11:50	spring

HWD-2376-A

Leaving/Returning Home: Narratives of Migration

Thursday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: I. Deconinck

Migration is one of the major forces shaping today's world. The reasons for leaving home are multiple, including the desire to study, the search for a job, the need for safety or forced removal. Whether you come from Texas or China, leaving home remains a profound experience that changes who you are. What happens to the self when you leave, and can the same self ever return home? How do immigrants meet the new land and how does it meet them? How are the recent waves of refugees affected by immigration policies in the U.S. and other places? In this critical writing course students will read a wide range of materials to investigate issues of home and belonging, identity and otherness, cultural and generational conflicts, alienation and nostalgia, assimilation and guilt, and the new dynamics of race and ethnicity in contemporary migration. Readings will include fictional excerpts from Chimamanda Ngozi Adichie, Xiaolu Guo and Ben Marcus; memoir excerpts from Richard Rodriguez; and essays by George Orwell, Edward Said, and others. Students will be encouraged to examine their own narrative of leaving and returning home.

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

Writing Beat

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: R. Weinreich

Inspired by the literary inventiveness of The Beat Generation, this writing course in prose and poetry departs from the standard notions of story, play and poem to focus on experimentation with language. Readings from Jack Kerouac, William S. Burroughs, Allen Ginsberg, Kathy Acker, Diane di Prima, and others will inform student work. Intended for students from a variety of visual disciplines, this course will include the interrelationship of writing with other art forms, such as film, photography, painting and music. Students will explore such techniques as spontaneous bop prosody, sketching and unrevised prose based on the principle of "first thought, best thought," to help students find their own voice and forms of expression in writing.

HWD-3002-A

Restructuring the Narrative

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: R. Weinreich

Consider this course a language "work-out." A writing workshop—with a twist, the course will expand the use of language as a creative tool. In the belief that writing is a frontier for artists, open and free methods such as automatic writing, cut-ups and fold-ins will be used to render states of consciousness in written form, and will be extended to innovative forms of storytelling, creating new narrative possibilities. We will read selections from Ernest Hemingway and Gertrude Stein, the modern haiku poets, and humorists Hunter S. Thompson and William S. Burroughs.

HWD-3014-A

Storytelling and Narrative Art

Wednesday 12:10-3:00

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

Wednesday 12:10-3:00

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**Crafting Nonfiction**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: R. Weinreich

Lies, alternative facts, fake news, truth: these categories often blend in our culture. In writing, whether it is true, half-true, or complete fabrication, what matters is craft. How do you tell a story, particularly the story that you know: your own story based upon your own true experience? This writing course will focus on the language and narrative strategies of nonfiction genres: biography, autobiography, memoir, personal essay, travel essay, graphic history and the New Journalism. We will read selections from Truman Capote, Paul Bowles, Gay Talese, Gabrielle Hamilton, Nora Ephron, André Aciman and Mary Karr.

HWD-3223-A**Artists Write the Fantastic**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: C. Stine

Artists are naturally drawn to the fantastic: stories of the supernatural, sci-fi, dark fantasy, dystopian and magical realism. In this workshop-based class you will have a chance to write in these genres, see which appeal to you and complement your art. We'll read a selection of stories by celebrated fantasy authors, including Ray Bradbury, Edgar Allan Poe, Paolo Bacigalupi and Susanna Clarke. This course is especially helpful to graphic novelists, screenwriters, cartoonists, filmmakers, and any artist who uses narrative elements. Come find out where your own story-telling will take you. You'll gain a portfolio of fun, exploratory writing and a better understanding of how narrative and art intersect.

HWD-3236-A**The Art of Words**

Tuesday 12:10-3:00

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**Journals: Yours and Theirs**

Thursday 3:20-6:10

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**Art of the Journal/Journal as Art**

Thursday 3:20-6:10

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 6:30-9:20

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 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: A. Vitale

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-3354-A (previously HWD-2354)**The Digital Experience**

Wednesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: N. Schiff

This course will explore writing for digital platforms, from blogs and social media to artists' websites and online literary magazines. By examining the most beautiful, dangerous and cutting-edge work from all corners of the Internet, we will investigate and respond to the following: How can we take advantage of the fundamental differences between traditional and digital writing? How is the relationship between visual arts and digital media evolving? What is the vast potential and what are grave perils of writing on the Internet. The focus of the course will not be on expressing ourselves, but rather on creating new digital experiences through writing in a variety of genres, including memoir, fiction, poetry, description of art, about me pages, and more. By the end of the course students will have created a personal website and portfolio, mastered the fundamentals of personal branding, improved their writing skills, and developed their understanding of online audiences.

HWD-3552-A**Writing, Multimedia and Performance**

Wednesday 3:20-6:10

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-3567-A**Writing the Chapbook**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: D. Singer

The excitement and reward of compiling a short collection of creative writing and seeing it published in book form is what this course is about. During the semester students will compose and piece together a group of theme-based work (poetry, flash fiction, or memoir) in order to complete a 12-page chapbook. Students will design their own book cover. Readings will include Jean Valentine's *Lucy*; Matt Rasmussen's *Fingergun*; Eduardo Corral's "Border Triptych" and Natalie Eilbert's "Imprecation."

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.

SVA DESTINATIONS IN WRITING**HWD-3344-A** (previously HWD-2344)**Writing in the Land of Enchantment, Taos, New Mexico**

June 2 – June 16

Summer 2018 semester: 3 undergraduate humanities and sciences credits; \$3,250

Instructors: I. Deconinck, D. Singer

Immerse yourself in a two-week intensive practice of writing and multimedia while soaking up the rich, diverse culture of Taos and its surroundings. Set against the spectacular Sangre de Cristo Mountains, this magical desert town became a world-renown art colony by the mid-20th century, attracting the likes of writers D.H. Lawrence, Mabel Dodge and Aldous Huxley; painters Georgia O'Keeffe, Earl Stroh and Agnes Martin; and photographers Ansel Adams and Paul Strand. Today, Taos still boasts a vibrant art community steeped in Native American and Hispanic traditions, and is a unique place of raw, natural beauty.

As a program participant, you'll write short pieces (fiction, poetry, or memoir) in response to your environment, and then give flight to your words by combining them with multimedia elements of your choice (photos, collage, drawing, music) for a final presentation. You'll also practice the art of revision and explore ways that the spoken word is used in performance to amplify the writer's voice.

Writing is shared and critiqued in daily workshops. Guest authors talk about their work; musicians guide you in reading your pieces with breath and rhythm, and in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, Taos Moderns, and local museums and galleries will serve as writing prompts. Activities also include a day trip to Santa Fe. Rafting and hiking, and the farmer's market are among things to do on weekend free time. A performance caps the course when you present your project accompanied by live music.

Visit our Facebook page at: facebook.com/writinginthelandofenchantment.

Tuition includes accommodations, daily breakfast, welcome and farewell dinners, local transportation, guided tours and site visits.

For more information visit destinations.sva.edu or contact Laurie Johnenning via email: ljohanning@sva.edu; phone: 212.592.2624.

HWD-2382-A**Writing Visual Culture in Cambridge, England**

July 22 – August 5

Summer 2018 semester: 3 undergraduate humanities and sciences credits; \$4,100

Instructor: Kyoko Miyabe

Visual culture is all around us. It greets us in signs, images, media, objects, architecture and technology. It has the power to influence our ideas, values and understanding of the world. As artists and designers, we have the power to inform and affect the world because we shape visual culture.

To understand our own work, we will study the work of others. In this intensive writing course, you will become better observers and interpreters by writing about various visual media, including fine arts, photography, design, advertising and architecture. As a group, we will examine visual media through social and political viewpoints in order to understand how we read images. Through different writing exercises, you will learn how to communicate in written and oral form to clarify and present ideas coherently, an important asset in navigating any professional field. The knowledge and experience gained through this course will provide insight into your own studio practice as well as help enrich your creative identity.

Historic Girton College in Cambridge offers the tranquility for concentrated thinking and writing, while the city's rich cultural traditions provide a visually stimulating environment. Museum visits and tours will supplement the course. In Cambridge these include the Fitzwilliam Museum and a punting tour; in London we will visit the Tate Modern, Design Museum, National Gallery, National Portrait Gallery, The Photographers' Gallery and take a street art tour of the city.

Note: This course may be taken in lieu of HCD-1025 Writing and Literature II.

Tuition includes accommodations at Girton College, daily breakfast, lunch and dinner, local transportation to all tours and site visits in Cambridge and London.

For more information, visit destinations.sva.edu or contact Laurie Johnenning via email: ljohanning@sva.edu; phone: 212.592.2624.

DEVELOPMENTAL WRITING

HCD-0161-A

Writing Fundamentals I

Monday 6:30-9:20

Fall semester: no credit

Limited to 18 students per section

Instructor: C. Wishengrad

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.

HCD-0162-A

Writing Fundamentals II

Monday 6:30-9:20

Spring semester: no credit

Limited to 18 students per section

Instructor: C. Wishengrad

This is the second part of a two-semester course. See HCD-0161 for course description.

MUSIC

HDD-2188-A

Music in Western Civilization I

Wednesday 3:20-6:10

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

Wednesday 3:20-6:10

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

Monday 3:20-6:10

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

Monday 3:20-6:10

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 12:10-3:00

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 12:10-3:00

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-A

Songs of Conscience: Music and Social Change

Tuesday 12:10-3:00

Fall 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).

HDD-2348**History of Jazz**

Tuesday 3:20-6:10

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 3:20-6:10

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 3:20-6:10

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-2011-R****Medieval and Renaissance History**

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 topics that were once "current events" such as the last Romans, Anglo-Saxon England, monasticism, the Vikings, the Crusades, Arabic learning, the Eastern Roman Empire, the Black Death, the university, the communes, chivalry and war, and also look into popular culture phenomena such as the work of J.R.R. Tolkien and George R.R. Martin and political medievalism. Throughout the course, emphasis will be on the work and words of medieval people (primary sources). Texts include Chris Wickham's *Medieval Europe*.

HHD-2022-R**Justice, Crime and Punishment in the West, from the Middle Ages to the Present**

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: P. Franz

How a society defines crime and punishes offenders reveals much about its values and power structures. This course will explore the changing landscape of crime and punishment in the West, beginning with the judicial ordeal of the early Middle Ages and concluding with a survey of current trends and controversies. Topics covered will include the medieval Inquisition, the great witch hunts of the 16th and 17th centuries, the symbolic and pragmatic dimensions of public executions, gender-based crimes and punishments, and the prison movement of the late 18th and 19th centuries. In the process we'll chart the shifting relationships among social ideals and fears, state power and the rights of the individual.

HHD-2051-R**21st Century History: The Politics of Now**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course will deepen our understanding of current events and recent social movements in the United States, and consider their interconnection to related movements worldwide. Black Lives Matter, prison abolition, transgender liberation, climate justice, and the rights of indigenous people, women, sex workers and undocumented immigrants will all be considered. We will also dive into theories of change, strategies of community organizing, truth and reconciliation, and recent movements that helped lead us to the current moment, including Occupy Wall Street, the WTO protests of 1999, anti-war movements and the American Indian Movement. Documentaries will serve as primary texts, including *13th*, *Trans in Media* and *First Daughter and the Black Snake*.

HHD-2052-R**21st-Century History: The Power of Citizens and Nations**

Thursday 6:30-9:20

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.

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, social, economic and cultural transformations in modern history will be explored. The course will begin with the American and French revolutions of the 18th century, continue with the Russian Revolution of 1917 and conclude with a discussion of the most important landmarks of the political and economic transformations in Eastern Europe today. Works by Locke, Voltaire, Rousseau, Marx, Lenin, Sakharov and Havel will be discussed.

HHD-2777-R**United States History I**

Thursday 6:30-9:20

Fall semester: 3 humanities and sciences credits

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**

Thursday 6:30-9:20

Spring semester: 3 humanities and sciences credits

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**Society and Culture From the Renaissance to the Present**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

This course will address a variety of topics covering the social and cultural life of European peoples from the Renaissance to the present day. We will approach many different questions, such as: How did people live and work? What did they believe concerning religion and their place in the universe? What was the role of the family? How were children raised? What symbols and conceptual ideas shaped their identities? How did the different social classes view each other? How were attitudes and beliefs expressed in the art and documents of this period? We will also consider the massive economic expansion of Western society, from the voyages of Europeans that opened up contact with the world to the expansion of capitalism and the coming of Industrial Revolution. We will also study the changing relationships between "elite" and "common" social classes due to these changes, as well as their impact on modern life. Lastly, we will explore the consequences of the growth of socially oriented governments after World War II and the current problems with refugees and immigrants in European life. Our sources will include documents, artworks and other contemporary artifacts as well as recent historical studies.

HHD-2811-R**Constitutional Law**

Wednesday 12:10-3:00

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-R9**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	12:10-3:00	A. Alvarado-Diaz
HHD-2990-R1	Tu	3:20-6:10	C. Skutsch
HHD-2990-R2	W	9:00-11:50	A. Alvarado-Diaz
HHD-2990-R3	W	12:10-3:00	A. Alvarado-Diaz
HHD-2990-R4	W	3:20-6:10	C. Skutsch
HHD-2990-R5	Th	12:10-3:00	W. Rednour
HHD-2990-R6	F	9:00-11:50	W. Rednour
HHD-2990-R7	F	9:00-11:50	G. Ouwendijk
HHD-2990-R8	F	12:10-3:00	G. Ouwendijk
HHD-2990-R9	F	3:20-6:10	H. Kirkland

HHD-2995-R through HHD-2995-R9
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	12:10-3:00	A. Alvarado-Diaz
HHD-2995-R1	Tu	3:20-6:10	C. Skutsch
HHD-2995-R2	W	9:00-11:50	A. Alvarado-Diaz
HHD-2995-R3	W	12:10-3:00	A. Alvarado-Diaz
HHD-2995-R4	W	3:20-6:10	C. Skutsch
HHD-2995-R5	Th	12:10-3:00	W. Rednour
HHD-2995-R6	F	9:00-11:50	W. Rednour
HHD-2995-R7	F	9:00-11:50	G. Ouwendijk
HHD-2995-R8	F	12:10-3:00	G. Ouwendijk
HHD-2995-R9	F	3:20-6:10	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	M	12:10-3:00	fall	S. Horowitz
HHD-3011-R1	W	6:30-9:20	fall	S. Horowitz
HHD-3011-R2	Tu	3:20-6:10	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	M	12:10-3:00	spring	S. Horowitz
HHD-3012-R1	W	6:30-9:20	spring	S. Horowitz
HHD-3012-R2	Tu	3:20-6:10	fall	J. Barkan

HHD-3017-R
Reason, Culture and Enlightenment

Monday 3:20-6:10

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 3:20-6:10

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 3:20-6:10

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 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 6:30-9:20

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 6:30-9:20

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-3371-R**21st Century Social Global History**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course will provide a global overview of current social movements and the worlds they aim to create, with an emphasis on feminism, decolonization and environmental sustainability. Each week we will consider a different movement, from the Rojava revolution in Syria/Kurdistan to communitarian feminism in Bolivia, from environmental movements in China to the situation in North and South Korea, from the aftermath of the Arab Spring to the developments and widening concerns of the LGBTQ+ and AIDS movements. Our goal will be to deepen our understanding of world-wide struggles for social, political and economic change. The contributions of women, indigenous and queer people will be fully explored, with thought given to how they play out in local contexts. Texts include such works as *Communitarian Feminism* by Julieta Paredes and *A Small Key Can Open a Large Door: The Rojava Revolution*. Documentaries to be viewed and discussed include *Pray the Devil Back to Hell* and *Fambul Tok*.

HHD-3451-A**Creative and Destructive Personalities in History**

Tuesday 12:10-3:00

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-3611-R**History of Religion**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: V. Eads

The historical beginning of the world's major religions—Judaism, Christianity, Islam in the Western tradition; Hinduism, Buddhism, Daoism and Confucianism in the Eastern tradition—all based on the historical and archaeological record will be the focus of this course. Readings from the basic scriptures of each religion will be examined and special topics drawn from history or current events will be considered during the last weeks of the semester. Texts include: *The Illustrated World's Religions: A Guide to Our Wisdom Traditions*.

HHD-3643-R**Fundamentalism in the Modern World**

Thursday 12:10-3:00

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 12:10-3:00

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.

HHD-3766-R**Politics and Power in America: From FDR to the Present**

Monday 3:20-6:10

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 9:00-11:50

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 3:20-6:10

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: Past and Present**

Thursday 3:20-6:10

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 sociopolitical 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-4041-R**American Interventions from Vietnam to Iraq**

Tuesday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 3:20-6:10

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, SCLC 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 12:10-3:00

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: Challenging Authority**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

In the dazzling culture of the Renaissance and the religious agony of the Reformation lie the roots of modern life. This course will examine these two profound cultural changes in Western history. We will begin by investigating the rejection of medieval views and values in favor of more individualistic and cosmopolitan ideals, the pursuit of new forms of knowledge, and the questioning of traditional beliefs. Among these beliefs was religion, which will take us to the Reformation. The Reformation saw the breakup of Christianity into many separate churches and sects, which was a process fraught with violence and uncertainty. We will consider the impacts these changes had on various aspects of life, including politics and society. We will also consider how these changes, both cultural and religious, continue to shape modern attitudes. Readings will include contemporary sources as well as recent historical studies.

HHD-4397-R**Genocides**

Monday 12:10-3:00

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 12:10-3:00

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 12:10-3:00

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: C. Stine

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: K. Wolfe

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. Josimovich

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

Some of the world's great myths, ancient stories of creation, the flood, the cosmos, and mankind's role within so many miracles and mysteries will be studied in this course. Among the mythologies to be considered are those of the Sumerians, the Egyptians, the Greeks, the Hebrews and the Chinese. Texts include *The Epic of Gilgamesh*, Homer's *The Iliad*, Plato's *Symposium* (which discusses the mythology of love), Greek tragedies, and readings from the Old Testament. Who am I? How did I get here? Where am I going? What happens after death? These are some of the questions the great religions and myths deal with.

HLD-2161-A**The Beat Generation**

Thursday 12:10-3:00

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 12:10-3:00

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 Anton Chekhov, Henry James, Virginia Woolf, Franz Kafka and Ernest Hemingway.

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

Monday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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-2977-R**Shakespeare I**

Thursday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: M. Curley

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: L. Phillips

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**Diverse Voices: Race, Class, Gender and Ethnicity in the American One-Act Play**

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: S. Mosakowski

This course will explore the politics of race, class, gender and ethnicity as they are represented in the modern American theater. We will be reading cutting-edge plays that portray both the contradictions and the possibilities of our diverse, multi-cultural society. Suzan-Lori Parks's *Topdog/Underdog*, Ayad Akhtar's *Disgraced* and Maria Irene Fornes's *Mud* are among the works that will be considered as we focus on American one-act plays that dramatize the struggle in this country for political, cultural and creative freedoms.

HLD-3011-A**The Anatomy of Hell**

Wednesday 12:10-3:00

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**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: K. Miyabe

This course explores some of the 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 Stevenson, James, Woolf, Kafka and Fitzgerald.

HLD-3033-R**Art and Revolution I: The Working-Class Hero**

Tuesday 3:20-6:10

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 3:20-6:10

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: R. Josimovich

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 poetry from authors Sylvia Plath and Anne Sexton as well as the following works: *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 6:30-9:20

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: K. Miyabe

An examination Japanese literature of the modern period that began with the Meiji Restoration in 1868 is the focus of this course. This dramatic time 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 works by Sōseki, Tanizaki, Enchi, Abe and Murakami.

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 12:10-3:00

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 include works by Sophocles, Euripides, Shakespeare, Ibsen, Strindberg, Chekhov and Beckett.

HLD-3514-R**Radical and Revolutionary American Literature**

Tuesday 12:10-3:00

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	12:10-3:00	fall	L. Phillips
HLD-3521-R1	M	6:30-9:20	spring	S. Van Booy

HLD-3553-R**Images of Artists: Definitions of Culture from the 19th Century to the Present**

Tuesday 6:30-9:20

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 3:20-6:10

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 12:10-3:00

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: J. Immerman

This course will focus on the formation of psychological processes such as separation and individuation, the development of a sense of identity and the individual's relationship to society, as well as deviations from the norm and how they arise. What kind of stresses, both individual and social, can lead to mental problems, and how do these change as society changes? How does a society define normality and abnormality? We will delve into these and related questions by reading works of literature, supplemented by clinical cases, articles and films. We will explore factors involved in breakdown and recovery in the case of the poet Sylvia Plath and the writer William Styron. Mood and character disorders will be considered. We will read theorists such as Mahler, Blos, Erikson and Laing, and writers such as Tennessee Williams, Woolf, Moravia, Plath, Styron, Camus and Hansberry.

HLD-4022-R**Poetry and Art**

Tuesday 12:10-3:00

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 3:20-6:10

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-4113-R**The Poet as Outsider**

Tuesday 12:10-3:20

Fall semester: 3 humanities and sciences credits

Instructor: G. MacKenzie

Outsider poets, by choice or history, do not fit easily into mainstream society. Both written and oral poetry reflect human, political, cultural and individual experience of exile and alienation. We will focus on renegades and outsiders who have reached "success" as well as those who have met less fortunate fates, in part due to their unwillingness to conform to societal standards. Students will write several academic papers and a poem of their own. Poets studied will include Plath, Anna Akhmatova, Rimbaud, Ginsberg, Bly, Bukowski, Bei Dao, Knott and Mos Def. Scenes from *Barfly* and *Sylvia* will be screened.

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: R. Josimovich

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 12:10-3:00

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	6:30-9:20
HLD-4177-R1	Tu	12:10-3:00

HLD-4193-R**Literature of Love**

Friday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: K. Miyabe

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 Sappho, Plato, Aristotle and Ovid, we then consider the influence of courtly love and Christianity on attitudes of love in medieval literature. Lastly, we will address more modern conceptions of love in Chekhov, Proust and Woolf.

HLD-4199-R**Antiheroes and Villains in Literature**

Monday 12:10-3:00

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 12:10-3:00

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? 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 12:10-3:00

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 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Curley

Throughout the 20th century, American novelists provided some of the most insightful commentary on the political, social and cultural conditions of America and the world. This course will examine such authors as Faulkner, Hemingway and Fitzgerald who dominated the literary landscape of the first half of the century. It will also examine writers of the latter 20th century such as Bellow, Barth and Morrison.

HLD-4331-R**Portraits of the Self in Early Modern Narrative**

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: S. Van Booy

What is the nature of experience? This very basic question is at the heart of how we understand ourselves. Using fiction from the 18th and 19th centuries, this course will explore the history of our concept of experience to think about how we communicate our feelings to others. Close attention will be paid to the ways in which literature imagines the experience of beauty, oppression, commodification and modernization. Authors will include Austen, Defoe, Smollett, Sterne and Cleland.

HLD-4342-R**The Myth of Self-Creation in American Literature**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: J. Beardsley

D.H. Lawrence wrote, "She starts old, old, wrinkled and writhing in an old skin. And there is a gradual sloughing off of the old skin, towards a new youth. It is the myth of America." The idea that the past could be discarded as an old skin and that we could be better and freer by virtue of being new is a myth that defined America before there was an America. It is an idea that has had tremendous influence on the religious and political history of this country. This myth continues to shape how Americans think about themselves and their relationship to what is still perceived as an older and more corrupt world. In spite of slavery, genocide, global profiteering, two world wars, economic colonialism and other such sins, America still sees itself as a pure and innocent force for good in an evil world. This course will draw on a broad range of authors to show how this myth has adapted itself to different times and social conditions and yet remains recognizable as the same myth. We will focus primarily on short stories and novels, but will also examine some poetry and essays. Readings will include works by such authors as Emerson, Whitman, Twain, Lewis, Fitzgerald, Faulkner, Baldwin, Dreiser, Norris and Hurston. We will also discuss some contemporary manifestations of this myth.

HLD-4372-R**At the Crossroads: Utopia or Dystopia?**

Tuesday 12:10-3:00

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 continues to be the highest of human aspirations. Unfortunately, the ideal vision of utopia 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? In this course we will explore these questions with reference to literature and films, such as *The Handmaid's Tale*, *Nineteen Eighty-Four*, *Brave New World* and *The Lives of Others*.

SOCIAL SCIENCES**PHILOSOPHY AND CULTURAL STUDIES****HPD-2044-R****Art Theory: From Modernism to Postmodernism**

Thursday 12:10-3:00

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	6:30-9:20	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 6:30-9:20

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: V. Benedetto

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? In this course we will examine the inspiration and creation of politically focused art and literature and its role in the development of art history. We will examine a wide variety of topics, artworks, literature and videos that address the current issues of sociopolitical concern, such as Diego Rivera and the Mexican muralists, *Guernica* by Pablo Picasso, *Create Dangerously* and *Caligula* by Albert Camus, as well as view the film *Pan's Labyrinth* by Guillermo Del Toro.

The Artist as Activist: Interpreting and Manipulating Media**HPD-2513-R**

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructors: E. Corriel, D. Van Welie

Modern life bombards us with information and misinformation. As citizens, artists and activists, we must develop the tools to understand the effects of various media, and to sort truth from lies. We will examine the media landscape and communication strategies through books such as *Seeing Power, The Trouble with Reality: A Rumination on Moral Panic in Our Time* and *Propaganda*, as well as art, articles, podcasts, apps, and films. Parallel to our media studies, we will embark on group projects in collaboration with an external organization geared toward social justice. Students may also pursue individual studio projects related to class discussion.

Art, Social Justice and Technology: The Artist as Activist**HPD-2514-R**

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructors: E. Corriel, D. Van Welie

This course will balance lecture and discussion with studio-based work in partnership with an outside organization oriented toward social justice. We'll explore the intersection of art, social justice and technology throughout history and in the modern media landscape. We'll discuss the ways in which technology impacts the media we consume and how we consume it. Examples of how art and technology intertwine with social justice movements, for better or worse, will also be examined. Readings include *The Shallows, The People's Art History of the United States, Art and Propaganda in the Twentieth Century* and *In Persuasion Nation*.

HPD-2687-R**Metaphysics**

Monday 3:20-6:10

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-2771-R**Introduction to Peace Studies and Conflict Resolution**

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: C. Bica

In a time of great strife in the world, this course will focus on questions of peace, justice and conflict resolution. Through our readings and class discussions, we will explore such issues as religiously motivated violence and negative versus positive peace in light of the work of renowned peace philosophers and activists, such as Mahatma Gandhi; Dorothy Day; A.J. Muste; Martin Luther King, Jr.; and Thich Nhat Hanh. As we examine the roots of violence in our culture and our world, we will identify and evaluate methods of conflict resolution, both at the micro and macro levels, in an attempt to determine whether and how conflict resolution

can provide a transformative key to resolving the turbulence and confusion of our time. Hopefully, the course will challenge students to think differently about the world in which we live and our role in it. Required texts: *A Peace Reader: Essential Readings on War, Justice, Non-Violence and World Order*; *We Who Dared to Say No to War: American Antiwar Writing from 1812 to Now*.

HPD-2931-R**The Mythology of War**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: C. Bica

Perhaps an understanding of institutionalized violence and man's inhumanity to man has never been more important than in the troubled times in which we live. In this course, we will explore the philosophical and psychological foundations of the allure of war. While many studies of war and its causes look to states and institutions, here we turn our attention to what might be called the "mythology of war." Simply put, despite its costs—both human and economic—war and battle have an enduring appeal that defies rational understanding. Our task will be to probe the depths of the human experience in war and battle so as to better comprehend this appeal. We will consider the claim that man is by nature a warrior or, as a consequence of an innate lust for destruction, naturally driven to killing and violence. To guide us in this endeavor, we will study the insights offered in such texts as Michael Gelvin's *War and Existence, A Philosophical Inquiry*; Stephen Pressfield's *Gates of Fire, An Epic Novel of the Battle of Thermopylae*; Glenn Gray's *The Warriors: Reflections on Men in Battle*; Dave Grossman's *On Killing: The Psychological Cost of Learning to Kill in War and Society* and Jonathan Shay's *Achilles in Vietnam*.

HPD-2998-R**The Philosophy of Mind**

Friday 3:20-6:10

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 6:30-9:20

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-3123-R**The Philosophy of Human Nature**

Friday 3:20-6:10

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 12:10-3:00

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	12:10-3:00	fall
HPD-3201-R1	Th	12:10-3:00	spring

HPD-3221-R**Philosophy: Our Pursuit of Wisdom**

Wednesday 12:10-3:00

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 3:20-6:10

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 3:20-6:10

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-3442-A**Semiotics and Visual Culture I**

Friday 12:10-3:00

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, digital images, advertising and fashion). 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* and Umberto Eco's *Theory of Semiotics* are two main sources of essays. In addition, we will read authors and look at texts that have had great influence in visual and musical thought, such as: Ludwig Wittgenstein, Roland Barthes, Maureen Dowd, Barack Obama, Julia Kristeva, Sam Amidon, Jasper Johns, Sam Mendes, Carter Ratcliff, Steve Martin, Thomas McEvilly, Susan Sontag, Jon Stewart, Gail Collins, Bruce Nauman, Walter Benjamin, Jean Baudrillard and Dave Hickey.

HPD-3443-A**Semiotics and Visual Culture II**

Friday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: W. Beckley

Semiotics is the study of signs and the codes that envelope them. In this course, we will examine the difference between linguistic (speech and writing) and iconic (paintings, photographs, drawings, sculptures, digital images, advertising and fashion) signs and focus on their cultural meaning and how they interconnect in aesthetic, political and moral sign systems. Readings will include *A Lover's Discourse: Fragments and Elements of Semiology* by Roland Barthes; *The Art Instinct: Beauty, Pleasure and Human Evolution* by Denis Dutton; *The Blank Slate: The Modern Denial of Human Nature* by Steven Pinker; and *Theory of Semiotics* by Umberto Eco, as well as contemporary news articles. *Note: There is no prerequisite for this course.*

HPD-3454-R**Aesthetics and the Modern Artist**

Thursday 12:10-3:00

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-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 are the primary texts for the course. *Note: There is no prerequisite for this course.*

HPD-3471-A**Media Criticism**

Monday 12:10-3:00

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-3484-R**The Future Now**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course will strengthen our futuristic imaginations as we consider the future in the context of climate change and current social movements. What does the future hold? What clues can we extrapolate from literature and film? How could principles of social justice play out in real life? How are people designing and organizing for environmental sustainability? Readings include works by Octavia Butler, Robin D.G. Kelley, Adrienne Maree Brown, Buckminster Fuller, Marge Piercy, and Ursula K. Le Guin. Films include clips from *Star Wars*, *The Hunger Games* and Afrofuturist works. We will also consider the visionary organizing model of James and Grace Lee Boggs, and artist Mary Mattingly's work on sustainable food systems. Discussions will be rooted in frank considerations of race, economics, climate change, transfeminism and the current political climate.

HPD-3494-R**Workers of the World: The Representation of Labor**

Wednesday 3:20-6:10

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 12:10-3:00

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**

Monday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: S. Horowitz

After a historical overview of work in pre-industrial and industrial contexts, this course will focus on the experience of work in postindustrial society. Current issues within the workplace will be addressed, including: gender roles, the impact of the computer, functioning in complex organizations and opportunities for worker satisfaction. Those working in nonbureaucratic, smaller-scale contexts, such as professionals and artists, will also be discussed. A common theme will be the potential for, and limits to, worker autonomy and participation in decision-making. Readings will be supplemented with selected videos and films.

HPD-3522-R**Anthropology and the Bible**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: S. Kim

This course will explore the Old and New Testaments through a study of cultural anthropology. Attention will be paid to the historical and cultural framework of Biblical times, with discussions focusing on social customs as well as religious, political and economic institutions. We will also examine our perceptions of contemporary cultural diversity and the factors that shape our culture.

HPD-3530**Interpersonal Behavior**

One semester: 3 humanities and sciences credits

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	3:20-6:10	fall
HPD-3530-B	Th	3:20-6:10	fall
HPD-3530-C	M	3:20-6:10	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 through HPD-3541-R2**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	3:20-6:10	fall	L. Torres
HPD-3541-R1	F	6:30-9:20	fall	D. Borg
HPD-3541-R2	Tu	3:20-6:10	spring	L. Torres

HPD-3557-R**Income Inequality, Human Suffering and the Artist's Perspective**

Thursday 6:30-9:20

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 12:10-3:00

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 6:30-9:20

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-3627-R**The Psychology of Women**

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: J. Lange-Castronova

Women comprise half of the human population in the world. We all know a female: we have mothers; some of us have sisters, aunts and daughters. We have colleagues and fellow students that are female. Yet, throughout most of history, the study and focus of human psychology and behavior has been largely focused on males. During the past 50 years, the field of psychology has made great strides toward the consideration of women as equal subjects of psychological inquiry. In this course we will study the role that the female gender plays in individual behavior, thoughts and experiences. We will look at the experiences that are unique to women and how these experiences influence women's development across their lifespan. These include the understanding of psychological development, mental health and mental illness among women. We will also address various topics that include psychological theories related to gender development, cultural identity and diversity, family, work and violence against women.

HPD-3636-A**Protect Your Creative Assets: Legal Concerns for Visual Artists in a Digital Age**

Wednesday 3:20-6:10

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	W	6:30-9:20	fall	D. Borg
HPD-3641-R1	Tu	6:30-9:20	spring	J. Lange-Castronova

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	6:30-9:20	spring	D. Borg
HPD-3642-R1	Th	6:30-9:20	fall	K. Andersen

HPD-3644-A**Deviant Behavior and Social Control**

Thursday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: D. Borg

This course will examine the impact that cultural norms and societal beliefs can have on human experience. In particular, we will seek to understand how people, as an essentially moral creatures, attempt to exist in a broader sociocultural framework that often utilizes fundamentally flawed methods for control and compliance. Social deviance and maladaptive behavior will be examined in a variety of forms, including as attempts to combat essentially unfair or harmful dynamics, blind obedience to cultural myths, and structural mechanisms that strengthen policies, which only serve to undermine the individual's quality of life. Specific attention will be given to the following topics: racism, sexism, homophobia, demonization of the poor, and denying equal access to education. A critique of modern American culture will examine how strongly held American beliefs contribute to social deviance and cultural decay.

HPD-3677-A**Surviving into the 21st Century: A Multicultural Perspective**

Tuesday 12:10-3:00

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**

Tuesday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: J. Lange-Castronova

What is a personality? How can we understand human behavior? What are the criteria according to which people can be characterized? This course will introduce students to a psychological approach to the question of what it means to be a person. It has two aims: First, it will provide an introduction to the classical personality theories of Freud, Jung, Erikson and Winnicott, as well as to current developmental perspectives on personality emerging from the ideas of Bowlby, Stern and Ainsworth; second, it will teach students to use theories of personality to inform their understanding of self and others.

HPD-3899-R and HPD-3899-R1**Theories of Personality II**

Spring semester: 3 humanities and sciences credits

Beginning with classical psychoanalytic writers, such as Freud, Klein, Winnicott and Mahler, this course will review different theories of personality development. Contemporary relational theorists will also be studied, with an emphasis on gender development, creativity and the impact of childhood trauma on adult functioning.

Course #	Day	Time	Instructor
HPD-3899-R	Tu	12:10-3:00	R. Dress Snider
HPD-3899-R1	F	6:30-9:20	D. Borg

HPD-4057-R and HPD-4057-R1**Modern Art and Psychology: The Secrets of the Soul**

Monday 9:00-11:50

One semester: 3 humanities and sciences credits

Instructor: L. Gamwell

What do dreams mean? What causes madness? How should society care for the insane? Is the mind a machine? With the rise of science in modern times, psychologists have become the new doctors of the soul who address these age-old questions. This course presents their fascinating answers, as well as examines the influence of psychology on culture and the visual arts. Topics include: 19th-century asylum medicine, 20th-century psychoanalysis and today's neuroscience, as well as metaphors for the psyche in the arts. Readings from: *Madness in America: Cultural and Medical Perspectives on Mental Illness until 1914* and *Dreams 1900-2000: Science, Art and the Unconscious Mind*.

Course #	Semester
HPD-4057-R	fall
HPD-4057-R1	spring

HPD-4282-A**The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage**

Monday 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, stepfamilies 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-4298-R**Introduction to Queer/Gender Studies**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: S.J. Langer

This course will study the transgressive activists, artists, writers, filmmakers and thinkers who have radically changed our understanding of gender and sexuality. We will first examine the categories of sex and gender and unmoor them from their binary anchors. We will interrogate the works of artists such as Nan Goldin, Juliana Huxtable, Leslie Feinberg and Keith Haring, and events such as the Compton Cafeteria and Stonewall Riots, de-classification of homosexuality as a psychiatric illness, CeCe McDonald's conviction and the Dog Day Afternoon bank robbery using interdisciplinary theories of sex and gender. From civil rights activism, movements in art and the ability to think differently, students will explore their assumptions about sex and gender, as well as their understanding of themselves and their artwork.

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 12:10-3:00

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 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: L. Kaufman-Balamuth

This course reviews the intellectual and the emotional processes that facilitate creativity. What kind of thinking facilitates creativity and what blocks it, and how do you develop creative thinking? What kind of internalized negative voices block you from achieving your fullest creative potential? How do you carve a personal space that will best assist your art-making? We will read psychological theories as well as personal accounts of writers and artists who write about the creative process. The work of Julia Cameron, author of *The Artist's Way*, will be the centerpiece of the course.

SCIENCE AND MATHEMATICS

HSD-2114-R

Evolution

Thursday 3:20-6:10

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

The Physics of Living Organisms, Cells and Molecules

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Karaalioglu

Living organisms are governed by the laws of physics on all levels. The aim of this course is to relate some of the concepts in physics to living systems; therefore, the course is designed to explain certain concepts in physics using the human body as the model and devoted to the applications of physics to biology and medicine. The theory and descriptions of basic measurement and analysis techniques such as CT scan, endoscopy, MRI and fMRI imaging will be included.

HSD-2566-R

Biological Genetics

Wednesday 3:20-6:10

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 3:20-6:10

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

Germ and Gems

Wednesday 12:10-3:00

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	M	3:20-6:10	fall
HSD-2631-R1	M	12:10-3:00	spring

HSD-2642-R

Designs of Brains and Minds

Monday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

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

Monday 3:20-6:10

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 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Bittle Knight

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 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Feller

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Feller

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 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Feller

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Feller

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**Warm and Cold Blooded: An Introduction to the Evolutionary Relationships Among Vertebrate Species**

Monday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Bittle Knight

How are all of the species living on Earth related? In this introductory-level course students will address the general principles about endothermic (warm-blooded) and ectothermic (cold-blooded) animals and their origins. We'll begin with an overview of ornithology, theropod dinosaurs and the origin of modern birds as well as the oldest ectothermic vertebrate classes on the planet. How interpret the fossil record and how to read a phylogenetic tree will be covered, along with the basics of evolutionary biology and comparative anatomy. This is an integrated lecture and laboratory course with field trips to urban ecosystems and the American Museum of Natural History. This course will increase student understanding of the scientific study of animal species, their evolution and groupings as well as current threats to biodiversity.

HSD-2921-R**The History of Nature / The Nature of History**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor J. Bittle Knight

What does the phrase Copernican Revolution mean? Why are humans exploring Mars when recent evidence suggests it's a lifeless planet? Who are the field scientists studying Greenland's polar ice sheets, and mapping the rainforests for new medicines? In this introductory course students will engage with the history of scientific discovery and construct a critical perspective about our place in the natural world. Topics will range from Aristotle to dinosaur discoveries in China. In addition, a selection of readings such as Brecht's *Life of Galileo*, Mary Shelley's *The Modern Prometheus* and short stories by JG Ballard will be included in order to bridge the gaps among history, literature, science and art. We will meet in the classroom and in cafes, parks, playgrounds and theaters, turning the city into a thought laboratory. As evolutionary biologist Stephen Jay Gould once wrote, "We are storytelling animals, and cannot bear to acknowledge the ordinariness of our daily lives."

HSD-2987-R**Introduction to Mathematics I**

Friday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: R. Popp

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 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: R. Popp

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 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: D. Bissett

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 12:10-3:00

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 3:20-6:10

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 12:10-3:00

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 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

This introductory astronomy course begins with the 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 will examine the optical tools used, spectral types, the Hertzsprung-Russell diagram, various kinds of stars and their life histories, black holes, galaxies, quasars, and other celestial bodies. Cosmological theories will be discussed. *Note: No science background is required for this course.*

HSD-3114-R**Modern Art and Astronomy: The Expanding Universe**

Monday 6:30-9:20

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

The relationships among 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 of 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 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 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: C. Karaalioglu

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-3224-R**Art Meets Science**

Friday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: A. Moutafis-Agelarakis

This course will investigate the relationship between art and science, from the early anatomy books to computer graphics and animation today. We will explore as well many of the organizations and Internet sources that link art and science. The history and significance of scientific illustration will also be examined. How artists use science to create their art, and the benefits of a cross-disciplinary approach to learning science through art are among the topics explored.

HSD-3253-R**Modern Art and Biology: The Mystery of Life**

Monday 6:30-9:20

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 12:10-3:00

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. Boo

Human beings are inseparable from the natural world. With a population of more than seven billion people on the planet, now more than ever scientists are considering the effects of human activities on Earth. This course stresses the basic principles of the physical sciences, as well as the social and cultural implications of human impacts on the environment. Topics include: physical and chemical parameters of the environment, biodiversity, conservation, pollution, climate change, energy, food and agriculture.

HSD-3523-R**Conservation Biology**

Wednesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: D. Bissett

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**

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

This course will survey the major human diseases, their history, causes, treatments and effects on human history. The legends and myths about diseases will be examined, and the sociological and cultural aspects of human diseases will be explored. We will also study illness related phenomena such as physical pain, psychological suffering, disability and death. Genetic disorders, neurological diseases, mental disorders, concepts of infection, immunology and epidemiology will also be discussed.

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	3:20-6:10	fall
HSD-4026-R1	Th	12:10-3:00	fall
HSD-4026-R2	M	12:10-3:00	spring

HSD-4128-R**Paradigm Shift: Exploring the Links Between Lab, Studio Art and Existential Experience**

Tuesday 12:10-3:00

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 12:10-3:00

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 12:10-3:00

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 12:10-3:00

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: T. Gorrell

The basic physics and chemistry of light in a nonmathematical treatment of classical geometrical and physical optics will be examined in this course. We will discuss: refraction and diffraction; structural color; 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 12:10-3:00

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	12:10-3:00	fall
HSD-4289-R1	M	3:20-6:10	spring
HSD-4289-R2	Th	12:10-3:00	spring

HSD-4324-A**Food Explorations**

Friday 12:10-3:00

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-4351-R**Eggs, Seeds and the Origins of Life**

Friday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: T. Gorrell

This course will explore the concept of all eggs—from eggs through explorations of seeds, ova and cysts. We will begin with discussions about their origins among the spores of bacteria and the shells of animals, and where these cell types are found among the seeds of plants, ova of helminths, spores of fungi, cysts of protozoa and other eukaryotic organisms. Additional topics to be discussed will include foods based upon the eggs and their gametes. Discussions are supplemented with field trips to explore the habitats of these creatures. Laboratory exercises include using microscopes to see them in samples from their environment.

SPECIAL COURSES**SPD-2717-A****The Philosophy and Practice of Yoga I**

Friday 12:10-3:00

Fall semester: 3 miscellaneous credits

Instructor: N. Katz

In this course students will explore the philosophy and the physical practice of yoga. We will look closely at the relationship between the two, taking time to examine each perspective in depth. The beginning of each session will be lecture and discussion based, and will introduce various topics of yoga philosophy, as well as look at their application in daily life. The latter part of each session will be devoted to asana practice (yoga postures). We will take a detailed look at the body's alignment, layering and relationship to gravity and breath. As we expand our knowledge of yogic philosophy and increase our body consciousness, we will see that these two aspects of yoga clearly draw upon each other. *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 12:10-3:00

Spring semester: 3 miscellaneous credits

Instructor: N. Katz

Limited to 18 students

This course is a continuation of SPD-2717, The Philosophy and Practice of Yoga I. See SPD-2717 for the course description. *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 12:10-3:00

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 3:20-6:10

Fall semester: 3 miscellaneous credits

Equipment and supplies fee: \$100

Instructor: S. Morée

Learn of the quantum properties of light through the observations of the hands-on process in the creation of holograms. This studio-oriented course will begin with an introductory discussion of the basic principles and the history of holography, followed by work in the holography studio. Students will explore light and optics with the making of single-beam transmission and reflection holograms, shadowgrams, laser-viewable masters and white light transfers. *Note: This course grants miscellaneous credit and does not satisfy elective credits in humanities and sciences.*

SPD-2909-A**The Art of Conflict Resolution**

Tuesday 6:30-9:20

Fall semester: 3 miscellaneous credits

Instructor: W. Martino

Conflict is everywhere, something we all experience on a regular basis. It is simply an inevitable aspect of human relationships whether in the workplace or in our interpersonal relationships. This course will take participants on a journey into the art and practice of peaceful conflict resolution. We will explore effective and unproductive conflict strategies, as well as principled negotiation and the role of listening in the resolution process. Class discussions will be active and students are encouraged to share personal stories as we endeavor to bring theoretical concepts into our daily practice. Turning adversaries into partners is possible. It is an art form. Texts include *The Magic of Conflict: Turning a Life of Work into a Work of Art* and *The Anatomy of Peace: Resolving the Heart of Conflict*.

ENGLISH AND THE VISUAL ARTS COURSES FOR UNDERGRADUATE STUDENTS

The EVA/Non-Studio Program is a full-time, one-year course of study in English and the Visual Arts. Please contact Helene Rubinstein, EVA coordinator, for course advisement, at 212.592.2621; fax 212.592.2633; email hrubinstein@sva.edu.

Students enrolled in the EVA/Studio Program should refer to the EVA/Studio Program section of this book for detailed information on required courses in their area of specialization.

ENGLISH AND THE VISUAL ARTS GENERAL COURSE LISTING

EVD-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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
EVD-0050-A	M	9:00-11:50	P. Ricci
EVD-0050-B	Tu	9:00-11:50	E. Blacksberg
EVD-0050-C	F	9:00-11:50	D. Puglisi
EVD-0050-D	F	12:10-3:00	P. Ricci
EVD-0050-E	Tu	3:20-6:10	P. Ricci

EVD-0055**Reading Strategies II**

Spring semester: no credit

This is the second part of a two-semester course. See EVD-0050 for course description.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
EVD-0055-A	M	9:00-11:50	P. Ricci
EVD-0055-B	Tu	9:00-11:50	E. Blacksberg
EVD-0055-C	F	9:00-11:50	D. Puglisi
EVD-0055-D	F	12:10-3:00	P. Ricci
EVD-0055-E	Tu	3:20-6:10	P. Ricci

EVD-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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
EVD-0060-A	M	9:00-11:50	D. Maier
EVD-0060-B	Tu	9:00-11:50	S. Pulo
EVD-0060-C	W	9:00-11:50	H. Rubinstein
EVD-0060-D	Th	9:00-11:50	H. Rubinstein
EVD-0060-E	W	3:20-6:10	TBA

EVD-0065**Writing Strategies II**

Spring semester: no credit

This is the second part of a two-semester course. See EVD-0060 for course description.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
EVD-0065-A	M	9:00-11:50	D. Maier
EVD-0065-B	Tu	9:00-11:50	S. Pulo
EVD-0065-C	W	9:00-11:50	H. Rubinstein
EVD-0065-D	Th	9:00-11:50	H. Rubinstein
EVD-0065-E	M	12:10-3:00	TBA

EVD-0070-A**The Language of Art I: The New York Art Scene and You**

Monday 6:30-9:20

Fall semester: no credit

Instructor: J. Goldberg

This course will highlight the art of emerging NY artists as well as famous and lesser-known artists from around the globe as a springboard for art discussion and critique strategies improvement. Students will view images by these artists, followed by in-depth discussions. They will develop critiquing skills, ask and answer thought-provoking questions, and build a substantial art vocabulary. Students will also give commentary on artists of their choice and engage in critiques of their own artwork.

EVD-0070-B**The Language of Art I: World Culture in Character- and Time-Based Art**

Monday 3:20-6:10

Fall semester: no credit

Instructor: D. Maier

This course will explore character logic and continuity—what makes a good cartoon, film or animation based on elements of character, conflict and surprise, and the many ways in which artists tell their stories, from single-panel cartoons that encompass a world of meaning to longer works like graphic novels, short animations, feature-length films and high-concept movies. We'll discuss how language affects imagery and vice-versa, how culture is reflected in visual media like cartoons, and why humor is often difficult for a non-native reader to understand. We'll critique artworks based on questions like handmade vs. digital, low-tech vs. high-tech, and the use of manipulated vs. 'pure' imagery. Each session will include one or more of the following: Museum and gallery visits, presentations, peer critiques, hands-on projects, viewing and discussion of films and animation, a short reading, review and practice of important vocabulary and concepts in these major fields, and your critical and reflective writing.

EVD-0071-A**The Language of Art II: The New York Art Scene in Global Perspective**

Monday 6:30-9:20

Spring semester: no credit

Instructor: J. Goldberg

This course is a continuation of EVD-0070-A, The Language of Art I: The New York Art Scene and You. See EVD-0070-A for course description.

EVD-0071-B**The Language of Art II: Character- and Time-Based Art**

Monday 3:20-6:10

Spring semester: no credit

Instructor: D. Maier

In this course students will explore more exemplars and broaden the discussion of the many artistic forms of character- and time-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 a hands-on group project and an individual project for live and/or web presentation and videotaping.

EVD-0073-A**TOEFL Strategies**

Wednesday 6:30-9:20

Fall semester: no credit

Instructor: C. Donnelly

Using the Internet-based Test of English as a Foreign Language (TOEFL iBT), students will study test-taking strategies, listening comprehension, grammar, reading comprehension and vocabulary. Strategies and language topics will vary each semester.

EVD-0078 / EVD-0079**Speak Fluently**

Tuesday 6:30-9:20

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.

Course #

EVD-0078-A

EVD-0079-A

Semester

fall

spring

EVD-0081-A**Listening and Note-Taking Strategies**

Wednesday 12:10-3:00

Spring semester: no credit

Instructor: C. Donnelly

Students will enhance their academic performance by listening to, taking notes on and summarizing a variety of English language lectures and other spoken materials. Themes will include climate change, social media and future employment. Note-taking strategies, including the use of standard English symbols and abbreviations will be presented. An overview of note-taking systems will be given throughout the course. In addition, the process of paraphrasing effectively will be discussed. Weekly written summaries of lecture topics are required.

EVD-0226-A**IBT TOEFL Reading Skills**

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: C. Donnelly

This course 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.

EVD-0253-A**Literature to Film**

Thursday 9:00-11:50

Spring semester: no credit

Instructor: E. Blacksberg

In this course we will explore short literary scenes in classic and current written works and study how films recreated or transformed them. We will study and compare both the literary and film versions of stories for their visual and verbal content. We will also place ourselves in the director's chair with our own suggestions for visualizing the verbal.

EVD-0256-A**The Studio Critique Language Experience**

Friday 3:20-6:10

Spring semester: no credits

Instructor: A. Viti

This course will prepare students in any major to fully participate in studio critiques. Students will practice talking about their work in an appropriate, intelligent and confident manner. Students will learn key vocabulary words essential in giving a successful critique about their own work, their classmates work and work from artists during Museum field visits. *Note: This course is cross-listed with EVG-0256. Students who have already completed the English and the Visual Arts Summer Program cannot take this course to fulfill an EVA elective course requirement.*

EVD-0283 / EVD-0284**Improve Your Vocabulary**

Tuesday 9:00-11:50

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through TED Talks and news broadcasts, as well as participation in engaging discussions, presentations and exercises 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 vary each semester.

Course #	Semester
EVD-0283-A	fall
EVD-0284-A	spring

EVD-0288 / EVD-0289**Acting the Memoir**

Tuesday 6:30-9:20

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.

Note: This course is cross-listed with EVG-0283 and EVG-0284.

Course #	Semester
EVD-0288-A	fall
EVD-0289-A	spring

EVD-0293-A**The New York Museum Language Experience**

Thursday 3:20-6:10

Fall semester: no credit

Instructor: J. Loli

This course provides an interactive way to learn about art history through New York City museum exhibits. Each week students will visit a museum to study selected works of art, building critical thinking and understanding of symbolic language. Students will write, document and photograph their discoveries, findings and thoughts. Students will relate these visits to their own artistic disciplines and learn from each other through group interactive activities. *Note: This course is cross-listed with EVG-0293. Students who have already completed the English and the Visual Arts Summer Program cannot take this course to fulfill an EVA elective course requirement.*

EVD-0311-A**Improve Your Pronunciation**

Thursday 9:00-11:50

Fall semester: no credit

Instructor: E. Blacksborg

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. Presentation and discussion skills will be included.

EVD-0334 / EVD-0335**The New York Times Language Experience**

Wednesday 9:00-11:50

One semester: no credit

Instructor: E. Blacksborg

Experience contemporary English language through *The New York Times*, one of the most respected newspapers in the United States. Immerse yourself in exciting stories and opinion pieces presented by a cross-section of opinion molders as you absorb American culture. This course is designed to boost reading comprehension, speaking and vocabulary. Topic vary each semester. *Note: This course is cross-listed with EVG-0334 and EVG-0335.*

Course #	Semester
EVD-0334-A	fall
EVD-0335-A	spring

EVD-0336-A**English Through Popular Music**

Wednesday 6:30-9:20

Spring semester: no credit

Instructor: C. Donnelly

Drawing on materials from contemporary music, this course will focus on song lyrics as a means of targeting vocabulary and grammatical forms. These materials will also prompt discussions about arts and culture. The semester is divided according to genre, beginning with ballads and folk songs, and followed by classic rock & roll, hip hop and recent music hits. There will be weekly vocabulary and grammar quizzes, and each student will give a multimedia presentation of a song of his or her choice during the semester.

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	10:30-11:50	C. Skutsch
HHD-1040-HP3	W	12:10-1:35	C. Matlin*

* *Note: HHD-1040-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50	C. Skutsch
HHD-1045-HP3	W	12:10-1:35	C. Matlin

* *Note: HHD-1045-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50
HPD-1050-HP2	M	9:00-10:25
HPD-1050-HP3	W	1:40-3:00*

* *Note: HPD-1050-HP3 will be made available after all other sections of this course have reached capacity.*

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	10:30-11:50
HPD-1055-HP2	M	9:00-10:25
HPD-1055-HP3	W	1:40-3:00*

* *Note: HPD-1055-HP3 will be made available after all other sections of this course have reached capacity.*

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. Sigler
HLD-1827-HP2	Tu	10:30-11:50	L. Blythe
HLD-1827-HP3	M	10:30-11:50	J. Sigler*

* *Note: HLD-1827-HP3 will be made available after all other sections of this course have reached capacity.*

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. Sigler
HLD-1828-HP2	Tu	10:30-11:50	L. Blythe
HLD-1828-HP3	M	10:30-11:50	J. Sigler*

* *Note: HLD-1828-HP3 will be made available after all other sections of this course have reached capacity.*

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	W	3:20-6:10

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 12:10-3:00

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	3:20-6:10	M. Fleming-Ives
HLD-2123-HP2	Th	3:20-6:10	M. Lange

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: TBA

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: TBA

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. Lange

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, VND, 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.
- 3 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 18 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 17 and 18 will be made available after General Foundation programs 1 through 16 have reached capacity.*

Freshmen who will begin their studies in the spring 2019 semester should refer to General Foundation programs 19 and 20.

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 226 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 **Art History I**

One semester: 3 art history credits

As an introduction to the art of Western cultures, this course will examine key monuments and styles in architecture, sculpture and painting through methods of visual analysis. Topics covered will be chosen from an array of art historical periods, ranging anywhere from the Paleolithic to the early 19th century. Our exploration will link the ways in which concepts in art develop and change within different cultural and historical contexts.

AHD-1015 **Art History II**

One semester: 3 art history credits

Through the methods of visual analysis acquired in AHD-1010, Art History I, this course will investigate painting and sculpture from various regions and periods. While topics might include such areas of study as the transition of Renaissance art into modernity, the arts of the Ancient Near East and Southeast Asia, the arts of Africa, or Islamic art, the focus is to gain an understanding of the sociopolitical conditions that produce these artworks. Field trips and museum visits will augment the 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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

GENERAL FOUNDATION COURSE SCHEDULES FALL 2018 / SPRING 2019

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 Art History I 12:10-3:00 L. Gamwell
1					
2		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
3					HCD-1020-01G Writing and Literature I 3:20-6:10 P. Patrick
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 Art History II 12:10-3:00 L. Gamwell
1					
2					
3					HCD-1025-01G Writing and Literature II 3:20-6:10 P. Patrick
4					
5					
6					

General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-02G Art History 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 12:10-3:00 M. Ural-Rivera			
1			FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2				SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 A. Glucksman
3					
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General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-02G Art History 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				
12		HCD-1025-02G Writing and Literature II 12:10-3:00 M. Ural-Rivera			
1			FID-1135-02G Drawing II 12:10-6:00 S. Etkin		
2					
3					
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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 Art History I 9:00-11:50 H. Werschkul
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 12:10-6:00 S. Dentz
3					
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5					
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General Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025-03G Writing and Literature II 9:00-11:50 D. Singer		AHD-1015-03G Art History II 9:00-11:50 H. Werschkul
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 12:10-6:00 S. Dentz
3					
4					
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General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
10			FID-1220-04G Painting I 9:00-2:50 M. Mattelson		
11					
12		HCD-1020-04G Writing and Literature I 12:10-3:00 T. Leonido			
1					FID-1130-04G Drawing I 12:10-6:00 B. Adams
2					
3					
4				FID-1430-04G Sculpture 3:20-9:10 J. Cohen	
5					
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7					
8					
9					

General Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-04G Art History II 9:00-11:50 L. Gamwell
10			FID-1225-04G Painting II 9:00-2:50 M. Mattelson		
11					
12		HCD-1025-04G Writing and Literature II 12:10-3:00 T. Leonido			
1					FID-1135-04G Drawing II 12:10-6:00 B. Adams
2					
3					
4				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 Instructor: TBA	
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General Foundation 5 / FALL						
	MON	TUES	WED	THURS	FRI	
9	HCD-1020-05G Writing and Literature I 9:00-11:50 S. Van Booy					
10				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt		
11						
12						
1		FID-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff			
2						
3						AHD-1010-05G Art History I 3:20-6:10 R. Sarkissian
4						
5						
6						

General Foundation 5 / SPRING						
	MON	TUES	WED	THURS	FRI	
9	HCD-1025-05G Writing and Literature II 9:00-11:50 S. Van Booy					
10				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt		
11						
12						
1		FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron			
2						
3						AHD-1015-05G Art History II 3:20-6:10 R. Sarkissian
4						
5						
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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		HCD-1020-06G Writing and Literature I 12:10-3:00 Instructor: TBA				
1	FID-1130-06G Drawing I 12:10-6:00 B. Larsen					
2						
3						
4				AHD-1010-06G Art History I 3:20-6:10 J. Edwards		
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 12:10-3:00 Instructor: TBA				
1	FID-1135-06G Drawing II 12:10-6:00 B. Larsen					
2						
3						
4				AHD-1015-06G Art History II 3:20-6:10 S. Ginsburg		
5						
6						

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-07G Writing and Literature I 9:00-11:50 Instructor: TBA
10			FID-1130-07G Drawing I 9:00-2:50 Instructor: TBA	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
11					
12					
1		SMD-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong			
2					
3					AHD-1010-07G Art History I 3:20-6:10 H. Werschkul
4					
5					
6					

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-07G Writing and Literature II 9:00-11:50 Instructor: TBA
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 12:10-6:00 J. Silverthorne			
3					AHD-1015-07G Art History II 3:20-6:10 J. Keesling
4					
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020-08G Writing and Literature I 9:00-11:50 Instructor: TBA			
10					
11					
12					
1	SMD-1020-08G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1130-08G Drawing I 12:10-6:00 T. Suzuki	FID-1220-08G Painting I 12:10-6:00 A. Miller
2					
3		AHD-1010-08G Art History I 3:20-6:10 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 Instructor: TBA			
10					
11	FID-1430-08G Sculpture 9:00-2:50 R. Dupont				
12					
1				FID-1135-08G Drawing II 12:10-6:00 T. Suzuki	FID-1225-08G Painting II 12:10-6:00 A. Miller
2					
3		AHD-1015-08G Art History II 3:20-6:10 A. Wooster			
4					
5					
6					

General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50 Instructor: TBA
10					
11	FID-1130-09G Drawing I 9:00-2:50 S. DeFrank		FID-1220-09G Painting I 9:00-2:50 M. Sheehan	SMD-1020-09G Foundations of Visual Comp. 9:00-2:50 T. Fong	
12					
1					
2					
3					HCD-1020-09G Writing and Literature I 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-09G Art History II 9:00-11:50 Instructor: TBA
10					
11	FID-1135-09G Drawing II 9:00-2:50 S. DeFrank		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					HCD-1025-09G Writing and Literature II 3:20-6:10 G. MacKenzie
4					
5					
6					

General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020-10G Writing and Literature I 9:00-11:50 F. Litvack	
10					FID-1430-10G Sculpture 9:00-2:50 P. Dudek
11	FID-1220-10G Painting I 9:00-2:50 M. Lerner	FID-1130-10G Drawing I 9:00-2:50 Instructor: TBA			
12					
1					
2					
3	AHD-1010-10G Art History I 3:20-6:10 D. Dumbadze				
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General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025-10G Writing and Literature II 9:00-11:50 F. Litvack	
10					SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
11	FID-1225-10G Painting II 9:00-2:50 M. Lerner	FID-1135-10G Drawing II 9:00-2:50 N. Touron			
12					
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3	AHD-1015-10G Art History II 3:20-6:10 D. Dumbadze				
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General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9					
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11					
12					
1				AHD-1010-11G Art History I 12:10-3:00 T. Kostianovsky	
2			FID-1430-11G Sculpture 12:10-6:00 S. DeFrank		FID-1220-11G Painting I 12:10-6:00 N. Karsten
3				HCD-1020-11G Writing and Literature I 3:20-6:10 G. MacKenzie	
4					
5	FID-1130-11G Drawing I 3:20-9:10 Instructor: TBA				
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9					

General Foundation 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1				AHD-1015-11G Art History II 12:10-3:00 T. Kostianovsky	
2					FID-1225-11G Painting II 12:10-6:00 N. Karsten
3					
4				HCD-1025-11G Writing and Literature II 3:20-6:10 G. MacKenzie	
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General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
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12					
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3					
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5					
6					

General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
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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					
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General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
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General Foundation 14 / FALL					
	MON	TUES	WED	THURS	FRI
9					
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General Foundation 14 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
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General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020-15G Writing and Literature I 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 H. Werschkul			
4	FID-1130-15G Drawing I 3:20-9:10 M. Jones		FID-1220-15G Painting I 3:20-9:10 T.M. Davy	SMD-1020-15G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
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9					

General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025-15G Writing and Literature II 9:00-11:50 M. Curley
10					
11					
12					
1					
2					
3		AHD-1015-15G Art History II 3:20-6:10 H. Werschkul			
4	FID-1135-15G Drawing II 3:20-9:10 M. Jones		FID-1225-15G Painting II 3:20-9:10 T.M. Davy	FID-1430-15G Sculpture 3:20-9:10 R. Baron	
5					
6					
7					
8					
9					

General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-16G Art History I 9:00-11:50 S. Flach	
11			FID-1430-16G Sculpture 9:00-2:50 R. Baron		FID-1220-16G Painting I 9:00-2:50 J. Jurayj
12					
1					
2	FID-1130-16G Drawing I 12:10-6:00 L. Scott				
3				HCD-1020-16G Writing and Literature I 3:20-6:10 Instructor: TBA	
4					
5					
6					

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-16G Art History II 9:00-11:50 Instructor: TBA	
11					FID-1225-16G Painting II 9:00-2:50 J. Jurayj
12					
1					
2	FID-1135-16G Drawing II 12:10-6:00 L. Scott		SMD-1020-16G Foundations of Visual Comp. 12:10-6:00 T. Fong		
3				HCD-1025-16G Writing and Literature II 3:20-6:10 A. Armstrong	
4					
5					
6					

General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9	AHD-1010-17G Art History I 9:00-11:50 D. Dumbadze				
10			HCD-1020-17G Writing and Literature I 9:00-11:50 R. Clark		
11					
12					
1					
2	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Lefkowitz				FID-1220-17G Painting I 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1130-17G Drawing I 3:20-9:10 G. Houng	
6					
7					
8					
9					

General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9	AHD-1015-17G Art History II 9:00-11:50 D. Dumbadze				
10			HCD-1025-17G Writing and Literature II 9:00-11:50 R. Clark		
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 E. Scott		FID-1225-17G Painting II 12:10-6:00 A. Nazzaro
3					
4					
5				FID-1135-17G Drawing II 3:20-9:10 G. Houng	
6					
7					
8					
9					

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

Note: General Foundation 17 will be made available after General Foundation programs 1 through 16 have reached capacity. General Foundation 17 courses are held on Monday, Wednesday, Thursday and Saturday.

General Foundation 18 / FALL					
	MON	TUES	WED	THURS	FRI
9		SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic		AHD-1010-18G Art History I 9:00-11:50 R. Sarkissian	SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic
10	FID-1130-18G Drawing I 9:00-2:50 J. Cohen				
11					
12					HCD-1020-18G Writing and Literature I 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1220-18G Painting I 3:20-9:10 S. Porter		
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

General Foundation 18 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-18G Art History II 9:00-11:50 R. Sarkissian	
10	FID-1135-18G Drawing II 9:00-2:50 J. Cohen				
11					
12					HCD-1025-18G Writing and Literature II 12:10-3:00 Instructor: TBA
1					
2					
3					
4					
5			FID-1225-18G Painting II 3:20-9:10 S. Porter		FID-1430-18G Sculpture 3:20-9:10 P. Dudek
6					
7					
8					
9					

Note: General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity.

GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2019

Foundation students who will begin their studies in the spring semester must register for spring 2019 and summer 2019 General Foundation program 19 or 20.

General Foundation 19 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-19G Art History I 9:00-11:50 Instructor: TBA			
10			SMD-1020-19G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-19G Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3	FID-1130-19G Drawing I 3:20-9:10 Instructor: TBA	HCD-1020-19G Writing and Literature I 3:20-6:10 Instructor: TBA			
4					
5					
6					
7					
8					
9					

General Foundation 19/ SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10		FID-1225-19G Painting II 9:00-2:50 M-F Instructor: TBA		FID-1430-19G Sculpture 9:00-2:50 M-F Instructor: TBA	FID-1135-19G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-19G Art History II 3:20-6:10, M-F J. Edwards		HCD-1025-19G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: Summer foundation schedules are subject to change.

General Foundation 20 / SPRING 2019					
	MON	TUES	WED	THURS	FRI
9	AHD-1010-20G Art History I 9:00-11:50 M. Denton				
10		FID-1220-20G Painting I 9:00-2:50 Instructor: TBA	FID-1130-20G Drawing I 9:00-2:50 Instructor: TBA	FID-1430-20G Sculpture 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3		HCD-1020-20G Writing and Literature I 3:20-6:10 Instructor: TBA			
4					
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 has reached capacity.

General Foundation 20 / SUMMER 2019					
	5/7 – 5/28	5/9 – 5/30	5/29 – 6/18	6/14 – 7/8	7/9 – 7/29
9					
10		FID-1225-20G Painting II 9:00-2:50 M-F Instructor: TBA		SMD-1020-20G Foundations of Visual Comp. 9:00-2:50 M-F T. Fong	FID-1135-20G Drawing II 9:00-2:50 M-F Instructor: TBA
11					
12					
1					
2					
3	AHD-1015-20G Art History II 3:20-6:10, M-F D. Carvahlo		HCD-1025-20G Writing and Literature II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: General Foundation 20 will be made available after General Foundation 19 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:

CID-2148	Digital Coloring for Cartoonists
FID-2841/2842	Etching and Monoprint as Illustration
ILD-2104	Hand Lettering
ILD-2108	Drawing with Ink for Illustrators
ILD-2116	Perspective
ILD-2122	Watercolor Techniques
ILD-2126	The Gouache Experience
ILD-2134	Modern Illumination
ILD-2136	Figurative Sculpture
ILD-2143	Collage Illustration
ILD-2149	Realistic and Fantastical Digital Painting
ILD-2151	Acrylic Painting
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2163	Photocopy Zines
ILD-2166	Bookmaking and Linocut Inventions
ILD-2168	Creative Photo Reference

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-4912/4932	Illustration Portfolio I
ILD-4942/4962	Illustration Portfolio II

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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. Savage
ILD-2000-B	M	12:10-3:00	T. Allen
ILD-2000-C	M	12:10-3:00	E. Rodriguez
ILD-2000-D	M	12:10-3:00	S. Brodner
ILD-2000-E	M	3:20-6:10	T.M. Davy
ILD-2000-F	Tu	9:00-11:50	H. Drescher
ILD-2000-G	Tu	3:20-6:10	T. Fasolino
ILD-2000-H	W	9:00-11:50	J. Chung
ILD-2000-J	W	6:30-9:20	J. Chung
ILD-2000-K	Th	12:10-3:00	T. Elwell
ILD-2000-L	Th	12:10-3:00	C. Griesbach, S. Martucci

ILD-2000-A

Principles of Illustration I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Savage (stephensavage.net)

This is a course for budding illustrators, designers, art directors and any student who is curious about the field of illustration. We will learn that illustration is an applied art that's text based and tells a story or communicates an idea. The course will emphasize both process and "getting it done."

ILD-2000-B

Principles of Illustration I

Monday 12:10-3:00

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 12:10-3:00

Fall semester: 3 studio credits

Instructor: E. Rodriguez (edelr.com)

Through a variety of assignments, students in this course will acquire the tools to conceptualize and execute their work on a more professional level. Students will be introduced to the importance of sketches in the process of making an image, and how to bring those sketches to fully realized illustrations. How to incorporate metaphors, symbols and narrative into work in original ways will be emphasized. Students will work a variety of media throughout the semester, from collage to painting, printmaking and digital techniques. We will also cover hand lettering and the importance of typography in the working life of a contemporary illustrator.

ILD-2000-D

Principles of Illustration I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: S. Brodner (stevebrodner.com)

This course is concerned with building awareness of the techniques and ideas involved in successfully telling stories with pictures. We will discuss the ways in which arrangements of elements within compositions can connect with the cognitive process of the viewer, resulting in the telling of a story. This will be explored through the genre of single-image editorial illustration. The career applications for these skills are widespread and growing: film, animation, video games, graphic novels, writing, etc., which all require being conversant in the interaction that occurs between the elements of an image and the mind of the viewer. The course will consist of assignments that focus on pictorial problem-solving, and general assignments designed to sharpen skills. As the course progresses students will be encouraged to follow their own subject matter.

ILD-2000-E

Principles of Illustration I: Principles of Figurative Painting

Monday 3:20-6:10

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-F

Principles of Illustration I

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: H. Drescher (hdrescher.com)

Illustration is all about communication. This course will give an introduction to the professional world of illustration. Through various assignments, we will dip our toes into different markets and applications of illustration such as editorial, book cover, poster and package design. It takes a good idea and the right execution to make a great illustration. So both concept and skill/craftsmanship will be stressed during critiques. The main objective of the course is to help students realize their interest and strength, as well as develop their unique voice.

ILD-2000-G

Principles of Illustration I

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: T. Fasolino (newborngroup.com)

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-H

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-J**Principles of Illustration I**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Chung

See ILD-2000-G for course description.

ILD-2000-K**Principles of Illustration I**

Thursday 12:10-3:00

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-L**Principles of Illustration I**

Thursday 12:10-3:00

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. Savage
ILD-2005-B	M	12:10-3:00	T. Allen
ILD-2005-C	M	12:10-3:00	E. Rodriguez
ILD-2005-D	M	12:10-3:00	S. Brodner
ILD-2005-E	M	3:20-6:10	T.M. Davy
ILD-2005-F	Tu	9:00-11:50	H. Drescher
ILD-2005-G	Tu	3:20-6:10	T. Fasolino
ILD-2005-H	W	9:00-11:50	J. Chung
ILD-2005-J	W	6:30-9:20	J. Chung
ILD-2005-K	Th	12:10-3:00	T. Elwell
ILD-2005-L	Th	12:10-3:00	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: This is the first part of a two-semester course. Students must register for the corresponding fall and spring sections. Students with more of an interest in storytelling and narrative may elect to take CID-2050, Storytelling I, to fulfill this requirement. Open to sophomore cartooning and illustration majors only.

Course #	Day	Time	Instructor
ILD-2010-A	M	3:20-6:10	M.J. Vath
ILD-2010-B	M	3:20-6:10	P. Edlund
ILD-2010-C	M	6:30-9:20	P. Fiore
ILD-2010-D	Tu	3:20-6:10	G. Crane
ILD-2010-E	W	3:20-6:10	G. Crane
ILD-2010-F	Th	3:20-6:10	T. Elwell
ILD-2010-G	F	9:00-11:50	R. Williams

ILD-2010-A**Traditional Painting/Illustration I**

Monday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-B**Painting/Illustration I**

Monday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-C**Painting/Illustration I**

Monday 6:30-9:20

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-D**Painting/Illustration I**

Tuesday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-E**Painting / Illustration I**

Wednesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: G. Crane (gregorycraneart.com)

See ILD-2010-D for course description. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

ILD-2010-F**Painting/Illustration I: Painting from the Figure**

Thursday 3:20-6:10

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 register for the corresponding spring semester section of this course. Students must provide their own laptop, graphics tablet and software to work digitally in class. Open to sophomore cartooning and illustration majors only.*

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

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	3:20-6:10	M.J. Vath
ILD-2015-B	M	3:20-6:10	P. Edlund
ILD-2015-C	M	6:30-9:20	P. Fiore
ILD-2015-D	Tu	3:20-6:10	G. Crane
ILD-2015-E	W	3:20-6:10	G. Crane
ILD-2015-F	Th	3:20-6:10	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	9:00-11:50	T.M. Davy
ILD-2020-B	M	3:20-6:10	B. Waldman
ILD-2020-C	Tu	3:20-6:10	R. Wimberly
ILD-2020-D	Tu	3:40-6:35	T. Woodruff
ILD-2020-E	Tu	6:30-9:20	E. Berdann
ILD-2020-F	W	9:00-11:50	J. Ruggeri
ILD-2020-G	W	9:00-11:50	R. Vecchio
ILD-2020-H	W	12:10-3:00	N. Ascencios
ILD-2020-J	Th	12:10-3:00	N. Ascencios
ILD-2020-K	Th	3:20-6:10	T. Louie
ILD-2020-L	F	12:10-3:00	M. Chin

ILD-2020-A
Drawing I

Monday 9:00-11:50
Fall semester: 2 studio credits
Instructor: T.M. Davy (tmdavy.com)
Drawing I will focus on the analysis and depiction of observable reality. Central to this course is the belief that the artist's personal journey should first begin with serious training. Regardless of any previous experience, or lack thereof, you will develop the ability to see and respond to life with confidence. You will also forge a deep understanding of the craft, history and mechanics of drawing. This foundation will grow over time, as each week's concepts build on the previous sessions.

Emphasis will be on achieving greater accuracy and objectivity in your ability to see and depict, while simultaneously developing an individual artistic and poetic response. Diverse methods, materials and techniques will be demonstrated and explored, and we will investigate contemporary art practices and examples of drawing from the history of art. *Note: No midyear entry.*

ILD-2020-B
Drawing I

Monday 3:20-6:10
Fall semester: 2 studio credits
Instructor: B. Waldman (brucewaldman.com)

This course will focus on drawing from a model with emphasis on charcoal, Conté 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. *Note: No midyear entry.*

ILD-2020-C
Drawing I

Tuesday 3:20-6:10
Fall semester: 2 studio credits
Instructor: R. Wimberly (ronaldwimberly.com)

The primary objective of this course is to place students on a path to develop an articulate and communicative drawing vernacular. The course will give students the tools they need to develop drawing and mark making for Illustration, and will cover basic procedures, habits and techniques to develop seeing and the illusion/symbol paradigm. *Note: No midyear entry.*

ILD-2020-D
Drawing I

Tuesday 3:40-6:35
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 entry midyear. Students wishing to register for this course must submit a portfolio for approval. Submit your portfolio to: illuscartug@sva.edu. Portfolios are due on or before Monday, March 5, 2018.*

ILD-2020-E
Drawing I

Tuesday 6:30-9:20
Fall semester: 2 studio credits
Instructor: E. Berdann (elizabethberdann.com)

Drawing is the foundation of most artistic pursuits. Drawing develops the eye to see accurately so that the artist can execute any subject she or he desires. This course will introduce and give practice in many types of drawings and drawing tools, surfaces and techniques in order to create competency. Composition, light, volume, mark-making, anatomy, perspective and proportion will be addressed. Masters' drawings will be used for demonstration and discussion. In-class work will focus on drawing from the figure and still life. Home assignments will include imaginative work, field trips, honing drawing skills and incorporating those skills into an artistic vocabulary. Regular critiques will encourage articulation of each student's intention and self-evaluation. *Note: No midyear entry.*

ILD-2020-F**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. *Note: No midyear entry.*

ILD-2020-G**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. *Note: No midyear entry.*

ILD-2020-H**Drawing I**

Wednesday 12:10-3:00

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. *Note: No midyear entry.*

ILD-2020-J**Drawing I**

Thursday 12:10-3:00

Fall semester: 2 studio credits

Instructor: N. Ascencios (ascencios.com)

See ILD-2020-H for course description. *Note: No midyear entry.*

ILD-2020-K**Drawing I**

Thursday 3:20-6:10

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. *Note: No midyear entry.*

ILD-2020-L**Drawing I**

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: M. Chin (marcoschin.com)

Through in-class exercises and home assignments, this course is designed to build each student's drawing knowledge through topics such as figure, still life and location drawing; perspective; mark making and composition. These practical, skill-building assignments will be complemented by projects that explore each student's creative point of view within the drawing medium. *Note: No midyear entry.*

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	9:00-11:50	T.M. Davy
ILD-2025-B	M	3:20-6:10	B. Waldman
ILD-2025-C	Tu	3:20-6:10	R. Wimberly
ILD-2025-D	Tu	3:40-6:35	T. Woodruff
ILD-2025-E	Tu	6:30-9:20	E. Berdann
ILD-2025-F	W	9:00-11:50	J. Ruggeri
ILD-2025-G	W	9:00-11:50	R. Vecchio
ILD-2025-H	W	12:10-3:00	N. Ascencios
ILD-2025-J	Th	12:10-3:00	N. Ascencios
ILD-2025-K	Th	3:20-6:10	T. Louie
ILD-2025-L	F	12:10-3:00	M. Chin

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	12:10-3:00	T. Fasolino, M.J. Vath	fall
ILD-2040-B	M	6:30-9:20	J. Chung, T. Fasolino	fall
ILD-2040-C	W	3:20-6:10	J. Chung, T. Fasolino	fall
ILD-2040-D	M	12:10-3:00	T. Fasolino, M.J. Vath	spring
ILD-2040-E	M	6:30-9:20	J. Chung, T. Fasolino	spring
ILD-2040-F	W	3:20-6:10	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: This is the first part of a two-semester course. Students must register for the corresponding fall and spring sections. Open to sophomore cartooning and illustration majors only. 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	12:10-3:00	B. Griffith
CID-2050-B	Tu	3:20-6:10	F. Jetter
CID-2050-C	Tu	3:20-6:10	G. Panter
CID-2050-D	Th	6:30-9:20	J. Cavalieri
CID-2050-E	Th	3:20-6:10	S. Tobocman

CID-2050-A**Storytelling I: Foundations of Comics Narrative**

Tuesday 12:10-3:00

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-B**Storytelling I: Artist's Books**

Tuesday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-C**Storytelling I: Comics Narrative**

Tuesday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-D**Storytelling I**

Thursday 6:30-9:20

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

CID-2050-E**Storytelling I: Possibilities**

Thursday 3:20-6:10

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. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

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	12:10-3:00	B. Griffith
CID-2055-B	Tu	3:20-6:10	F. Jetter
CID-2055-C	Tu	3:20-6:10	G. Panter
CID-2055-D	Th	6:30-9:20	J. Cavalieri
CID-2055-E	Th	3:20-6:10	S. Tobocman

SECOND-YEAR TECHNIQUE COURSES

ILD-2104 through ILD-2151

ILD-2104

Hand Lettering

Friday 3:20-6:10

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 3:20-6:10

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 12:10-3:00

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: 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 3:20-6:10

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

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	Instructor
ILD-2122-C	fall	R. Marten (ruthmarten.com)
ILD-2122-D	spring	TBA

ILD-2126

The Gouache Experience

Tuesday 3:20-6:10

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-2134-A**Modern Illumination**

Tuesday 6:30-9:20

Fall semester: 2 studio credits

Instructor: D. Imperiale (danieleimperiale.com)

During the middle ages, "paper/parchment" for books was actually sheets of animal skin, goatskin, sheepskin, calfskin or other animals. Text was handwritten in ink. Illustrations and elaborate decorative borders were painted in egg tempera, embellished with gold and silver leaf as well as powdered gold and silver. Covers were bound with leather and often encrusted with jewels. With the invention of the printing press, hand-produced books became scarce. During the Renaissance, oil painting replaced the use of egg tempera; today it's nearly a lost form, yet it still produces brilliant examples of intricate form and color. Egg tempera paintings in manuscripts from the medieval times have not faded for centuries and are as vibrant as the day they were created. In this primarily technique course students will focus on the materials and methods from medieval illuminated manuscripts. They will explore egg tempera and gold leaf on goatskin parchment, and reinterpret their use in a modern context. Some time will be devoted to looking at examples of manuscripts from Europe, Russia and Persia from the middle ages, as well as contemporary artists. Field trips to museums will be included. Student projects may range from re-creating elements of an illuminated manuscript to personal illustrations and abstract work.

ILD-2136**Figurative Sculpture**

Friday 12:10-3:00

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 9:00-11:50

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**

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 #	Day	Time	Semester
CID-2148-A	W	9:00-11:50	fall
CID-2148-B	W	12:10-3:00	fall
CID-2148-C	W	9:00-11:50	spring

ILD-2149**Realistic and Fantastical Digital Painting**

Friday 3:20-6:10

One semester: 2 studio credits

Instructor: C. McGrath (christianmcgrath.com)

This course will cover the basics of digital science fiction or fantasy illustration using Adobe Photoshop. Science fiction and fantasy can be daunting at times and overwhelming with possibilities for design. The course is designed to give you confidence through properly researching your idea and then proceeding to the next phase of solidifying a concept sketch and gathering reference for your idea. Themes of composition and lighting will be covered as well as how to take photo references for your work. The basic rules of painting digitally will be explored through that application of traditional rules and photomontage. Achieving atmosphere with tonal values and how they sit in space in relation to one another will also be examined and will make your pieces much more convincing and unified. Human anatomy will also be covered. If you are planning a career in concept art, or any sci-fi or fantasy-related illustration field, this course is a solid introduction. Prerequisite: Intermediate to advanced Adobe Photoshop skills.

Course #	Semester
ILD-2149-A	fall
ILD-2149-B	spring

ILD-2151**Acrylic Painting**

Wednesday 12:10-3:00

One semester: 2 studio credits

Instructor: P. Munson (portiamunson.com)

In this introductory course students will become familiar with the materials and techniques of acrylic painting through demonstrations, painting in class, home assignments and in-class critiques. Using acrylic paints and mediums on paper, canvas, fabric and wood will be explored. In addition to the technical aspect, this course will emphasize developing a strong visual vocabulary and becoming fluid with acrylic painting in the context of each student's work and ideas. Students will complete a series of paintings within the timeframe of this course.

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

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

Thursday 6:30-9:20

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

Materials fee: \$300

Instructor: S. Varon (chickenopolis.com)

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

Bookmaking and Linocut Inventions

Wednesday 9:00-11:50

One semester: 2 studio credits

Materials fee: \$150

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 and bookmaking from various perspectives. Completed assignments will be bound into books of innovative explorations.

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

ILD-2168

Creative Photo Reference

Friday 9:00-11:50

One semester: 2 studio credits

Materials fee: \$300

Instructor: A. Cobbett (aaroncobbett.com)

This course will cover the basics of studio photography—lighting, composition, focal planes, styling, etc., with the primary intention of taking perfect (or near perfect) reference photos to create your paintings, illustrations and comics. Inventive solutions for effects (fog, fire, storms, etc.), props and costumes, and basic make-up techniques will be covered. Students will bring in sketches of their ideas that will be realized through simple means. Single- and multiple-model setups as well as still life and landscape imagery will be explored. *Note: Open to illustration and cartooning majors only.*

Course #	Semester
ILD-2168-A	fall
ILD-2168-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-R9

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	12:10-3:00	A. Alvarado-Diaz
HHD-2990-R1	Tu	3:20-6:10	C. Skutsch
HHD-2990-R2	W	9:00-11:50	A. Alvarado-Diaz
HHD-2990-R3	W	12:10-3:00	A. Alvarado-Diaz
HHD-2990-R4	W	3:20-6:10	C. Skutsch
HHD-2990-R5	Th	12:10-3:00	W. Rednour
HHD-2990-R6	F	9:00-11:50	W. Rednour
HHD-2990-R7	F	9:00-11:50	G. Ouwendijk
HHD-2990-R8	F	12:10-3:00	G. Ouwendijk
HHD-2990-R9	F	3:20-6:10	H. Kirkland

HHD-2995-R through HHD-2995-R9

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	12:10-3:00	A. Alvarado-Diaz
HHD-2995-R1	Tu	3:20-6:10	C. Skutsch
HHD-2995-R2	W	9:00-11:50	A. Alvarado-Diaz
HHD-2995-R3	W	12:10-3:00	A. Alvarado-Diaz
HHD-2995-R4	W	3:20-6:10	C. Skutsch
HHD-2995-R5	Th	12:10-3:00	W. Rednour
HHD-2995-R6	F	9:00-11:50	W. Rednour
HHD-2995-R7	F	9:00-11:50	G. Ouwendijk
HHD-2995-R8	F	12:10-3:00	G. Ouwendijk
HHD-2995-R9	F	3:20-6:10	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	M	3:20-6:10	K. Shadmi
ILD-3010-C	Tu	9:00-11:50	P. Fiore
ILD-3010-D	Tu	12:10-3:00	T. Woodruff
ILD-3010-E	W	12:10-3:00	T. Fasolino
ILD-3010-F	W	3:20-6:10	F. Jetter
ILD-3010-G	Th	12:10-3:00	T. Louie
ILD-3010-H	Th	3:20-6:10	D. Soman
ILD-3010-J	Th	3:20-6:10	J. Chung

ILD-3010-A**Pictorial Problems I: Illustration**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: B. Douglas (elbowtoe.com)

Strong narrative skills can make the difference between an illustrator that works and one that does not. In this course students will learn those skills through refining their knowledge of the foundations of good image-making. Composition, perspective and color theory, intense research, intelligent interpretation of source material and integrating multiple art forms will all be addressed in order to build powerful, thoughtful and personal imagery. *Note: Open to junior illustration majors only.*

ILD-3010-B**Pictorial Problems I: Illustration**

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: K. Shadmi (korenshadmi.com)

In this course you will develop a standout visual language for today's ultra-competitive illustration world. You will be encouraged to push the boundaries of your visual comfort zone, creating work that will take your viewer by surprise. We will de-construct and distill the elements that make masterworks and learn to implement them onto your personal work. Composition, figure drawing skills, background detail and palettes are some of the components we will tackle. We will also strengthen your storytelling skills and your ability to convey an idea with a single image. Finally you will use the skills developed in class to produce an ambitious thesis project that will encompass your vision and enrich your portfolio. *Note: Open to junior illustration majors only.*

ILD-3010-C**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-D**Pictorial Problems I: Illustration—Figurative Painting Focus**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Woodruff (thomaswoodruff.com)

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. Students wishing to register for this course must submit a portfolio for approval. Submit your portfolio to: illuscartug@sva.edu. Portfolios are due on or before Monday, March 5, 2018.*

ILD-3010-E**Pictorial Problems I: Illustration**

Wednesday 12:10-3:00

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-F**Pictorial Problems I: Illustration**

Wednesday 3:20-6:10

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-G**Pictorial Problems I: Illustration**

Thursday 12:10-3:00

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-H**Pictorial Problems I: Illustration**

Thursday 3:20-6:10

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-J**Pictorial Problems I: Illustration**

Thursday 3:20-6:10

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	M	3:20-6:10	K. Shadmi
ILD-3015-C	Tu	9:00-11:50	P. Fiore
ILD-3015-D	Tu	12:10-3:00	T. Woodruff
ILD-3015-E	W	12:10-3:00	T. Fasolino
ILD-3015-F	W	3:20-6:10	F. Jetter
ILD-3015-G	Th	12:10-3:00	T. Louie
ILD-3015-H	Th	3:20-6:10	D. Soman
ILD-3015-J	Th	3:20-6:10	J. Chung

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	12:10-3:00	V. Benedetto
HPD-3050-B	M	6:30-9:20	M. Palmeri
HPD-3050-C	Tu	12:10-3:00	M. Wong
HPD-3050-D	Tu	3:20-6:10	M. Denton
HPD-3050-E	Th	9:00-11:50	A. Szucs
HPD-3050-F	Th	3:20-6:10	A. Szucs
HPD-3050-G	F	9:00-11:50	D. Riccuito
HPD-3050-H	F	12:10-3:00	A. Cooks
HPD-3050-J	F	12:10-3:00	A. Szucs
HPD-3050-K	F	3:20-6:10	A. Szucs

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	12:10-3:00	V. Benedetto
HPD-3055-B	M	6:30-9:20	M. Palmeri
HPD-3055-C	Tu	12:10-3:00	M. Wong
HPD-3055-D	Tu	3:20-6:10	M. Denton
HPD-3055-E	Th	9:00-11:50	A. Szucs
HPD-3055-F	Th	3:20-6:10	A. Szucs
HPD-3055-G	F	9:00-11:50	D. Riccuito
HPD-3055-H	F	12:10-3:00	A. Cooks
HPD-3055-J	F	12:10-3:00	A. Szucs
HPD-3055-K	F	3:20-6:10	A. Szucs

ILD-4040-A through ILD-4040-D**Professional Practice: Illustration**

Wednesday 6:30-9:20

One semester: no credit, 7 weeks

Instructor: S. Savage (stephensavage.net)

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. *Note: Open to senior illustration majors only.*

Course #	Semester	Begins
ILD-4040-A	fall	9/5
ILD-4040-B	fall	10/31
ILD-4040-C	spring	1/16
ILD-4040-D	spring	3/20

ILD-4040-E through ILD-4040-H**Professional Practice: Illustration**

Wednesday 6:30-9:20

One semester: no credit, 7 weeks

Instructor: J. Bartlett (bartlettstudio.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. *Note: Open to senior illustration majors only.*

Course #	Semester	Begins
ILD-4040-E	fall	9/5
ILD-4040-F	fall	10/31
ILD-4040-G	spring	1/16
ILD-4040-H	spring	3/20

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.

Open to senior cartooning and illustration majors only.

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.

Open to senior cartooning and illustration majors only.

Course #	Day	Time	Begins	Instructor
ILD-4080-A	M	9:00-11:50	9/10	B. Bobkoff
ILD-4080-B	W	9:00-11:50	9/5	I. Rodriguez
ILD-4080-C	F	9:00-11:50	9/7	B. Bobkoff
ILD-4080-D	M	9:00-11:50	11/5	B. Bobkoff
ILD-4080-E	W	9:00-11:50	10/31	I. Rodriguez
ILD-4080-F	F	9:00-11:50	11/2	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. Open to senior cartooning and illustration majors only.*

Course #	Day	Time	Begins
ILD-4090-A	M	9:00-11:50	1/14
ILD-4090-B	M	9:00-11:50	3/25
ILD-4090-C	F	9:00-11:50	1/18
ILD-4090-D	F	9:00-11:50	3/22

ILD-4912 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-4912-A	M	9:00-11:50	A. Kakeda
ILD-4914-A	M	3:20-6:10	S. Brodner
ILD-4916-A	M	3:20-6:10	C. Buzelli, Y. Shimizu
ILD-4918-A	M	6:30-9:20	T.M. Davy, T. Woodruff
ILD-4922-A	M	6:30-9:20	M. Chin, Y. Shimizu
ILD-4924-A	W	3:20-6:10	B. Monster
ILD-4926-A	W	12:10-3:00	F. Jetter
ILD-4931-A	Th	6:30-9:20	TBA
ILD-4932-A	F	9:00-11:50	M. Mattelson

ILD-4912-A**Illustration Portfolio I**

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Kakeda (ayakakeda.com)

The goal of this course is to discover your personal voice as an artist, pinpoint your strengths as an illustrator and develop a series of strong work that can serve as your portfolio for the illustration industry. The illustration world is expanding and illustrators no longer have to stay or work in one particular market or genre. Instead, they are starting to use their visual voice to "brand" themselves and gain work across many markets. Some illustrators are launching product lines in stationery, table wear, fabrics, toys, etc, and are flexing their entrepreneurial muscles. Illustrators who are passionate about storytelling are expanding their media expertise and traverse the fields of animation, graphic novels and film. Additionally the boundary between illustration and fine art continues to fade; museums, galleries and other venues now exhibit illustration work. Infinite possibilities abound and one needs to develop a strong artistic voice to negotiate these fields and media. Experimentation, self-assessment and personal drive are very important to the success of any artist and integral for achieving this goal. *Note: Open to senior illustration majors only.*

ILD-4914-A**Illustration Portfolio I: Extreme Visual Language—Troubleshooting the Big and Small Stuff All the Way to the Finish**

Monday 3:20-6:10

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. *Note: Open to senior illustration majors only.*

ILD-4916-A**Illustration Portfolio I**

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructors: C. Buzelli (chrisbuzelli.com), Y. Shimizu (yukoart.com)

Preparing your portfolio for a career as professional illustrators is the focus of this course. The first semester will be assignment based and concentrate on editorial (magazine, newspaper and new media) book cover and poster projects. The second semester will emphasize a more individually driven direction while fine-tuning your artistic style and voice in your portfolio. At the end of the year, a group

of art directors will visit the class and review each student's portfolio. *Note: Please bring three to five examples of your artwork (from second semester of junior year onward) that best represent yourself to the first session. Open to senior illustration majors only.*

ILD-4918-A**Illustration Portfolio I: Figurative Painting and Drawing**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: T.M. Davy (tmdavy.com), T. Woodruff (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. *Note: Open to senior illustration majors only.*

ILD-4922-A**Illustration Portfolio I**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: M. Chin (marcoschin.com), Y. Shimizu (yukoart.com)

This portfolio and idea-driven course is designed for students who are preparing to work commercially as illustrators. The first semester will be an assignment-based approach that focuses on editorial (magazines and newspapers) and book cover related projects; the second semester will be devoted to creating a body of work that describes your personal and creative voice while keeping in mind a specific client. Sessions will consist of group critiques, and topics related to marketing and business will be covered in an informal way. In the spring semester guest art directors will visit the class. *Note: Please bring three to five finished illustrations from the second semester of your junior year onward, which best represent you. This work will be presented during the first session. Open to senior illustration majors only.*

ILD-4924-A**Illustration Portfolio I**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: B. Monster

This course will prepare you to be the master of your own destiny. We will develop your unique voice so that you can build your own path. In this ever-changing world, you have to act as a brand and a business owner to succeed. We'll develop a cohesive portfolio and branding system to prepare you to be a working professional. Aside from creative projects, we will cover business issues and have visits by guest speakers. *Note: Please bring three to five examples of your artwork (from second semester of junior year onward) to first session. Open to senior illustration majors only.*

ILD-4926-A**Illustration Portfolio I: The Memorable Idea-Oriented Portfolio**

Wednesday 12:10-3:00

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. *Note: Open to senior illustration majors only.*

ILD-4931-A**Illustration Portfolio I**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

See ILD-4918-A for course description. *Note: Open to senior illustration majors only.***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. *Note: Open to senior illustration majors only.*

ILD-4942 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-4912 through ILD-4932, Illustration Portfolio I, for course description.

Note: Open to senior illustration majors only.

Course #	Day	Time	Instructor(s)
ILD-4942-A	M	9:00-11:50	A. Kakeda
ILD-4944-A	M	3:20-6:10	S. Brodner
ILD-4946-A	M	3:20-6:10	C. Buzelli, Y. Shimizu
ILD-4948-A	M	6:30-9:20	T.M. Davy, T. Woodruff
ILD-4952-A	M	6:30-9:20	M. Chin, Y. Shimizu
ILD-4954-A	W	3:20-6:10	B. Monster
ILD-4956-A	W	12:10-3:00	F. Jetter
ILD-4961-A	Th	6:30-9:20	TBA
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.

ADVANCED CARTOONING AND ILLUSTRATION ELECTIVESUpdated course information can be viewed using MyServices Student, which can be accessed at: myservices.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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Day	Time	Semester
ILD-3211-A	Th	12:10-3:00	fall
ILD-3211-B	Th	6:30-9:20	fall
ILD-3211-C	Th	12:10-3:00	spring
ILD-3211-D	Th	6:30-9:20	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. Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3216-A	fall
ILD-3216-B	spring

ILD-3217**Advanced Drawing**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: S. Assael (stevenassael.com)

This course will draw from the model over a sustained period of time (three- to four-week poses) alongside quick gesture drawing (one- to five-minute poses). Students will develop rapid, immediate examples of gesture and movement and an analysis of form and volume in its essentials. We will focus on the variety of changes and moments that influence each student's drawing over time. The selective process that gives meaning and expression to a drawing will be the primary concern of this course. The use of a variety of mediums and supports will be introduced, such as graphite, silverpoint, metal points and chalks. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3217-A	fall
ILD-3217-B	spring

ILD-3219**Advanced Life Drawing: Figure, Form and Function**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Gaffney (stephengaffney.tumblr.com)

This course will explore the core practice of drawing the human body as both expressive and functional outlets for communication in artistic representations. Perception, depiction and expression are challenged from an intense focus on the human form via exercises that provoke a direct intuitive response and brief lecture/demonstrations of synthetic anatomy, which confirm a form's concepts. Combining these with three key design principles—rhythm, hierarchy and form—we will explore the function of line through various practices of drawing from observation and knowledge, which culminate in applied composition studies. The exercises develop a language of line that connect us to both the earliest known and the most sophisticated drawings made by humans. Progress is charted from practice of the exercises as well as personal expression and growth. *Note: Please bring a pad (18x24") of 100 sheets of white sketch paper (not newsprint) and soft graphite (6B) or black colored pencils to the first session. Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3219-A	fall
ILD-3219-B	spring

ILD-3227**The Drawn Epic**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Pan (mupan.com)

Using only simple materials—paper, drawing supplies and aqueous media (watercolor, gouache, acrylic)—this course will explore the traditions of grand, epic compositions; battle scenes; large groups of multiple figures and dramatic action. We will analyze the design strategies used by the great Japanese printmakers as well as the European masters. Ambitious fantasies and large-scale visions are very much encouraged. All work will be made by hand. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3227-A	fall
ILD-3227-B	spring

ILD-3316**Life Painting**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: S. Assael (stevenassael.com)

This course will pursue direct painting from the model over a sustained period of time (three- to four-weeks per pose). Students will paint in a workshop environment alongside the instructor with the emphasis on developing a highly representational image. The selective process that gives meaning to the expression of a representational painting is the primary concern. Simplifications of form and the gradual development of the parts in relation to the whole are produced through the observation of light and shadow, and warm and cool colors. Students will gain an understanding of materials and basic craftsmanship from ground supports to a variety of techniques in oil paint. They will also benefit from an understanding of form painted from observation will gain the tools to formulate a selective eye when using photographic reference material. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3316-A	fall
ILD-3316-B	spring

ILD-3331**Narrative Painting**

Tuesday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3331-A	fall
ILD-3331-B	spring

ILD-3336-A**Classical Realist Life Painting: Painting the Illusion of Life**

Thursday 9:00-2:50

Fall semester: 3 studio credits

Instructor: M. Mattelson (fineartportrait.com)

Do you control your pictures or do they control you? This course presents a simple, logical and structured approach to realistic painting, which emphasizes the underlying principles that have guided master artists for more than 500 years. Traditionally, artists have worked from life in order to develop their understanding of visual phenomena. Reality provides all the clues necessary, as long as you know what to look for. In this course you will learn how to accurately see what's before your eyes, how to translate your observations onto the canvas and, most importantly, how to enhance the desired effect through the manipulation of color intensity, sharpness and contrast. Working in oils from a live model, you will learn how to master the illusion of light and atmosphere, how to make a form appear solid and project forward or recede back into space. You will discover a simple and straightforward way to accurately and repeatedly mix any color you see or imagine, including lifelike skin tones. All aspects of the curriculum will be demonstrated in class and thoroughly explained by the instructor. These are universal principles that, once understood, can be applied to all aspects of image creation in any medium: traditional, digital, or anywhere between. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3337-A**Classical Portrait Painting in Oil**

Thursday 9:00-2:50

Spring semester: 3 studio credits

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 lifelike 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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3338**Painting From Inside/Out**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: P. Munson (portiamunson.com)

This course will explore how to apply autobiographical or cultural themes to their work. The aim is to explore how you communicate visually and to bring out who you are as an artist, while also establishing a strong, personal visual vocabulary. We will investigate ideas of the self-portrait in various ways. This process will include sketching, painting, and more. Each student will complete a cohesive series of paintings. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3338-A	fall
ILD-3338-B	spring

ILD-3341**The Painting of Light**

Tuesday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3341-A	fall
ILD-3341-B	spring

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

Wednesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3361-A	fall
ILD-3361-B	spring

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

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: J. Chung

This course is designed 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 the end of the semester. There will be museum, gallery and studio visits. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3409-A	fall
ILD-3409-B	spring

ILD-3416**Advanced Watercolor**

Thursday 12:10-3:00

One semester: 3 studio credits

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester	Instructor
ILD-3416-A	fall	R. Marten (ruthmarten.com)
ILD-3416-B	spring	TBA

ILD-3419-A**Pictorial Fantasy Illustration**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3422**Designing Tattoos and Other Emblems**

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: B. Genné-Bacon (kingsavetattoo.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. *Note: Open to junior and senior cartooning and illustration majors only.*

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

ILD-3428-A**The Poster**

Monday 9:00-11:50

Spring semester: 3 studio credits

Instructor: T. Allen (terryallen.com)

Think big! Think graphic! Think simple! These are the elements that make a great poster. How you achieve that goal, through traditional or digital means, is secondary. Whether intended for indoor or outdoor use, from a subway station to a bus stop, from a billboard to a brick wall, a poster is a unique form of illustration and design with often only a brief moment to grab someone's attention and get the message across. This course will focus on simplifying your concepts, illustration and typography to create a powerful, unified design. If you're an illustrator you will stretch your skills working with type. If you're a designer you will use your graphic sensibilities to create illustration. Assignments will be in the form of real-world jobs. We will use WPA posters of the forties, propaganda posters, consumer posters of the post-war boom years and counter-culture posters of the sixties, Broadway posters, movie posters, music and concert posters of today will be the basis for assignments. The course will consist of group critiques, in-class exercises, demonstrations and field trips. *Note: Open to all majors.*

ILD-3432**Fashion Illustration and Beyond**

Thursday 12:10-3:00

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.

Note: Open to junior and senior cartooning and illustration majors only.

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.

Note: Open to junior and senior cartooning and illustration majors only.

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

ILD-3434**Digital Environments and Periods**

Wednesday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

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

Friday 12:10-3:00

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. Open to junior and senior cartooning and illustration majors only.*

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

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

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: B. Donovan (bilonovan.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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3439-A**Not for the Squeamish**

Wednesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3441-A**Designer Toys**

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Materials fee: \$100.00

Instructor: J. Freeny

Designer toys have become a trend in modern art, pop culture and personal branding. This course will explore the subject, its cultural significance and history. Students will take a hands-on approach through developing self-expressive concepts, drawing design, fabricating and sculpting, then painting their toys. Understanding production methods, market demands and the step-by-step process from inception to production will be explored. Studio time will be spent working with polymer and epoxy clay. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3442**Anatomy**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Camhy (sherrycamhy.com)

The focus of this course is drawing human and animal anatomy from observation, construction and imagination. Draw every session from models (quick poses to catch the action of the muscles of the body in motion, long poses to create detailed studies), and from skeleton specimens of humans and other creatures. Class sessions will include demonstrations of old masters and contemporary drawing techniques, lectures on comparative anatomy and individual instruction to help students achieve their artistic goals. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
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ILD-3442-A fall

ILD-3442-B spring

ILD-3448-A**Animals and Creatures in Illustration**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3551**Illustration: The Genre of Science Fiction**

Monday 6:30-9:20

One semester: 3 studio credits

Instructor: D. Giancola (donatoart.com)

This course will provide an in-depth exploration of the contemporary science fiction and fantasy marketplaces, from book cover illustration to game concept design. Emphasis will be placed on figurative narration, draftsmanship and aesthetics of dynamic composition as generated through the integration of the figure and its environment. Assignments will be based upon actual commercial commissions and constraints, leading students through the sketch, reference, preliminary and finishing stages of a project. Imaginative development within these parameters will be stressed. Professionals from the science fiction and fantasy genres will visit as guest lecturers. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3551-A	fall
ILD-3551-B	spring

ILD-3563**Children's Book Illustration**

Thursday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3563-A	fall
ILD-3563-B	spring

ILD-3566-A**Children's Book Illustration: For the Real World I**

Thursday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3567-A**Children's Book Illustration: For the Real World II**

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: D. Soman

This is the second part of a two-semester course. See ILD-3566 for course description. *Note: No midyear entry.*

ILD-3568**Two Eyes, a Nose and a Mouth**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: S. Brodner (stevebrodner.com)

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3568-A	fall
ILD-3568-B	spring

ILD-3569-A**SPOTS Before Your Eyes**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3571**Pop-Up: 3D Paper Engineering**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: T. Liu (teenliu.com)

Bring your illustrated ideas to life. Learn how to design and engineer a three-dimensional form of your work using paper as your surface and your tool. In this course, students will learn techniques and mechanisms to realize ideas from 2D to 3D. We will explore 3D paper engineering across all media—from the classic format of children's pop-up books to unique greeting cards and enlarged 3D sculptural art installations. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3571-A	fall
ILD-3571-B	spring

ILD-3576-A**Experiments in Narrative**

Thursday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

ILD-3578-A**Laboratory for Moving Pictures—Adventures in Limited Animation**

Wednesday 6:30-9:20

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. Open to junior and senior cartooning and illustration majors only.*

ILD-3591**Advanced Workshop: Digital**

Monday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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: A. Riechers (angelariechers.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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3594-A	fall
ILD-3594-B	spring

CID-3611-A**Culture and Cartooning**

Tuesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3614-A**Animé Wonderland**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Ishii (ill-iterate.com)

In this course, we will briefly explore traditions of Eastern art and how it came to inform Japanese *manga* and animation. We will read texts of the genre, and discuss and critique the canon of contemporary forms. Focus will be on major figures of this word/image, dreamlike, artistic phenomenon. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3615-A**Queer Manga**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: A. Ishii (ill-iterate.com)

In this course students will read manga as it exists in the queer universe. This will include manga made by LGBT+ writers featuring non-queer content, as well as queer narrative authored by non-LGBT+ writers. We will discuss the artistic, historic, political and economic contexts and impact of these various modes of queer writing. Readings will include translated adult manga, manga criticism and excerpts of Japanese-language manga for visual reference. Assignments will include original creative writing, "service journalism" and close readings with the aim of teaching students how to talk about queer manga in a comics' industry setting. Mini-comics will be produced exploring these themes. *Note: Course material will include strong sexual content and depictions of violence. Open to junior and senior cartooning and illustration majors only.*

CID-3621**Radical Comics**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: R. Wimberly (ronaldwimberly.com)

Radical Comics will explore extremes of possible content in comic art in social terms, as well as radical ways to approach the formal pictorial language. The work of "bad boys" and "bad girls" from our cartooning past will be looked at and discussed, and the goal will be creating narratives that challenge the status quo, haunt our sensibilities, upend our preconceptions and astonish our eyes. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
CID-3621-A	fall
CID-3621-B	spring

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

Thursday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3633**How to Storyboard a Movie**

Thursday 3:20-6:10

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. Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
CID-3633-A	fall
CID-3633-B	spring

CID-3639-A**Life Underground/Self-Publishing**

Tuesday 6:30-9:20

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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3643**Comic-Book Storytelling Workshop**

Wednesday 9:00-11:50

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
CID-3643-A	fall
CID-3643-B	spring

CID-3646-A**Short-Form Comics**

Monday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3658**Character Design**

Monday 6:30-9:20

One semester: 3 studio credits

Instructors: M. Lee (mikelee.one), V. Nguyen (shannonassociates.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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3659**Personal Comics**

Monday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3661**Design and Build Comics**

Tuesday 12:10-3:00

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. *Note: Open to junior and senior cartooning and illustration majors only.*

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

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

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: M. Cavallaro (mikecavallaro.com)

Coloring is a key narrative and graphic component of modern comics, on par with penciling and inking in terms of importance. Skilled colorists are in high demand in the comics and animation industries. This course will seek to acquaint students with the Photoshop tools and techniques employed by working professionals to develop their instincts for color, and to apply those in support of narrative sequences, as well as to focus and direct attention, reinforce the composition, and suggest atmosphere and emotion, among other considerations. Classes are a mix of lecture, demonstration, student work time and critique, with guest speakers from the publishing and animation industries. *Note: Open to junior and senior cartooning and illustration majors only.*

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

CID-3664-A**Creating and Developing Entertainment Properties for Visual Media**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: C. Potts (carlpotts.com)

This course will introduce the creative information needed to build an intellectual property and impart the basics of classic story structure while improving storytelling skills. Students will create a draft of an entertainment intellectual property "bible," including a pilot script, ideas for extending the story into a series (or for sequels, historical, main character profiles) and the "rules" of the fictional reality. *Note: Open to junior and senior cartooning and illustration majors only.*

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

Friday 3:20-6:10

Spring semester: 3 studio credits

Instructor: J. Little (littlebeecomix.tumblr.com)

Making comics from script to finished color using an all-digital process is the focus of this course. Emphasis will be on advantages the digital environment presents—instant access to transparency, cloning, photo reference and precision graphic design tools. We will utilize an Adobe-centric workflow by drawing layouts and lettering in Illustrator; penciling, inking and coloring in Photoshop; and compositing inks, color and lettering in InDesign. Students will examine type design issues specific to comics, and create their own hand-lettering fonts using Fontographer. 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. *Note: Open to junior and senior cartooning and illustration majors only.*

CID-3669-A**Mixed-Media Comics**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Materials fee: \$100.00

Instructor: J. Little

Are you getting tired of the narrow scope of comics drawn with black ink and colored in Photoshop? In this course students will instead make comics using a wide range of media. We will study examples from art forms that include collage, cut paper, photography, costume, motion pictures, diorama, graphic design, puppetry, animation and performance. Students will create a series of art objects in order to try out different media, and then use those objects as the basis for making one-page comics. Emphasis will be on using physical art materials; digital tools will also be used to manipulate images. *Note: Students must have access to a digital camera. Open to junior and senior cartooning and illustration majors only.*

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

Monday 3:20-6:10

Spring semester: 3 studio credits

Instructor: P. Kuper (peterkuper.com)

Discovering new narrative possibilities within illustration and comics is the focus of this course. With an emphasis on sketchbook drawing, students will explore a spectrum of visual approaches toward developing and publishing self-generated comics and illustration projects. Guest lecturers and class presentations will expand students' familiarity with the history and vast possibilities of sequential art, and provide a framework for to uncover their potential. This course will help students 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**

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. *Note: Open to students from all departments.*

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-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. *Note: Open to students from all departments.*

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.

ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES FOR NO CREDIT

ILD-3328

Advanced Painting

Monday 3:20-6:10

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. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
ILD-3328-A	fall
ILD-3328-B	spring

ILD-3224

Advanced Drawing for Illustrators and Cartoonists

Friday 3:20-6:10

One semester: no credit

Instructor: S. Maku (sakuramaku.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. *Note: Open to junior and senior cartooning and illustration majors only.*

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 Adobe Creative Cloud software. *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.

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-Sculpt-A	fall
FID-Sculpt-B	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-Printg-A	fall
FID-Printg-B	spring

BFA Interior Design

DEGREE REQUIREMENTS

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

- 75 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.

Note: Interior Design majors who began their matriculation at the College prior to the fall 2016 semester are required to take 78 credits in studio art.

- 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.

- 15 credits in art history courses that carry a prefix of AHD or VCD.

Note: Interior Design majors who began their matriculation at the College prior to the fall 2016 semester are required to take 12 credits in art history.

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 degree 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 226 for information.

FIRST-YEAR COURSE LISTING

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 plans, 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 Furnishings

One semester: 3 studio credits

This course will familiarize students with furniture and furnishings of the 20th century and the beginning of the 21st century. 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 explore furnishings that are an integral component of interior design, such as carpets, lamps, artworks and plants. In addition, we will resource these products through field trips to museums, showrooms and workshops, as well as catalogs and online discovery.

HCD-1020

Writing and Literature I

Fall semester: 3 humanities and sciences credits

This is the first part of a two-semester course that helps students become capable, critical and independent writers. With its focus on developing an argument, the course offers an introduction to some of the skills necessary for critical analysis of written art. It will include a review of writing basics (grammar, coherence, idea development, sentence and essay structure). Since reading widely is a foundation of good writing, course readings are drawn from a selection of premodern Western works, including drama, poetry, the narrative and the critical essay, which will be used as discussion and writing prompts. *Note: Students are required to take and pass the Proficiency Examination during their first semester at SVA (except for students enrolled in HCI-1020, Writing and Literature I for International Students). Please refer to page 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. 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 9:00-11:50 S. Mager		HCD-1020-1D Writing and Literature I 9:00-11:50 K. Miyabe			
10						
11						
12	IDD-1010-1D Drafting: Basic Building Systems 12:10-3:00 E. Martin	IDD-1170-1D Computer Design 12:10-3:00 S. Aronoff	IDD-1130-1D Lecture Series I 12:10-3:00 Instructor: TBA		IDD-1030-1D Drawing: Environment and Composition 12:10-6:00 J. Ruggeri	
1						
2						
3						IDD-1050-1D Principles of Interior Design 3:20-6:10 S. Mager
4						
5						
6						

Interior Design Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDD-1060-1D Intro/Designing Interiors 9:00-11:50 S. Mager		HCD-1025-1D Writing and Literature II 9:00-11:50 K. Miyabe	IDD-1020-1D Drawing: Perspective 9:00-11:50 R. Spokowski	IDD-1240-1D Furniture and Furnishings 9:00-11:50 S. Mager
10					
11					
12			IDD-1135-1D Lecture Series II 12:10-3:00 Instructor: TBA		
1					
2					
3	IDD-1160-1D CAD/Design 3:20-6:10 D. Kidd			IDD-1060-1D Intro/Designing Interiors 3:20-6:10 S. Mager	
4					
5					
6					

Interior Design Foundation 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9	IDD-1050-2D Principles of Interior Design 9:00-11:50 E. Martin		HCD-1020-2D Writing and Literature I 9:00-11:50 K. Miyabe	IDD-1010-2D Drafting: Basic Building Systems 9:00-11:50 E. Martin		
10						
11						
12			IDD-1130-2D Lecture Series I 12:10-3:00 Instructor: TBA		IDD-1030-2D Drawing: Environment and Composition 12:10-6:00 J. Ruggeri	
1						
2						
3	IDD-1170-2D Computer Design 3:20-6:10 B. Bobkoff			IDD-1050-2D Principles of Interior Design 3:20-6:10 E. Martin		
4						
5						
6						

Interior Design Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDD-1060-2D Intro/Designing Interiors 9:00-11:50 E. Martin		HCD-1025-2D Writing and Literature II 9:00-11:50 K. Miyabe		IDD-1240-2D Furniture and Furnishings 9:00-11:50 E. Martin
10					
11					
12			IDD-1135-2D Lecture Series II 12:10-3:00 Instructor: TBA		IDD-1020-2D Drawing: Perspective 12:10-3:00 R. Spokowski
1					
2					
3		IDD-1160-2D CAD/Design 3:20-6:10 D. Kidd		IDD-1060-2D Intro/Designing Interiors 3:20-6:10 E. Martin	
4					
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 330 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 MyServices Student, which can be accessed at: myservices.sva.edu.

Note: Courses are listed in numerical order.

IDD-2010

Design Studio I

Fall semester: 3 studio credits

Limited to 15 students per section

This course will introduce many design issues and principles. Skills will be developed through three-dimensional sketch problems varying in levels of complexity and duration, culminating in a final project for juried presentation. Third-semester interior design related course materials will be incorporated into our explorations.

Note: Open to interior design majors only.

Course #	Day	Time	Instructor
IDD-2010-A	M, W	3:20-6:10	D. Borowski
IDD-2010-B	W	3:20-9:10	R. Ekstrom

IDD-2015

Design Studio II

Spring semester: 3 studio credits

Limited to 15 students per section

A continuation of IDD-2010, Design Studio I, 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 technical and behavioral aspects of design. Note: Open to interior design majors only.

Course #	Instructor
IDD-2015-A	M, W 3:20-6:10 D. Borowski
IDD-2015-B	W 3:20-9:10 R. Ekstrom

IDD-2020-A

Color Theory and Rendering

Thursday 12:10-3:00

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. Note: Open to interior design majors only.

IDD-2030-A

Building and Interior Systems I

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: M. Zuckerman

The principles and practices of building and interior construction systems will be examined throughout this course. 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 reviewing drawings. Sustainability aspects of building and construction systems will be discussed. Note: Open to interior design majors only.

IDD-2035-A

Building and Interior Systems II

Tuesday 3:20-6:10

Spring semester: 2 studio credits

Instructor: M. Zuckerman

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. Discussions will include sustainable considerations in product and systems design; 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. Note: Open to interior design majors only.

IDD-2130**Lecture Series III**

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: TBA

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 12:10-3:00

Spring semester: no credit

Instructor: TBA

This is the second part of a two-semester course. See IDD-2130 for course description.

IDD-2140-A**Interior Materials and Finishes**

Monday 6:30-9:20

Fall semester: 2 studio credits

Instructor: A. Randazzo

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. *Note: Open to interior design majors only.*

IDD-2170-A**Construction Documents**

Thursday 12:10-3:00

Spring semester: 2 studio credits

Instructor: J. Counts

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 a complete set of construction documents for an appropriately sized project. *Note: Open to interior design majors only.*

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

Thursday 3:20-6:10

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 3:20-6:10

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**

Monday 12:10-3:00

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 and case studies we will examine practitioners who work within current cultural conditions. Students will employ critical thinking skills and begin to define a personal value system as design professionals. Research tools such as human behavior models of Edward Hall's proxemics and anthropometrics, analysis of current events and cultural trends and hands-on workshops will lead to a series of artifacts that underscore the analytical role of a creative practitioner. *Note: Open to interior design majors only.*

HPD-2275-A**Critical Thinking for Interior Designers II**

Monday 12:10-3:00

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 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Chai

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. Open to interior design majors only.*

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. *Note: Open to interior design majors only.*

IDD-2344-A**Introduction to Revit: Building Information Models for Interior Designers and Architects**

Wednesday 6:30-9:20

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

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. *Note: Open to interior design majors only.*

Course #	Days	Time	Instructor
IDD-3020-A	W/F	9:00-11:50	J. Travis
IDD-3020-B	W/F	9:00-11:50/12:10-3:00	D. Kidd

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. *Note: Open to interior design majors only.*

Course #	Days	Time	Instructor
IDD-3025-A	W/F	9:00-11:50/3:20-6:10	J. Travis
IDD-3025-B	W/F	9:00-11:50/12:10-3:00	D. Kidd

IDD-3030-A Lighting and Specialty Design

Thursday 12:10-3:00
Spring semester: 3 studio credits
Instructor: J. Newman

This course will explore techniques and concepts in lighting design—lamps, luminaries, and 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. *Note: Open to interior design majors only.*

IDD-3130-A Lecture Series V

Wednesday 12:10-3:00
Fall semester: no credit
Instructor: TBA

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 12:10-3:00
Spring semester: no credit
Instructor: TBA

This is the second part of a two-semester course. See IDD-3130 for course description.

IDD-3150-A Sustainable Design

Tuesday 9:00-11:50
Fall semester: 3 studio credits
Instructor: P. Depasquale

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. *Note: Open to all departments.*

AHD-3360-A Modern and Contemporary Interiors

Thursday 9:00-11:50
Fall semester: 3 art history credits
Instructor: TBA

The richness and diversity of design in interiors, furniture and the decorative arts from the beginning of the modern movement in the 19th 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: TBA

This course will address and clarify the influences contributing to the interiors of today and the theoretical and practical sources of inspiration that have formed the structure of today's dynamic design. *Note: AHD-3370 is open to all departments, with priority registration given to interior design students.*

IDD-3412-A Design Visualization

Wednesday 3:20-6:10
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. *Note: Open to interior design majors only.*

IDD-3413-A Advanced Design Visualization

Thursday 3:20-6:10
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. *Note: Open to interior design majors only.*

IDD-3513-A Design/Build

Monday 6:30-9:20
Spring semester: 3 studio credits
Instructor: A. Chai
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. Open to interior design majors only.*

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. *Note: Open to interior design majors only.*

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. *Note: Open to interior design majors only.*

IDD-4030-A**Interior Design: Professional Practice**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: D. Frank

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. This course will emphasize the importance of communication and professionalism. *Note: Open to interior design majors only.*

IDD-4040-A**Practical Applications for the Interior Design Professional**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: D. Frank

Opportunities are almost unlimited for interior designers 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. They will also prepare portfolios, resumes, introduction letters, etc., in order to be ready to enter the job market. *Note: Open to interior design majors only.*

IDD-4130-A**Lecture Series VII**

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: TBA

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 12:10-3:00

Spring semester: no credit

Instructor: TBA

This is the second part of a two-semester course. See IDD-4130 for course description.

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.

**INTERIOR DESIGN ELECTIVES
OPEN TO ALL DEPARTMENTS**

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Depasquale

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 an Interior Design Department portfolio review 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 an Interior Design Department portfolio review 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

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-Digitl-A	fall
FID-Digitl-B	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-Sculpt-A	fall
FID-Sculpt-B	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-Printg-A	fall
FID-Printg-B	spring

RISOLAB FACILITIES ACCESS

RisoLAB Access

One semester: no credit
Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

SUMMER RESIDENCIES IN DESIGN

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

DSD-4983-A

SVA TypeLab: Type and the City

July 2 – July 13

Summer 2018 semester: 2 undergraduate studio credits; \$2,000

Type is expressive, emotive and impressionistic. The ability to shape a well-crafted story using informed and intelligent typography is valuable across every design discipline.

Participants in this two-week intensive will develop their own style of lettering through a combination of handwork and digital font editing as they expand and challenge their knowledge of the language of typography. They will spend time in the field, documenting and reinterpreting the rich world of New York City's vernacular type through sketching, journaling and photography, followed by historical research to clarify specific character shapes. Back at the studio, residents will create refined digital letterforms through a process of rapid font prototyping and experimentation. Finally, participants will determine criteria for choosing existing typefaces that pair well with their own work and apply those insights toward graphic design assignments.

The program is geared toward experienced designers of all disciplines, type teachers, recent design school grads, and anyone curious to learn more about type's role in creating compelling narratives. Along with a vigorous daily schedule of instruction, lectures, guest critiques and studio time, plus workshops and field trips, participants will have access to the extensive Visual Arts Library and Design Archives.

This residency may be taken alone, or in conjunction with *SVA TypeLab: Expand Your Type Universe*.

Previous TypeLab faculty have included Dan Rhatigan, Tobias Frere-Jones, Jessica Hische, James Montalbano and Yomar Augusto. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Claudia de Almeida, Louise Fili, Steven Heller, Jeff Rogers, Christian Schwartz, Ben Schott, Nina Stoessinger, Elizabeth Carey Stanton and Nick Sherman. Program coordinator: Angela Riechers. Prerequisites: A familiarity with the Adobe Creative Suite and a working knowledge of font-editing software (RoboFont or Glyphs).

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

DSD-4984-A**SVA TypeLab: Expand Your Type Universe**

July 16 – July 27

Summer 2018 semester: 2 undergraduate studio credit; \$2,000

This residency offers a focused opportunity to design typefaces, experiment with innovative formats and gain practical experience in the art and science of typography. Participants will bring in a design brief for a typeface and use font editing software to develop and refine an original character set. They will find creative ways to express the finished result through traditional methods or by using digital fabrication tools, such as 3D printers, CNC routers and embroidery machines. Finally, they will use their typefaces in graphic design assignments meant to challenge established typographic conventions.

The program is geared toward experienced designers of all disciplines, type teachers, recent design school grads and typophiles wanting to learn more about current typographic practice and formats. Along with a vigorous daily schedule of instruction, lectures, guest critiques, and studio time, plus workshops and field trips, participants will have access to the extensive Visual Arts Library and Design Archives.

In addition to personal work, the development and execution of a collaborative team project will be completed. By the end of this intensive, designers will have the beginnings of their own digital typeface along with several completed portfolio pieces that demonstrate creative investigations into the important design discipline of typography.

This residency may be taken alone, or in conjunction with *SVA TypeLab: Type and the City*.

Previous TypeLab faculty have included Dan Rhatigan, Tobias Frere-Jones, Jessica Hische, James Montalbano and Yomar Augusto. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Claudia de Almeida, Louise Fili, Steven Heller, Jeff Rogers, Christian Schwartz, Ben Schott, Nina Stoessinger, Elizabeth Carey Stanton and Nick Sherman. Program coordinator: Angela Riechers. Prerequisites: A familiarity with the Adobe Creative Suite and a working knowledge of font-editing software (RoboFont or Glyphs).

DSD-4867-A**Social Design Meets Entrepreneurship**

July 9 – July 13

Summer 2018 semester: 1 undergraduate studio credit; \$1,200

In this one-week master class, learn how to combine doing well with doing good. In a partnership between MFA Design for Social Innovation at SVA and the Babson Social Innovation Lab, faculty from both schools will provide the tools and experiential learning to create both social and financial value simultaneously.

Learning is anchored in the seamless integration of business, creative and social innovation methodologies: 1) The creative process—the underlying methodology for developing and realizing new ideas. Internalizing this process embeds the ability to visualize desired results, map current reality, tap the power of limits to accelerate ideation, prototype, implement and use creativity to “delight” other stakeholders into participating. 2) Entrepreneurial Thought and Action®—this methodology allows participants to act, learn and build on their ideas. Using who they are, what they know, who they know, their current means at hand and failure as learning, participants will gain new tools and be introduced to a new mindset for accelerating ideas into action. 3) Social design—creating a culture of productive relationships within an organization that are the true determinants of success. Participants will learn to map the invisible dynamics that shape culture, use identity as a source of energy, co-create a shared vision, and apply game mechanics and movement building techniques to align support within their organization. 4) Communication design—strategic use of language and messaging and storytelling that the most effective leaders use to drive enlistment.

This program will be taught by Cheryl Heller, chair, MFA Design for Social Innovation; and Cheryl Kiser, executive director, The Lewis Institute and Babson Social Innovation Lab.

DSD-4978-A**Design Writing and Research Summer Residency**

June 4 – June 15

Summer 2018 semester: 2 undergraduate studio credits; \$1,950

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, and analysis and critique, and then develop and finesse several projects. A team project will also be undertaken.

In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in SVA’s MA Design Research 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 and editors. 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 Adam Harrison Levy, Virginia Heffernan, Molly Heintz, Steven Heller, Karrie Jacobs, Jennifer Kabat, Robin Pogrebin, Craig Taylor and Rob Walker.

Typical site visits and curator-led exhibition tours: Architecture, BIG, Flavor Paper, Abbott Miller at Pentagram, MOS Architects, Rockwell Group Lab, Michael Sorkin Studio, Gael Towey & Co., Viñoly Architects.

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.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

BFA Photography and Video

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, VND, 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.
- 3 elective credits from among the undergraduate course offerings.

2. Students must meet all requirements of the BFA Photography and Video Department and complete a portfolio review at the end of each year. Students may enter their next year level only after all Photography and Video 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 degree 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 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 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 seven 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 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 2019 semester should refer to Photography and Video Foundation program 8.

First-year photography and video 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

As a substitute for the linear and conventional history of photography, this course will examine global histories of representation, with an emphasis on ethnic, gender, sexual and racial communities that have been omitted from the familiar historical canon. Although the medium's technological progression will be closely considered, the core of the course will be the photograph as an instrument of recognition, and how the plurality of current perspective can influence the reading of history.

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

Digital Imaging

One 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-1085

Digital Photography

One semester: 3 studio credits

The emphasis of this course will be placed on an exploration of the full potential of Adobe Photoshop. Students will apply advanced digital imaging techniques to their work and critically examine the effects that imaging technologies have 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.

PHD-1110

Video I

One semester: 3 studio credits

The goal of this course is to familiarize 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-1230 through PHD-1250

Foundation Symposium

One semester: 3 studio credits

Foundation Symposium is designed to introduce the student to a variety of photographic practices and ideas. The symposium is composed of five-week courses that will explore career, language and technique.

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 226 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: Writing Program critical writing courses (HWD-2000 through HWD-2999) may be used to substitute for HCD-1025, Writing and Literature II. For information on these courses please visit sva.edu/undergraduate/humanities-and-sciences/writing-program.*

Photography and Video Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHD-1080-01P Digital Imaging 9:00-11:50 Instructor: TBA				
10					
11					
12		PHD-1030-01P Photography Workshop I 12:10-6:00 E. Matzak			
1					
2					
3			HCD-1020-01P Writing and Literature I 3:20-6:10 E. Rivera		
4					
5					
6	Foundation Symposium* 6:30-9:20				
7			AHD-1090-01P History of Photography 6:30-9:20 K. Oni		
8					
9					

Photography and Video Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	PHD-1110-01P Video I 9:00-11:50 K. Newbegin		PHD-1085-01P Digital Photography 9:00-11:50 Instructor: TBA		
10					
11					
12	PHD-1060-01P Photography on Assignment 12:10-3:00 S. Klein	PHD-1035-01P Photography Workshop II 12:10-6:00 E. Matzak			
1					
2					
3			HCD-1025-01P Writing and Literature II 3:20-6:10 E. Rivera		
4					
5					
6					
7					
8					
9					

*PHD-1230-01P, *Language*; first 5 weeks; instructor: J. Enxuto
 PHD-1240-01P, *Career*; second 5 weeks; instructor: M. Lightner
 PHD-1250-01P, *Take Photos, Add Techniques, Stir.*; third 5 weeks; instructor: G. Slota

Photography and Video Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12	PHD-1030-02P Photography Workshop I 12:10-6:00 J. Rudnick	AHD-1090-02P History of Photography 12:10-3:00 P. Kloehn		PHD-1080-02P Digital Imaging 12:10-3:00 J. Seador	
1					
2					
3		HCD-1020-02P Writing and Literature I 3:20-6:10 P. Patrick			
4					
5					
6					
7				Foundation Symposium* 6:30-9:20	
8					
9					

Photography and Video Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					PHD-1085-02P Digital Photography 9:00-11:50 Instructor: TBA
10		PHD-1060-02P Photography on Assignment 9:00-11:50 S. Klein			
11					
12	PHD-1035-02P Photography Workshop II 12:10-6:00 J. Rudnick			PHD-1110-02P Video I 12:10-3:00 K. Newbegin	
1					
2					
3		HCD-1025-02P Writing and Literature II 3:20-6:10 P. Patrick			
4					
5					
6					
7					
8					
9					

*PHD-1250-02P, *Take Photos, Add Techniques, Stir.*; first 5 weeks; instructor: G. Slota
 PHD-1230-02P, *Language*; second 5 weeks; instructor: J. Enxuto
 PHD-1240-02P, *Career*; third 5 weeks; instructor: G. Pond

Photography and Video Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11		PHD-1030-03P Photography Workshop I 9:00-2:50 E. McKenna			
12	PHD-1080-03P Digital Imaging 12:10-3:00 Instructor: TBA			HCD-1020-03P Writing and Literature I 12:10-3:00 M. Hendricks	
1					
2					
3		AHD-1090-03P History of Photography 3:20-6:10 P. Kloehn			
4					
5					
6					
7				Foundation Symposium* 6:30-9:20	
8					
9					

Photography and Video Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		PHD-1035-03P Photography Workshop II 9:00-2:50 E. McKenna			
11					
12					HCD-1025-03P Writing and Literature II 12:10-3:00 M. Hendricks
1					
2					
3		PHD-1085-03P Digital Photography 3:20-6:10 Instructor: TBA			
4					
5					PHD-1110-03P Video I 3:20-6:10 J. Maida
6					
7					
8					
9					

*PHD-1240-03P, Career; first 5 weeks; instructor: G. Pond

PHD-1250-03P, Take Photos, Add Techniques, Stir; second 5 weeks; instructor: G. Slota

PHD-1230-03P, Language; third 5 weeks; instructor: J. Enxuto

Photography and Video Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		PHD-1060-04P Photography on Assignment 9:00-11:50 Instructor: TBA			
11					
12				HCD-1020-04P Writing and Literature I 12:10-3:00 Instructor: TBA	
1					
2					
3					
4					
5			PHD-1030-04P Photography Workshop I 3:20-9:10 J. Astor		
6					
7					Foundation Symposium* 6:30-9:20
8					
9					

Photography and Video Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		AHD-1090-04P History of Photography 9:00-11:50 P. Kloehn			
11					
12					HCD-1025-04P Writing and Literature II 12:10-3:00 A. Armstrong
1					
2					
3		PHD-1085-04P Digital Photography 3:20-6:10 Instructor: TBA			
4					
5					PHD-1110-04P Video I 3:20-6:10 W. Lamson
6					
7					
8					
9					

*PHD-1230-04P, Language; first 5 weeks; instructor: J. Enxuto

PHD-1240-04P, Career; second 5 weeks; instructor: G. Pond

PHD-1250-04P, Take Photos, Add Techniques, Stir; third 5 weeks; instructor: G. Slota

Photography and Video Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		PHD-1080-05P Digital Imaging 9:00-11:50 J. Seador			
11					
12				PHD-1030-05P Photography Workshop I 9:00-2:50 A. Robinson	
1	HCD-1020-05P Writing and Literature I 12:10-3:00 X. Price				
2					
3		AHD-1090-05P History of Photography 3:20-6:10 K. Humphries			
4					
5					
6					
7	Foundation Symposium* 6:30-9:20				
8					
9					

Photography and Video Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					PHD-1035-05P Photography Workshop II 9:00-2:50 A. Robinson
12	HCD-1025-05P Writing and Literature II 12:10-3:00 X. Price				
1					
2					
3					
4					
5					
6					
7					
8					
9					

*PHD-1250-05P, Take Photos, Add Techniques, Stir; first 5 weeks; instructor: G. Slota

PHD-1230-05P, Language; second 5 weeks; instructor: J. Enxuto

PHD-1240-05P, Career; third 5 weeks; instructor: M. Lightner

Photography and Video Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9			PHD-1060-06P Photography on Assignment 9:00-11:50 Instructor: TBA		
10					
11					
12		PHD-1080-06P Digital Imaging 12:10-3:00 J. Seador		PHD-1030-06P Photography Workshop I 12:10-6:00 C. Taylor	
1					
2					
3			HCD-1020-06P Writing and Literature I 3:20-6:10 M. Ural-Rivera		
4					
5					
6					
7		Foundation Symposium* 6:30-9:20			
8					
9					

*PHD-1240-06P, Career; first 5 weeks; instructor: M. Lightner
 PHD-1250-06P, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: G. Slota
 PHD-1230-06P, Language; third 5 weeks; instructor: J. Enxuto

Note: Photography and Video Foundation program 6 will be made available after Photography and Video Foundation programs 1 through 5 have reached capacity.

Photography and Video Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9		AHD-1090-06P History of Photography 9:00-11:50 S. Suchma			
10					
11					
12			PHD-1110-06P Video I 12:10-3:00 J. Maida	PHD-1035-06P Photography Workshop II 12:10-6:00 C. Taylor	PHD-1085-06P Digital Photography 12:10-3:00 Instructor: TBA
1					
2					
3			HCD-1025-06P Writing and Literature II 3:20-6:10 M. Ural-Rivera		
4					
5					
6					
7					
8					
9					

Note: Photography and Video Foundation program 6 will be made available after Photography and Video Foundation programs 1 through 5 have reached capacity.

Photography and Video Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9		AHD-1090-07P History of Photography 9:00-11:50 M. Berg			
10					
11					
12				HCD-1020-07P Writing and Literature I 12:10-3:00 Instructor: TBA	
1			PHD-1030-07P Photography Workshop I 12:10-6:00 Instructor: TBA		
2					
3	PHD-1080-07P Digital Imaging 3:20-6:10 J. Seador				
4					
5					
6					
7	Foundation Symposium* 6:30-9:20				
8					
9					

*PHD-1240-07P, Career; first 5 weeks; instructor: TBA
 PHD-1250-07P, Take Photos, Add Techniques, Stir.; second 5 weeks; instructor: TBA
 PHD-1230-07P, Language; third 5 weeks; instructor: TBA

Note: Photography and Video Foundation program 7 will not be made available until all other fall/spring Photography and Video Foundation programs have reached capacity.

Photography and Video Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12				HCD-1025-07P Writing and Literature II 12:10-3:00 Instructor: TBA	PHD-1085-07P Digital Photography 12:10-3:00 Instructor: TBA
1			PHD-1035-07P Photography Workshop II 12:10-6:00 Instructor: TBA		
2					
3				PHD-1060-07P Photography on Assignment 3:20-6:10 S. Klein	
4					
5					
6				PHD-1110-07P Video I 6:30-9:20 W. Lamson	
7					
8					
9					

Note: Photography and Video Foundation program 7 will not be made available until all other fall/spring Photography and Video Foundation programs have reached capacity.

PHOTOGRAPHY AND VIDEO COURSES FOR FOUNDATION STUDENTS BEGINNING SPRING 2019

Freshmen who will begin their studies in the spring semester must register for spring 2019 and summer 2019 Photography and Video Foundation program 8.

Photography and Video Foundation 8 / Spring 2019						Photography and Video Foundation 8 / Summer 2019					
	MON	TUES	WED	THURS	FRI		5/7 – 5/28	5/14 – 6/3	5/30 – 6/19	6/6 – 6/26	6/20 – 7/11
9						9			PHD-1085-08P Digital Photography 9:00-11:50 Instructor: TBA		PHD-1110-08P Video I 9:00-11:50, M-F K. Newbegin
10						10					
11						11					
12		PHD-1060-08P Photography on Assignment 12:10-3:00 S. Klein	PHD-1080-08P Digital Imaging 12:10-3:00 Instructor: TBA			12	AHD-1090-08P History of Photography 12:10-3:00, M-F P. Kloehn			PHD-1035-08P Photography Workshop II 12:10-6:00 M-F A. Balsys	
1						1					
2						2					
3		HCD-1020-08P Writing and Literature I 3:20-6:10 N. Friedland				3		HCD-1025-08P Writing and Literature II 3:20-6:10, M-F N. Friedland			
4						4					
5						5					
6						6					
7	Foundation Symposium* 6:30-9:20					7					
8						8					
9						9					

*PHD-1240-08P, Career; first 5 weeks; instructor: M. Lightner

PHD-1230-08P, Language; second 5 weeks; instructor: J. Enxuto

PPHD-1250-08P, Take Photos, Add Techniques, Stir; third 5 weeks; instructor: G. Slota

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 and video 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 II
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 and video majors are required to take:

REQUIREMENT A

One semester each of

PHD-3040	Photography Seminar I
PHD-3045	Photography Seminar II
PHD-3060	Visual Literacy Survey
PHD-3083-3097	Advanced Digital Photography / Advanced Video

REQUIREMENT B

One 3-credit studio elective chosen from the following departments: animation; computer art, computer animation and visual effects; film; fine arts; photography and video.

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 and video majors are required to take:

REQUIREMENT A

One semester each of

PHD-4080	Photography Thesis I
PHD-4085	Photography Thesis II

REQUIREMENT B

9 studio credits of photography and video electives, chosen from the elective courses for photography majors only (please refer to the Photography and Video General Course Listing for course descriptions and information)

3 elective credits chosen from any undergraduate area, including photography.

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.

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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	E. Bick
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	6:30-10:20	M. Berg
PHD-2040-H	Th	9:00-12:50	J. Kawa

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	E. Bick
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	6:30-10:20	M. Berg
PHD-2045-H	Th	9:00-12:50	J. Kawa

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	3:20-6:10	TBA
PHD-2060-B	Tu	3:20-6:10	M. Foley
PHD-2060-C	Tu	6:30-9:20	J. O'Neill
PHD-2060-D	W	12:10-3:00	S. Morrison
PHD-2060-E	W	3:20-6:10	T. Maul
PHD-2060-F	Th	9:00-11:50	L. Rexer
PHD-2060-G	Th	3:20-6:10	M. Berg

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	3:20-6:10	TBA
PHD-2065-B	Tu	3:20-6:10	M. Foley
PHD-2065-C	Tu	6:30-9:20	J. O'Neill
PHD-2065-D	W	12:10-3:00	S. Morrison
PHD-2065-E	Tu	3:20-6:10	T. Maul
PHD-2065-F	Th	9:00-11:50	L. Rexer
PHD-2065-G	Th	3:20-6:10	M. Berg

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	3:20-6:10	fall	L. Rexer
PHD-2070-B	Tu	9:00-11:50	fall	D. Cooney
PHD-2070-C	Tu	6:30-9:20	fall	K. Oni
PHD-2070-D	M	3:20-6:10	spring	L. Rexer
PHD-2070-E	Tu	9:00-11:50	spring	D. Cooney
PHD-2070-F	Tu	12:10-3:00	spring	M. Berg
PHD-2070-G	W	6:30-9:20	spring	K. Oni

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	12:10-3:00	fall	M. Rader
PHD-2080-B	M	3:20-6:10	fall	M. Rader
PHD-2080-C	Tu	12:10-3:00	fall	M. Rader
PHD-2080-D	Th	3:20-6:10	fall	O. Wasow
PHD-2080-E	M	12:10-3:00	spring	M. Rader
PHD-2080-F	Tu	9:00-11:50	spring	TBA
PHD-2080-G	W	12:10-3:00	spring	TBA
PHD-2080-H	W	3:20-6:10	spring	TBA

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 and video majors only.*

Course #	Day	Time	Semester	Instructor
AHD-2090-A	M	9:00-11:50	fall	J. Brand
AHD-2090-B	W	6:30-9:20	fall	P. Kloehn
AHD-2090-C	Th	12:10-3:00	fall	R. Leslie
AHD-2090-D	M	12:10-3:00	spring	J. Brand
AHD-2090-E	W	12:10-3:00	spring	R. Morgan
AHD-2090-F	W	6:30-9:20	spring	P. Kloehn
AHD-2090-G	Th	12:10-3:00	spring	R. Leslie

PHD-2090**Video II**

One semester: 2 studio credits

This course expands upon the technical concepts introduced in PHD-1090, Video I. It's emphasis is on an enhanced understanding of the medium through critical discourse.

Course #	Day	Time	Semester	Instructor
PHD-2090-A	M	12:10-3:00	fall	TBA
PHD-2090-B	M	12:10-3:00	fall	TBA
PHD-2090-C	W	12:10-3:00	fall	J. Maida
PHD-2090-D	W	12:10-3:00	fall	TBA
PHD-2090-E	W	3:20-6:10	fall	J. Maida
PHD-2090-F	Th	9:00-11:50	fall	W. Lamson
PHD-2090-G	Th	12:10-3:00	fall	W. Lamson
PHD-2090-H	M	12:10-3:00	spring	TBA

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	12:10-3:00	fall	M. Lightner
PHD-2120-C	W	3:20-6:10	fall	TBA
PHD-2120-D	Th	12:10-3:00	fall	M. Foley
PHD-2120-E	Tu	12:10-3:00	spring	M. Lightner
PHD-2120-F	W	3:20-6:10	spring	TBA
PHD-2120-G	Th	12:10-3:00	spring	M. Foley
PHD-2120-H	F	3:20-6:10	spring	E. Avedon

PHD-2129**Introduction to Alternative Process**

Friday 3:20-6:10

One 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.

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

PHD-2133-A**Go Shoot Yourself**

Tuesday 12:10-3:00

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 self-portraits. It doesn't matter if you're introverted or extroverted— who you are inside and out becomes your work. You conspire with your camera; you get to be in front of and behind the lens at the same time, alone and/or with others. Plus you have the support of everybody in the class who wants to make intimate, personal pictures.

PHD-2289-A**Exposing History**

Wednesday 3:20-6:10

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 6:30-9:20

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 6:30-9:20

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-2511-A**Production and Logistics**

Friday 12:10-3:00

Fall 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-2612-A**Shoot, Shout, Change**

Tuesday 3:20-6:10

Instructor: K. Moscovitch

Fall semester: 3 studio credits

Conceived to facilitate connections in photography, politics and activist practice, this studio course is structured around critiques, critical readings and 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, as well as the increasing impact of social media. This course will prepare students to participate responsibly and critically in the ideological realm of 21st-century visual culture.

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	3:20-9:10	J. Maida
PHD-3040-D	W	9:00-2:50	T. Berkeley
PHD-3040-E	Th	9:00-2:50	J. Craig-Martin
PHD-3040-F	F	12:10-6:00	G. Pond

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	3:20-9:10	J. Maida
PHD-3045-D	W	9:00-2:50	T. Berkeley
PHD-3045-E	Th	9:00-2:50	J. Craig-Martin
PHD-3045-F	F	12:10-6:00	G. Pond

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	3:20-6:10	M. Berg
PHD-3060-B	M	6:30-9:20	G. Pond
PHD-3060-C	Tu	9:00-11:50	A. Weathersby
PHD-3060-D	Tu	3:20-6:10	A. Rosenberg
PHD-3060-E	W	9:00-11:50	B. Pollack
PHD-3060-F	W	3:20-6:10	L. Rexer
PHD-3060-G	Th	6:30-9:20	TBA

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	Tu	2:00-5:50	spring

PHD-3079**Compositing with Adobe After Effects**

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: M. Rader

Compositing video and photography using Adobe After Effects is the focus of this course. Students will explore fundamental animation techniques, including key frame animation, masking and applying effects using the timeline. Combined with technical knowledge, there will be an emphasis placed on art direction and storyboarding to create projects. Advanced compositing techniques using green screen, rotoscoping and 3D will also be covered. This is an introductory After Effects course; however, students must feel comfortable compositing in Adobe Photoshop and have an understanding of shooting and editing video.

Course #	Day	Time	Semester
PHD-3079-A	M	6:30-9:20	fall
PHD-3079-B	T	6:30-9:20	spring
PHD-3079-C	W	3:20-6:10	spring

PHD-3081-A**3D Portraiture**

Wednesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: M. Rader

Limited to 12 students

Photography is no longer only a 2D medium. This course is for students interested in using photographic techniques to create 3D scans of the world around them. We will explore various techniques of computational photography (photogrammetry, structured light, laser scanning, Microsoft Kinect) and learn how to navigate 3D modeling environments (Autodesk Maya), print in 3D, and create virtual and augmented reality environments (Unity3D and Unreal Engine). With these techniques, students will build a virtual environment to explore. Previous experience with 3D modeling is not required but students must have a strong understanding of digital photography and editing.

PHD-3083 through PHD-3097**Advanced Digital Photography / Advanced Video**

One semester: 3 studio credits

Having mastered the fundamental digital and video processes, each student chooses an area of digital or video specialization of interest and relevance to their future photographic activity. Please refer to individual course descriptions that follow. *Note: Open to junior and senior photography majors only.*

Course #	Day	Time	Semester	Instructor
PHD-3083-A	Tu	11:00-1:50	fall	K. Shung
PHD-3084-A	Tu	3:20-6:10	fall	C. Daciuk
PHD-3086-A	M	3:20-6:10	fall	B. Ogden
PHD-3088-A	Th	9:00-11:50	fall	T. Ashe
PHD-3089-A	Tu	6:30-9:20	fall	K. Schaffer
PHD-3083-B	Tu	11:00-1:50	spring	K. Shung
PHD-3084-B	Tu	3:20-6:10	spring	C. Daciuk
PHD-3086-B	M	3:20-6:10	spring	B. Ogden
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	12:10-3:00	spring	T. Ashe
PHD-3089-B	Tu	6:30-9:20	spring	K. Schaffer
PHD-3091-A	Tu	12:10-3:00	spring	K. Newbegin
PHD-3093-A	Tu	6:30-9:20	spring	J. Dimmock
PHD-3094-A	Th	3:20-6:10	spring	K. Shavit
PHD-3096-A	M	6:30-9:20	spring	R. Staake
PHD-3097-A	W	9:00-11:50	spring	TBA

PHD-3083**Advanced 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. Open to junior and senior photography majors only.*

Course #	Day	Time	Semester
PHD-3083-A	Tu	11:00-1:50	fall
PHD-3083-B	Tu	11:00-1:50	spring

PHD-3084**Advanced Digital Photography: Fashion and Beauty**

Tuesday 3:20-6:10

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. Open to junior and senior photography majors only.*

Course #	Semester
PHD-3084-A	fall
PHD-3084-B	spring

PHD-3086**Advanced Digital Photography: The Fine Art of Digital Compositing**

Monday 3:20-6:10

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. Open to junior and senior photography majors only.*

Course #	Semester
PHD-3086-A	fall
PHD-3086-B	spring

PHD-3088

Advanced 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. Open to junior and senior photography majors only.

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	12:10-3:00	spring

PHD-3089

Advanced Digital Photography: Branding Yourself

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: K. Schaffer

Creating a brand identity as a photographer and artist is paramount to professional success. In this course, students will produce cohesive projects based on self-promotion, such as business cards, promo cards, photo books, portfolios and websites. The course is designed to further your Adobe Photoshop skills and introduce new skills using Adobe Illustrator and InDesign. *Note: Students must bring an external hard drive to each session. Open to junior and senior photography majors only.*

Course #	Semester
PHD-3089-A	fall
PHD-3089-B	spring

PHD-3091-A

Advanced Video: Working in the Edges—Using Alternative Techniques to Create a Unique Vision

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: K. Newbegin

The ways in which videomakers can employ alternative techniques and sound to produce a truly original vision will be explored in this course. It will examine in detail alternative visual possibilities in order to help create a unique signature aesthetic, such as using alternative cameras or experimenting with manipulating actual film. Concepts around sound, as well as the software to clean up and enhance sound will be addressed. Students will be introduced to working with alternative cameras, in addition to working with LUTs to create an unconventional color palette. Advanced techniques with Adobe Premiere will be taught as well as an introduction to working with moving footage in Adobe After Effects. Students will build a solid body of video work through open and collaborative assignments. Class time will be spent surveying video from the last ten years (including the Internet), discussing readings, critiquing student work, guest lecturers, gallery visits, and concepts related to the contemporary video scene. *Note: Open to junior and senior photography majors only.*

PHD-3093-A

Advanced Video: Documentary Video

Tuesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Dimmock

Perhaps one of the more familiar forms of video practice, this course will emphasize nonfiction narrative—the creating of a sequential story in an effort to share information. A genre that often fulfills a political and social agenda, we will look at the history of documentary film in both its long and short form, and its recent shifts in relation to social media. Students will finish an independent video that explores a subject of their own choosing. *Note: Open to junior and senior photography majors only.*

PHD-3094-A

Advanced Video: Experimental Video

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: K. Shavit

With a rich history that parallels mainstream filmmaking and the visual and performing arts, experimental film and video have made a restless and inventive contribution to the medium. We will study the history of experimental video from its nascent origins with the work of Stan Brakhage, Nam June Paik, Jonas Mekas, and Yvonne Rainer, and its emergence as a conventional form via YouTube. Each student will create several videos throughout the semester, and all interpretations will be considered—from lo-fi equipment and material to advanced digital effects, video as installation and experimental audio. Students will be encouraged to create a radical reinvention of the known. *Note: Open to junior and senior photography majors only.*

PHD-3096-A

Advanced Video: Music Video

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: R. Staake

Filed musicals and The Beatles first two feature-length films provided a historical framework for the emergence of the music video as a separate cable television station MTV in 1981. Its impact on the recording industry as a promotional tool is well known, and the genre continues to offer homegrown interpretations of popular music. This course will emphasize music video's professional iterations, and operate as both an expressive idea and a vocational possibility. Students will be led through the full process of the music video from storyboarding to editing. *Note: Open to junior and senior photography majors only.*

PHD-3097-A

Advanced Video: Fashion Video

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: TBA

As an extension of fashion photography and with some of the information of the filmed runway show, fashion video quickly established itself as a crucial creative opportunity, and a collaboration with the fashion designer to expand the understanding of the fashion brand. As a genre it is flexible and elastic and seems to have few restrictions. This course is for students interested in fashion photography who would like to expand their understanding to include motion, sound and narrative. *Note: Open to junior and senior photography majors only.*

PHD-3101-A

Advanced Black-and-White Printing

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructors: S. Kaplan, J. Rudnick

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 technical critique of prints by the instructor. Students will explore and refine various advanced printing techniques.

PHD-3102-A**Advanced Black-and-White Printing and Critique**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: S. Kaplan, J. Rudnick

This course will offer an engaged and inspiring perspective on black-and-white photography, offering not only advanced darkroom instruction with its nuances and subtleties, but also critical input toward the selection and content of a portfolio. The work of other photographers and visual artists will be viewed and discussed.

PHD-3106-A**Principles of Color for Photographers**

Thursday 12:10-3:00

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**Explorations in Abstract Photography**

Thursday 12:10-3:00

One 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.

Course #	Semester
PHD-3108-A	fall
PHD-3108-B	spring

PHD-3116-A**The Photographer Immigrant**

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: E. Carucci

Students creating work outside of their home country and students who are considering and responding to issues that supersede national borders often need to employ a different set of critical parameters for developing their work. This course will focus on making images with an awareness of cultural differences, borders and intersecting identities. It will include discussion of student work, shooting assignments, and consideration of the aesthetic and conceptual history of photographers who work outside of their homeland, culture and familiar zone.

PHD-3127-A**Experimental Documentary Video**

Thursday 12:10-3:00

Fall 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-3138-A**Lecture Series**

Wednesday 6:30-9:20

Fall semester: 3 studio 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**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Materials fee: \$125

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. *Note: This course will be held at the Center for Alternative Photography.*

PHD-3163**Photo Bookworks: The Handmade Book**

Tuesday 12:10-3:00

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

Course # Semester

PHD-3163-A	fall
PHD-3163-B	spring

PHD-3164-A**Photo Bookworks: Zines and Monographs**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: E. Wallenstein

This course will concentrate on the editing and sequencing of photographs to create chapters with narrative structure. Working on individual projects, students will assemble weekly chapters of work. Several of these handmade zines will lead to a combined larger work that will be printed on demand (POD) by an outside publisher. Examples of past and current artist books will be presented and discussed, and visits to publishers and libraries will be scheduled. *Note: Proficiency in Adobe Photoshop and/or InDesign is suggested. Please bring any books you have made and/or your favorite zine or artist book to the first session.*

PHD-3167-A**Volumes: Photography and Art Books**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: M. Berg

Volumes: Photography and Art Books will expand each student's formal knowledge of art books and art book culture through a granular examination of photography and art book publishing and production: categorization, subject matter and content creation, editorial and creative direction, book design, prepress and print production, author collaborations, publisher relations and distribution channels. Students will complete this course with a comprehensive, professional understanding of photography and art books, and the many contexts in which they are produced, as a way to consider their own work and future publishing endeavors.

PHD-3177-A**Fashion Critique**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Isaia

Intended to build an original and informed portfolio of fashion photography, this course is structured by assignments that are driven by those in the professional community. Open to students with a strong studio and technical background, as well as those who have a less formal relationship to fashion photography, the course will emphasize vigorous competence with the complexity of fashion photography, and create insight into its particular demands. Visual intelligence and creative ambition are the prerequisites.

PHD-3178-A**Advanced Fashion Critique**

Tuesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Isaia

Fashion photography as a vehicle for an advanced cultural and conceptual narrative is the focus of this course. Working from assignments, the class is portfolio driven, and encompasses all aesthetic interpretations of fashion photography, and an understanding of the genre as a flexible and nimble entity. A rigorous work ethic is the prerequisite.

PHD-3207**Location Photography**

One 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. *Note: Open to juniors and seniors only.*

Course #	Day	Time	Semester
PHD-3207-A	Th	3:20-6:10	fall
PHD-3207-B	M	3:20-6:10	spring

PHD-3212**How to Make It as a Working Photographer**

Wednesday 3:20-6:10

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 12:10-3:00

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-3226-A**Artists After the Internet**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Citarella

This course will explore how digital networks are reshaping society, the role of the artist today, and photography as the centerpiece of a burgeoning field and its unique position as the bridge between physical and digital worlds. Through exposure to new ideas and critique, our goal is to produce relevant artworks for the gallery and beyond, and to engage with a dialogue about the future; new media and interdisciplinary work are welcome and encouraged. Class discussions will include topics such as social media, Silicon Valley and post-Internet; an extensive reading list will be assigned. Visiting artists and speakers will help to familiarize the class with recent art and texts.

PHD-3228-A**Fashion: Concept and Narrative**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: R. Roberts

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 3:20-6:10

Spring semester: 3 studio credits

Instructor: M. Halsband

Limited to 12 students

This course is both practical discussion and hands-on exploration/survey of portrait photography and camera format (digital or film is an optional choice for each student and both may be used). Planning or producing a portrait sitting, researching the sitter and coming up with ideas, lighting, composition, location/studio and interaction with the subject will be covered through discussion, demonstration and class sessions with models. Review sessions will focus on looking at and critique of the previous week's in-class assignment, as well as planning and preparation for the following in-class portrait sitting.

PHD-3252-A**Still Life/Moving World**

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: S. Lewis

This course will cover advanced technical and aesthetic considerations for commercial and fine art still-life photography. Students will concentrate on subject matter, lighting, composition and learning the complex workflow required in postproduction and motion work. Each session will begin with a participatory critique, followed by a short presentation and weekly assignment.

PHD-3258-A**Still Life: Objects of Desire and Disgust**

Tuesday 6:30-9:20

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-3259-A**Performance, The Body: Photography (Video)**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: P. Voulgaris

This course will investigate performance and its relation to contemporary photography and video, and the performative aspects of much photographic narrative, including each student's own work. Of particular emphasis will be the body itself, and its relationship to the frame. The course is a collaborative venture with an emphasis on using the resources and people around you; students will learn how to successfully plan and execute their concepts. Assignments will be given to challenge preconceptions and to encourage students to explore new possibilities in their work.

PHD-3261-A**Sex**

Wednesday 3:20-6:10

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**Laughing All The Way To The Bank**

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Robinson

What's so funny? Does tragedy + time = comedy? Want to have more fun in your work? And expand your audience? If so, this is the course for you. Because we explore visual humor—seriously. How? By looking at photographers' work that successfully employs it. And not just photographers, also filmmakers, artists in other disciplines and comedians. We go to comedy clubs. We have funny guests. We'll talk about visual puns, irony, wit, ingenuity, the comical, the kitschy, the absurd, the incongruous, the ludicrous, the funny, the clever and the just plain dumb. Then what? We make new work utilizing all this info and crack up doing it.

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 12:10-3:00

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-3286**Sexy Snapchat, Picture Consequence**

Monday 3:20-6:10

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 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Wolf

Addressing innovative aspects of photography and lens-based arts and examining the notions of reality, language and limit; time, space and light; point of view, interpretation and truth from a conceptual and experiential standpoint, this course intends to provide new means and insights to reflect upon the questions posed by the practice of contemporary photography. As we live immersed in a glutinous state of overexposure to a multitude of often no longer discernible information, the goal of this course is to achieve an integrated understanding through theory, critique and art practice. Students are encouraged to develop their own vision, expression and identity immersed in a multifaceted cultural environment in which to share knowledge and experience, nourishing their visual quest along a path of creative expression to discover who we are through what we see.

PHD-3298-A

Photographs of the Unseen

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Fuss

By the time we reach adolescence we have seen trillions of photographic images, resulting in an increasingly bland and meaningless photographic monoculture. Through discussion and practice this course aims to explore the need to invent and discover the photographic images we have never seen or even been able to imagine. We will reject the photograph so thoroughly rooted in the visual syntax of the modern lens design that it no longer holds a connection or vitality to meaning and discovery. The course is premised on the inherent need for artists working in the photographic medium to forge alternative directions as a critical response to our time and culture, and to connect with our emotional, archeological and neurological framework.

PHD-3363

The Secret Sits in the Middle

Wednesday 12:10-3:00

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

From Documentation to Interpretation: The Contemporary Landscape

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: C. Taylor

This course will examine the definition of an ever-changing genre of photography and strive to find new meaning and possibility. We will challenge and redefine conventional approaches to landscape photography by working beyond a tradition of documentation while focusing on the engagement of interpretive methods. From Christian Patterson's *Redheaded Peckerwood* to the Berlin-based collaboration of TONK (Taiyo Onorato and Nico Krebs), the goal of the course is to identify and develop a narrative utilizing today's landscape.

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 3:20-6:10

Fall 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-3524**No Place Like Home**

Tuesday 12:10-3:00

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 12:10-3:00

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**

Thursday 3:20-6:10

Fall 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-3852-A**Teaching Photography**

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: M. Fishman

This course is an outreach program in which SVA students will assist in teaching basic photography to a select group of public high school students. Student-teachers will work on the development of lesson plans and assignments, and share their technical and aesthetic expertise in the classroom. This experience will help you to gain confidence in articulating concepts, and, in the process, contribute to the future of the medium and the community of New York City. *Note: Open to all departments.*

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	12:10-3:00	B. Pollack
PHD-4080-B	M	6:30-9:20	J. Astor
PHD-4080-D	Tu	12:10-3:00	P. Garfield
PHD-4080-E	W	12:10-3:00	T. Maul
PHD-4080-G	Th	3:20-6:10	A. Frame
PHD-4080-H	Th	3:20-6:10	B. Sullivan
PHD-4080-J	Th	6:30-9:20	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	12:10-3:00	B. Pollack
PHD-4085-B	M	6:30-9:20	TBA
PHD-4085-D	Tu	12:10-3:00	P. Garfield
PHD-4085-E	W	12:10-3:00	T. Maul
PHD-4085-G	Th	3:20-6:10	A. Frame
PHD-4085-H	Th	3:20-6:10	B. Sullivan
PHD-4085-J	Th	6:30-9:20	I. Diggs

PHD-4241**Phase One Workshop**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: K. Shung

This is a course for fourth-year students who wish to be trained in Phase One software, which will enable them to assist on professional jobs for a commercial studio. Software proficiency and on-set workflow will be the focus of in-class tutorials. Students will gain hands-on experience, and those who pass an end of semester exam will be certified in Phase One software.

Course #	Semester
PHD-4241-A	fall
PHD-4241-B	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
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.

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.

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-Sculpt-A	fall
FID-Sculpt-B	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-Printg-A	fall
FID-Printg-B	spring

SUMMER RESIDENCY IN PHOTOGRAPHY

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

PHD-4994-A Photography and Video

July 9 – August 10

Summer 2018 semester: 4 undergraduate studio credits; \$3,000

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 analog 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. A variety of contemporary lens-based practices, including video, will be supported.

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; equipment for video and audio production and editing; darkrooms for black-and-white printing and alternative processes; 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, Ellen Brooks, Elinor Carucci, Jessica Craig-Martin, Barbara Ess, Jenny Gage, Sally Gall, Bill Jacobson, Joe Maida, 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 and Video 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.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

PHOTOGRAPHY AND VIDEO ELECTIVES OPEN TO ALL DEPARTMENTS

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

PHD-1003

Basic Photography

Monday 3:20-6:10

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 3:20-6:10

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 12:10-3:00

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-3127-A

Experimental Documentary Video

Thursday 12:10-3:00

Fall 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-3163

Photo Bookworks: The Handmade Book

Tuesday 12:10-3:00

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

Course #	Semester
PHD-3163-A	fall
PHD-3163-B	spring

PHD-3164-A

Photo Bookworks: Zines and Monographs

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: E. Wallenstein

This course will concentrate on the editing and sequencing of photographs to create chapters with narrative structure. Working on individual projects, students will assemble weekly chapters of work. Several of these handmade zines will lead to a combined larger work that will be printed on demand (POD) by an outside publisher. Examples of past and current artist books will be presented and discussed, and visits to publishers and libraries will be scheduled. *Note: Proficiency in Adobe Photoshop and/or InDesign is suggested. Please bring any books you have made and/or your favorite zine or artist book to the first session.*

PHD-3223

Fifteen Short Investigations Through Photo-Based Art

Tuesday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Wolf

Addressing innovative aspects of photography and lens-based arts and examining the notions of reality, language and limit; time, space and light; point of view, interpretation and truth from a conceptual and experiential standpoint, this course intends to provide new means and insights to reflect upon the questions posed by the practice of contemporary photography. As we live immersed in a glutinous state of overexposure to a multitude of often no longer discernible information, the goal of this course is to achieve an integrated understanding through theory, critique and art practice. Students are encouraged to develop their own vision, expression and identity immersed in a multifaceted cultural environment in which to share knowledge and experience, nourishing their visual quest along a path of creative expression to discover who we are through what we see.

PHD-3363

The Secret Sits in the Middle

Wednesday 12:10-3:00

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-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 and Video Department must register for PHD-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
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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 and Video Department must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
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PHG-Dkroom-A fall

PHG-Dkroom-B spring

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, VND, 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 degree 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 226 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 226 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

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 L. Blythe	
11					
12				VCD-1030-1V Nature, History, Practices: Image I 12:10-3:00 D. Dumbadze	
1					FID-1130-1V Drawing I 12:10-6:00 A. Wilson
2					
3		AHD-1030-1V Visuality and Modern Art I 3:20-6:10 I. Taube	VHD-1010-1V Reading, Thinking, Writing I 3:20-6:10 J. Sigler		
4					
5					
6					

Visual and Critical Studies Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12					
1			PHD-1080-1V Intro. to Digital Imaging 12:10-3:00 P. D'Innocenzo	VCD-1035-1V Nature, History, Practices: Image II 12:10-3:00 D. Dumbadze	FID-1135-1V Drawing II 12:10-6:00 A. Wilson
2					
3		AHD-1035-1V Visuality and Modern Art II 3:20-6:10 I. Taube	VHD-1015-1V Reading, Thinking, Writing II 3:20-6:10 J. Edwards		
4					
5					
6					

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
FID-2310	Looking Into Music
FID-2376	Printmaking: Etching and Woodcut
VSD-2010	Life Drawing
VSD-2120	Sculpture

REQUIREMENT B

Choose one course from the following:

VHD-2060	Visuality in Poetry
or VHD-2070	Visual Poetics

Choose one course from the following:

VSD-2102	The Artist's Journal: Developing Content
or VSD-2103	The Artist's Journal: Developing Systems for Art-Making
or FID-2228	Sensational Painting and ...

Choose one course from the following:

VCD-2236	Theories of Vision and Color
or VCD-2237	The History and Practices of Perspective

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, VND, 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:

VCD-3051	Art in Theory: 1648-1900
or VCD-3052	Art in Theory: 1900-1990
or AHD-3137	Irony and Beauty

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

Choose one course from the following:

VCD-3081	Critical Media Studies
or HSD-4026	Art, Science and the Spiritual
or VHD-3112	Art and Politics

Choose one course from the following:

VSD-3121	Digital Video
or VSD-3827	Art Writing

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, VND, 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

AHD-4140	Senior Seminar
VHD-4010	Essay Workshop
VSD-4010	Thesis Studio I
VSD-4015	Thesis Studio II
VSD-4050	Thesis Workshop

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, VND, 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 MyServices Student, which can be accessed at: myservices.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

One semester: 3 art history credits

The history of art serves as a visual record of the history of ideas. This course will trace the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Focus will be placed on the rise of civilizations in the Greco-Roman world as well as their roots in non-Western cultures such as those in Asia and Africa. Discussion, slide presentations and museum visits are a part of the course. Topics include art and ritual, idealism and beauty, iconoclasm and theories of God. *Note: Open to visual and critical studies majors and honors program students only. Successful completion of AHD-2010 will exempt Honors Program students from AHD-1010 and AHD-1015, Art History I and II.*

Course #	Day	Time	Semester	Instructor
AHD-2010-HP1	Tu	6:30-9:20	fall	K. Rooney
AHD-2010-HP2	Th	9:00-11:50	spring	S. Ostrow

VSD-2010-A

Life Drawing

Wednesday 3:20-6:10

Spring semester, no credit

Instructors: S. DeFrank, S. Gaffney, E. Glaessner, E. Sisto

With a focus on the live model, this course will address the figure in space using a variety of techniques. From short to long poses, students will gain a comprehensive understanding of the human form while examining various concepts relevant to the history of drawing: line and gesture, positive and negative space, composition and the picture plane, tone, form and proportion, and perspective, among others. The class will discuss contemporary forms of life drawing and its relevance to the art market.

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(s)
DSD-2020-AV	M	12:10-3:00	fall	P. DiBello
DSD-2020-BV	M	6:30-9:20	fall	S. Hasto
DSD-2020-CV	Tu	3:20-6:10	fall	E. Hedy Schultz
DSD-2020-DV	Tu	3:20-6:10	fall	F. Young
DSD-2020-EV	Tu	6:30-9:20	fall	R. Mehl
DSD-2020-FV	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-GV	W	9:00-11:50	fall	K. Blue, G. Halber
DSD-2020-HV	W	9:00-11:50	fall	F. Young
DSD-2020-JV	W	9:00-11:50	fall	A. Trabucco-Campos
DSD-2020-KV	W	12:10-3:00	fall	J. Newman
DSD-2020-LV	W	3:20-6:10	fall	E. Hedy Schultz
DSD-2020-MV	W	3:20-6:10	fall	F. Young
DSD-2020-NV	W	6:30-9:20	fall	A. Zukofsky
DSD-2020-PV	Th	12:10-3:00	fall	R. Knopov, G. Kolk
DSD-2020-ZV	W	3:20-6:10	spring	TBA

VHD-2060-A**Visuality in Poetry**

Monday 6:30-9:20

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 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: A. Vitale

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	12:10-3:00	fall	T. Mintz
DSD-2090-D	M	6:30-9:20	fall	D. Allegrucci
DSD-2090-E	Tu	3:20-6:10	fall	M. Schuwerk
DSD-2090-F	W	9:00-11:50	fall	R. Levy
DSD-2090-G	W	12:10-3:00	fall	R. Levy
DSD-2090-H	W	12:10-3:00	fall	L. Leckie
DSD-2090-J	W	3:20-6:10	fall	R. Levy
DSD-2090-K	Th	9:00-11:50	fall	M. Reddan
DSD-2090-L	Th	12:10-3:00	fall	M. Reddan
DSD-2090-M	Th	6:30-9:20	fall	D. Labelle
DSD-2090-N	F	9:00-11:50	fall	D. Labelle
DSD-2090-P	F	12:10-3:00	fall	T. Fong
DSD-2090-R	F	3:20-6:10	fall	T. Fong
DSD-2090-Z	Sa	10:00-12:50	spring	D. Labelle

VSD-2102-A**The Artist's Journal: Developing Content**

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: Developing Systems for Art-Making**

Tuesday 9:00-2:50

Spring semester: 3 studio credits

Instructor: P. Hristoff

This course will focus on using pre-determined systems and instructions to create works, and explore the journal approach to art-making in other cultures. Students are 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-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-A**Gender Trouble**

Thursday 12:10-3:00

Fall 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 investigated in this course. Presentations of work by key contemporary and historical figures will help students situate their creative production in relationship to contemporary discourses around race, class, gender, religion 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 weekly reading assignments by a range of critical theorists, including Hélène Cixous, Julia Kristeva, Elizabeth Grosz, Tricia Rose, bell hooks, Lucia Chiavola Birnbaum, Sharon Kinsella and Susan Sontag, as well as bring in work in any media for weekly critique.

FID-2228-A**Sensational Painting and ...**

Wednesday 3:20-9:10

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.

VCD-2236-A**Theories of Vision and Color**

Tuesday 3:20-6:10

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. *Note: This course is cross-listed with AHD-2236-A.*

VCD-2237-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. *Note: This course is cross-listed with AHD-2237-A.*

VCD-2241**The Artist as Programmer**

Thursday 9:00-11:50

One semester: 3 art history credits

Instructor: J. Elm

In the post-studio interdisciplinary art world, technology plays a critical role in an artist's practice. The ubiquity of the Internet, displays and computers demands a new kind of literacy today. By examining contemporary artists working on the periphery of traditional media, we'll explore the implications for art and artists. Readings and lectures will be supplemented by in-class exercises that introduce fundamental programming principles with HTML, CSS and JavaScript. To emulate the interdisciplinary art world mentioned, this course is a hybrid art history course with studio practice. *Note: This course is cross-listed with AHD-2241-A and AHD-2241-B.*

Course #	Semester
VCD-2241-A	fall
VCD-2241-B	spring

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.*

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	12:10-3:00

FID-2376-A**Printmaking: Etching and Woodcut**

Friday 2:00-6:50

Spring semester: 3 studio credits

Materials fee: \$275

Instructor: S. Broder

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**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. D'Innocenzo

This course will encompass the history and process of the camera obscura along with its practical use. The camera obscura has enlightened science and art for more than 2,500 years, and it is speculated that Canaletto, Caravaggio, Vermeer, and others incorporated its use. The course will delve into the pragmatic application of the camera obscura through investigation and experimentation with a variety of mirrors, lenses and obscura devices. Each student will build a camera obscura to capture images. Along with analog processes, we will scan and enhance our captures in Adobe Photoshop and, ultimately, develop a portfolio of images. Through our exploration, students will develop a deeper understanding of the physiology of sight and how the camera employs light to inform.

VSD-3010**Junior Seminar**

Friday 9:00-11:50

One semester: no credit

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	J. Silverthorne
VSD-3010-B	spring	E. Weiner

VCD-3020-A**Theories of Imitation**

Monday 3:20-6:10

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." *Note: Open to visual and critical studies majors only.*

AHD-3137**Irony and Beauty**

Wednesday 3:20-6:10

One semester: 3 art history credits

Irony is a puzzling concept, far deeper than the dictionary definition: "Irony is the act of using words to convey a meaning that is the opposite of its literal meaning." If this were the case, all sarcasm would be irony and the truly ironic act would be nothing more than a cheap theatric. Thankfully, real irony is hard to come by. It is rooted in something more than cleverness, just as beauty is more than simply being pretty. The idea of beauty is, at its core, a moment of transcendence, an experience of something greater than the tangible world has to offer. When done well, irony is a concentrated disaffection with what has been presented as truth; it is a mode of rebellion. Can beauty and irony co-exist or are they mutually exclusive? Is there any irony in the paintings of Barnett Newman or is it all deadly serious? Has irony become too easy? And has beauty ceased to answer any real questions? These are the issues we will address as we try to reconcile these seeming opposites.

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

VCD-3040-A**Aesthetic Theory**

Wednesday 6:30-9:20

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. *Note: Open to visual and critical studies majors only.*

VCD-3051-A**Art in Theory: 1648-1900**

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: C. Matlin

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. *Note: This course is cross-listed with AHD-3051-A.*

VCD-3052-A**Art in Theory: 1900-1990**

Thursday 6:30-9:20

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. *Note: This course is cross-listed with AHD-3052-A.*

VSD-3066-A**Make Your Own Art World:****Independent Exhibitions, Projects and Spaces**

Tuesday 12:10-3:00

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, Momenta, Participant, Rex Regina, and Soloway. Students will collaborate to curate and produce an exhibition at Soloway Gallery.

VCD-3081-A**Critical Media Studies**

Thursday 9:00-11:50

Spring semester: 3 art history credits

Instructor: R. Leslie

Mediation has become an acknowledged and celebrated condition during a time when the visualized nature of a globalized world reconfigures our spheres of communication, values and evaluations in ways that require us to reconsider our relations to art-making. This course looks at the history of modern media as a change in tools and technology and at the media cultures they generate, with a decided stress on contemporary and emerging situations. The goal is to characterize and critically examine accepted and developing theories used to understand the real and hypothetical changes in local and global functions of media cultures. Students will participate in assigned exercises and 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 is a plus, but not required. *Note: This course is cross-listed with AHD-3081-A.*

VSD-3083-A**Watercolor Workshop**

Monday 12:10-6:00

Spring semester: 3 studio credits

Instructor: A. Wilson

Never used watercolor before? Or know the fundamentals and want to become better? Learn the nuts and bolts of making a watercolor drawing from beginning to end. This course will take you step-by-step through the process and show you how to draw what's in your head to make it a reality. Understanding how watercolors work can be a great way to improve your painting and drawing skills in a variety of media, including acrylics and oils. This course will give you the techniques you need to go and make the paintings and drawings you want to create.

VHD-3112-A**Art and Politics**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Elm

This course will explore the relationship of art and politics historically. The objective is to gain a greater understanding of the societal forces that influence art's development. The convergence of art and politics will be analyzed in the context of ideas such as autonomy, individualism, representation, power and reality.

VSD-3121-A**Digital Video**

Tuesday 6:30-9:20

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-3261-A**Transitional Painting**

Thursday 12:10-6:00

Spring semester: 3 studio credits

Instructor: E. Tessler

How and why do paintings move us? As painters, toward what do we want to move our viewers? This course will use these questions and their related concepts in psychoanalytic theory to discuss studio practice and contemporary painting more broadly. In-class assignments and group crits will be at the core of this course. In addition, short readings will tie together discussions about what "works" in paintings to concerns about an individual's experience of an aesthetic object and, finally, to questions of social justice. In the process, we will address key challenges to the medium like its historical insularity and ability to address contemporary politics. The goal is to explore the possibilities for painting today and thus clarify our aspirations as practitioners.

VSD-3402-A**Advanced Projects in Mixed Media**

Tuesday 3:20-9:10

Spring semester: 3 studio credits

Instructor: TBA

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 12:10-6:00

Fall semester: 3 studio credits

Materials fee: \$300

Instructor: A. Wilson

This course will introduce students to the basics of working within several classic American fiber arts traditions, including spinning, weaving, dyeing, appliqué, quilt-making, embroidery, and basic fabric design. While traditional ways of working and basic techniques will be demonstrated and stressed in the first half of the semester, students will use their skills to create individualized artistic projects

during the second half of the course. In the end, this course is a hybrid of new and old techniques, combining craft and fine art.

FID-3849-A**Silkscreen: Build Your Own Business**

Wednesday 9:00-1:50

Fall semester: 3 studio credits

Material fee: \$275

Instructor: S. Broder

Turn your art into your career! This course will cover the process of silkscreening, from creating hand-drawn and digital separations to learning how to print on a variety of materials, including paper, textile, metal and plastic. We will also explore how to utilize the silkscreen process to create your own line of products such as t-shirts, tote bags and greeting cards. Additionally, we will discuss building brand, pricing work, establishing a customer base and mastering social media for your company. How to create an online marketplace, how to package and ship the product and dealing with inventory will be addressed.

VSD-3827-A**Art Writing**

Wednesday 12:10-3:00

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 12:10-3:00

VHD-4010-B W 12:10-3:00

VSD-4010-A**Thesis Studio I**

Thursday 12:10-6:00

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 12:10-6:00

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	3:20-6:10	fall
HSD-4026-R1	Th	12:10-3:00	fall
HSD-4026-R2	M	12:10-3:00	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	12:10-3:00	S. Joelson
VSD-4050-B	W	6:30-9:20	S. Ellis

AHD-4140-A**Senior Seminar**

Wednesday 3:20-6:10

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 3:20-6:10

Fall semester: 3 art history credits

Instructor: J. Avgikos

See AHD-4140-A for course description.

AHD-4140-C**Senior Seminar**

Friday 12:10-3:00

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 12:10-3:00

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 3:20-6:10

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 3:20-6:10

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.

SVA DESTINATIONS IN ART HISTORY**IPD-3703-A****Art History in Southern France**

June 1 – June 14

Summer 2018 semester: 3 undergraduate art history credits; \$4,200

Instructors: P. Hristoff, L. Minard-Amalou

Draw, paint and photograph on location as you explore the art and architecture of southern France.

This program immerses participants in the grandeur of Provence through an on-site study of the Roman ruins of Provence, and its Romanesque and Gothic 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 include Aix-en-Provence, Nîmes, Orange and Les Baux de Provence.

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.

Note: Successful completion of this program will exempt students from AHD-1010, Art History I or AHD-1015, Art History II.

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

For more information visit destinations.sva.edu or contact Justin Elm, program coordinator, via email: jelm@sva.edu; phone: 212.592.2255.

SVA in Rome

Spring 2019 semester

Limited enrollment

Study and work in Rome "the Eternal City," considered by many to be the most artistically rich 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.

Successful completion of SVA in Rome will be deemed to satisfy studio course requirements for the semester in which the student is studying abroad. This program will fulfill the Humanities Distribution Requirements in history and in social science.

Note: Students enrolled in the SVA in Rome program will be charged a \$940 departmental fee for their semester abroad. Students will not be responsible for the departmental fee associated with their major department for this semester.

SVA students are encouraged to attend an on-campus information session held in the spring semester to learn more about study abroad opportunities.

For more information, contact Melinda Richardson, manager of SVA Global, via email: exchange@sva.edu; phone: 212.592.2110; or visit sva.edu/rome.

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.

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-Sculpt-A fall

FID-Sculpt-B 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-Printg-A fall

FID-Printg-B spring

Undergraduate Electives

OPEN TO ALL DEPARTMENTS

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 64 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: TBA

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

One semester: 3 studio credits

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 #	Day	Time	Semester	Instructor
AND-3137-A	W	9:00-11:50	fall	R. Dress
AND-3137-B	W	12:10-3:00	fall	S. DeStafano
AND-3137-C	W	9:00-11:50	spring	R. Dress
AND-3137-D	W	12:10-3:00	spring	S. DeStafano

AND-3172 Developing the Animated Series

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: J. Stebbins

The fundamentals of developing, pitching and producing an animated series will be the focus of this course. Students will develop their own original concept, building upon the lessons presented through weekly lectures. The course will culminate in the creation of a complete, ready-to-pitch series bible. In addition to the creative development process, students will also learn about the media landscape, audiences and demographics, the art of pitching, digital and merchandising extensions, deal making and the basics of series production management. The course will be a combination of lectures, discussions, guest speakers, and in-class critiques and exercises.

Course #	Semester
AND-3172-A	fall
AND-3172-B	spring

ART HISTORY

Please refer to the art history section of this book (beginning on page 66) for a complete listing of art history courses open to all departments. The following is a sampling of course offerings.

AHD-2168-A Drawing Art History at The Metropolitan Museum of Art

Friday 3:20-6:20

Fall semester: 3 art history credits

Instructors: P. Hristoff, A. Schwarz

This course will combine drawing from observation with conversations about the people, artists, objects and periods we are examining. We will meet at The Metropolitan Museum of Art to engage in visual analysis, critical thinking and dialogue about works of art, which can only be done in the presence of these works, and students then draw from observation in a loose and uninhibited way. We will examine the interconnectedness of various cultures (and periods) and the common threads within the language of art history. Drawings are done quickly and energetically, the focus being on "note-taking" through drawing. Open to all majors, the course will ideally provide students with images (sketches) and information that can be employed in their studio practice.

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

Monday 3:20-6:10

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 12:10-3:00

Spring semester: 3 art history credits

Instructor: K. Gookin

Avant Gardening is premised on an egalitarian ideal proposed by a growing number of artists in postwar Europe and the Americas, which recognizes that the materials of everyday life—be it a sock, burlap sack or detritus found in the street—are as equally suitable ingredients of the artist's palette as a tube of paint. Since the 1960s, artists expanded this principle into the representation and material use of food and its relation to the garden, agriculture and the broader social environment in which it is produced. This course investigates the historical and theoretical backgrounds of art and artists who use gardening, agriculture and food as their medium. Lectures will provide the cultural, environmental and sociopolitical 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-2239-A Symbols in Art and Design

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

A symbol has its own story to tell on how it finds its way into manmade objects. The beauty of nature becomes a living poem inserted into a piece of art, weaved into a textile or carved into a building. Symbolism in Art and Design will focus on the meaning of symbols through different religions, cultures and geographical locations. Through readings, lectures and practice, students will explore how to use different types of symbols (geometric, vegetal and figural) in their art and designs. *Note: No previous experience in symbolism in art and design are necessary or expected.*

AHD-2241**The Artist as Programmer**

Thursday 9:00-11:50

One semester: 3 art history credits

Instructor: J. Elm

In the post-studio interdisciplinary art world, technology plays a critical role in an artist's practice. The ubiquity of the Internet, displays and computers demands a new kind of literacy today. By examining contemporary artists working on the periphery of traditional media, we'll explore the implications for art and artists. Readings and lectures will be supplemented by in-class exercises that introduce fundamental programming principles with HTML, CSS and JavaScript. To emulate the interdisciplinary art world mentioned, this course is a hybrid art history course with studio practice. *Note: This course is cross-listed with VCD-2241-A and VCD-2241-B.*

Course # Semester

AHD-2241-A fall

AHD-2241-B spring

AHD-2256-A**Medieval Art and Modernity**

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: P. Crousillat

This course will focus on the transition from feudalism to capitalism, examining the social context that informs the art forms of the period. We will reframe the Middle Ages away from the stereotypical view of the backward Dark Ages and consider its artistic and intellectual innovations as precursors to modernity. Spending time understanding the ideologies and philosophies of the period, we will examine art and literature while also considering developments in music, dance and theater. Readings will be paired with discussions to understand how the social, political and economic systems of medieval Europe are reflected in art. The goal of the course is to understand how the cultural developments of this period lead to art's contemporary role in society. Topics include: the role of the church and the crusades in the emergence of humanistic thought; knighthood and the chivalric code in the Romantic epic; courtly love and the status of women in lyric poetry; the emergence of folk art in theater; and the relationship between art and architecture in the (re)discovery of perspective and the human form.

AHD-2261-A**Latin American and Latino Art**

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: C. Stellweg

This course will introduce the concepts and ideas that are known as "art from Latin America," and to interconnect them with samples of American Latino art as that branch has evolved since the WPA of the 1930s and 40s, with emphasis on the New York City area. After an overview of prominent pre-Columbian and Colonial artistic models, we will observe how today's most relevant art practices continue to be animated by this heritage. We will explore various models of modernism that developed in Latin America from 1900 to 1945, with emphasis on location and context, by way of nations that include Mexico, Brazil, Argentina, Cuba and Uruguay. The latter part of the course will examine a broad spectrum of visual culture from Latin and North America, 1945 to present, to critically investigate the distinct social, political and historical contexts of art-making in the Americas.

AHD-2749-A**German Cinema**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: P. Cronin

A survey of German cinema is the focus of this course, starting with the work of Weimar-era filmmakers Fritz Lang, G.W. Pabst and F.W. Murnau. We will then jump to the postwar years of reconstruction, followed by New Wave of the 1970s, including films by Rainer Fassbinder, Wim Wenders and Werner Herzog, and finally recent works by Fatih Akin (*Head-On*) and Florian Henckel von Donnersmarck (*The Lives of Others*).

AHD-2326-A**Digital Performance: New Media Meets Performance Art**

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: O. Cnaani

In this course we will explore the new art forms that emerge from digital platforms and how digital networks, new matrices for productivity, and ever-expanding forms of control and surveillance redefine representations of the body in both private and public space. Artist Christi Nielsen once wrote: "On whatever platform I'm on, I consider it a space. Each medium becomes a venue." Using presentations, texts and discussions, such as Nielsen's, as well as collaborative projects and participatory exercises, we will learn how the act of "seeing" is being reconsidered and reconstructed, while asking ourselves how artists can remain creative and critical in the digital public space. Specifically, we will look at artists who use their own body to challenge conventions of representation and criticize the ways we produce and consume in the age of over-connectivity. We will explore digital and tactical performances used for public interventions, networked feminism, programming and hacking as choreography, and video gaming as the new model of interactivity. The course is guided by the work of such artists as Cécile B. Evans, Hito Steyerl, Michael Mandiberg, Blast Theory, Trevor Paglen, Angela Washko, Kate Sicchio and Alex McLean, and Simon Denny, as well as by concepts and pronouncements by critics and visionaries, including Jonathan Crary, Lev Manovich, Tiziana Terranova, Judith Butler, Donna Haraway, Steve Dixon, Nathaniel Stern, Philip Auslander and Nicholas Carr.

AHD-2596**Museum Studies**

Friday 3:20-6:10

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 #	Day	Time	Semester
AHD-2596-A	F	3:20-6:10	fall
AHD-2596-B	Th	9:00-11:50	spring
AHD-2596-C	F	3:20-6:10	spring

AHD-2808-A**Who's Looking? (The Function of Women in Film)**

Monday 12:10-3:00

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-2763-A**Narrative Innovations: From Rashomon to Pokémon**

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: A. Hawley

In this course we will examine genre-defying works of art whose unusual approach to narrative changes the way we see the world around us. How do stories shape us? How do we shape stories to fit certain realities? How do contemporary art, cinema, and literature blur the thin line between reality and fiction to create new kinds of stories? Special attention will be given to works whose approach to storytelling serves as a catalyst for cultural change. Students will also create works in the vein of those we study. Works include: *Rashomon*, *The Red Balloon*, *Invisible Cities* by Italo Calvino, Matthew Barney's *Cremaster*, Camille Henrot's *Grosse Fatigue*,

Claudia Rankine's *Don't Let Me Be Lonely*, Philippe Parreno's H (N)Y P N(Y) OSIS, The Propeller Group.

AHD-2947-A

Game Culture

One semester: 3 art history credits

Instructor: N. Chuk

Entering the mainstream in the 1970s and gaining popularity shortly thereafter, video games are cultural artifacts that warrant close examination and appreciation for their developing technologies, social and political critiques, entertainment value, creative expression, and more. Despite this, they have a negative reputation among some for being addictive and destructive, fueling an ongoing debate over their general worthiness. This course will focus on the complexity of video games by examining their history, changes in technologies, and general growth as a sophisticated and intricate storytelling medium. In addition to studying their formal elements, we will evaluate how developments in video games are informed by cultural, economic, social and creative influences, as well as the role that video games studies have played in addressing social concerns over the dominance and potential harm of games. We will draw on game theorists, historians, cultural critics, game designers, anthropologists, philosophers, and others to pose questions about games and their surrounding culture.

Course #	Day	Time	Semester
AHD-2947-A	W	6:30-9:20	fall
AHD-2947-B	W	6:30-9:20	spring
AHD-2947-C	Th	12:10-3:00	spring

AHD-3137

Irony and Beauty

Wednesday 3:20-6:10

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-3360-A

Modern and Contemporary Interiors

Thursday 9:00-11:50

Fall semester: 3 art history credits

Instructor: TBA

The richness and diversity of design in interiors, furniture and the decorative arts from the beginning of the modern movement in the 19th 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-3903-A

It's Not Your Fault: Art in the Age of the Corporate State, Whistleblowers, Money & Porn

Tuesday 9:00-11:50

Spring semester: 3 art history credits

Instructor: M. Gal

In the early 1980s theorists stated that in the future, people, objects, music, images and texts will be reduced to piles of unrecognizable debris, chaotically stored without hierarchy, within a new type of a warehouse: the postmodern self. These theorists predicted that in this new environment, people will experience multiple realities simultaneously, and spend most of their lives on handheld devices, shifting endlessly and involuntarily between extremely important issues,

online shopping and the totally mundane. Thirty years later, we are witnessing the stunning accuracy of such predictions. The constant consumption of reality, the merging of online and actual lives, has resulted in what has come to be known as "distraction from distraction by distraction," the current mode of living in the post-modern condition. It's not your fault. As artists who wish to critically participate in contemporary culture, in this course students will examine how to work with the deterioration in the status of texts and images. This course takes the position that artists must be aware of the power of Snapchat/Facebook/Twitter as self-inflicted forms of censorship/surveillance, Google/Amazon/Apple as incessant forms of consumption/porn, resulting in absent/present people frantically producing billions of selfies without actually representing a self.

AHD-3922-A

Altered States: Ritual, Magic and Meditation

Tuesday 12:10-3:00

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 12:10-3:00

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.

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 3:20-6:10

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

Monday 9:00-11:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: S. Rodrig

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 12:10-3:00

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 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-3261-B

Basic Cinema 4D

Friday 3:20-6:10

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Meyers

Cinema 4D is an intuitive 3D package used for creating amazing still images for print and breathtaking video for broadcast, web and film. The easy interface and logical workflow of the software make it possible for those new to 3D to produce high-end work quickly. This course will cover modeling, animation, lighting and camera techniques to create 3D typography, objects and motion graphics. We will also discuss the integration of Cinema 4D creations with Adobe products for compositing and broadcast purposes. Prerequisite: SMD-1020, Foundations of Visual Computing, or equivalent. *Note: This course is cross-listed with SMD-3261-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 3:20-6:10

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 course in design is 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 132 of this book) with permission from the department chair.

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 develop their concepts into finished products. Manufacturing, marketing and career opportunities in the toy industry will be discussed. Although weekly projects will be assigned, students are encouraged to work on any product they wish, limited only by their imagination. 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. *Note: Open to all departments.*

Course #	Semester
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DSD-3306-A	fall
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DSD-3306-B	spring
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FILM

For a complete listing of undergraduate film courses open to all departments, please refer to page 182 of this book. The following is a sampling of course offerings.

CFD-1074-A

Acting for the Screen

Monday 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

Instructor: C. Nowak

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
CFD-2080-A	F	3:20-6:10	fall
CFD-2080-B	Tu	3:20-6:10	spring

CFD-2088

Makeup for Film and Television

One semester: 3 studio credits

Materials fee: \$95

Instructor: A. Schmoltd

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	12:10-3:00	fall
CFD-2088-F	Tu	9:00-11:50	spring

CFD-2202-A

Acting II

Thursday 3:20-6:10

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	3:20-6:10	fall
CFD-2442-B	W	6:30-9:20	spring

CFD-2456-A

Script Analysis I: Visual Translation for Production Design

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. von Brandenstein

The goal of this course is to introduce methods used to create meaningful imagery from screenplays. The process of previsualizing and how to determine the salient points that establish the visual representation of a film will be addressed, beginning with the initial steps of previsualization—from first impression rough-response drawings to pattern-recognition responses. Each student will complete three projects using a variety of mediums, such as watercolor, acrylics, drawing, photography and digital technologies to express ideas for a given production. Toward the end of the semester various design software programs will be presented.

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 192 of this book). The following is a sampling of course offerings.

FID-2120-G through FID-2120-K 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-G	W	9:00-11:50
FID-2120-H	W	12:10-3:00
FID-2120-J	W	3:20-6:10
FID-2120-K	W	6:30-9:20

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-A Cut-and-Paste Workshop

Monday 3:20-9:10

Spring semester: 3 studio credits

Studio fee: \$100

Instructor: Beth B

This course will focus on cut-and-paste techniques as they are employed in image-making. The traditional underpinnings of collage will be investigated as a common thread to rethink, reposition and rework images and sound. Analog and digital approaches will be used to create a synthesis between popular and art-historical forms of collage. The course will be content driven and employ narrative, non-linear, representational and symbolic approaches to collage. We will begin using print media, then merge print with other mediums (paint, pastels, textures, found objects) to create mixed-media projects. We will transition into photo and digital collage/montage to analyze media as it has been used in the past and as it has developed with the advent of the Internet. Additionally, the course will explore cut-and-paste techniques using Photoshop, audio mash-ups and remixes.

FID-3413-A

Sculpture Now!

Monday 9:00-2:50

Fall semester: 3 studio credits

Equipment fee: \$200

Instructor: P. Dudek

This is a hands-on, lo-tech sculpture course that is open to all students who want to make stuff. What kind of stuff? Objects, installations, hard/soft, tiny/large, intuitive/conceptual; we will explore it all. The personal preferences of students will determine material and fabrication options. The goal is to expand the creative practice and then build on that. Making stuff is part of that process. Individual critiques and group discussions is the other part. To broaden our experience we'll attend exhibitions, films, lectures and/or performances that relate to our activities. It's all part of having a large appetite for Sculpture Now!

FID-3539-A

Interdisciplinary Workshop

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

Artists today look in many places for inspiration. We want our work to communicate with 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 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 non-space in our art. 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 and media are allowed. The course will include discussions, film screenings, and other activities that relate to our studio projects.

FID-3611-A

Electronics and Interactivity I

Thursday 12:10-6:00

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: G. Prande

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. *Note: Open to students from all departments.*

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-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, and a great tool for strengthening concept, composition and palette: Think Warhol, Pettibon and Hirst. This course covers all aspects of the silkscreen process, from making separations by hand and computer to printing on paper, Plexiglass, canvas, metal, and other media. Large-scale digital output is available. *Note: Open to students from all departments.*

Course #	Semester
FID-3883-A	fall
FID-3884-A	spring

HUMANITIES AND SCIENCES

Please refer to the humanities and sciences section of this book (beginning on page 226 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: The Politics of Now**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course will deepen our understanding of current events and recent social movements in the United States, and consider their interconnection to related movements worldwide. Black Lives Matter, prison abolition, transgender liberation, climate justice, and the rights of indigenous people, women, sex workers and undocumented immigrants will all be considered. We will also dive into theories of change, strategies of community organizing, truth and reconciliation, and recent movements that helped lead us to the current moment, including Occupy Wall Street, the WTO protests of 1999, anti-war movements and the American Indian Movement. Documentaries will serve as primary texts, including *13th*, *Trans in Media* and *First Daughter and the Black Snake*.

HLD-3026-R**Comparative Literature: Great Books**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: K. Miyabe

This course explores some of the 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 Stevenson, James, Woolf, Kafka and Fitzgerald.

HLD-4022-R**Poetry and Art**

Tuesday 12:10-3:00

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-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 6:30-9:20

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 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: V. Benedetto

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? In this course we will examine the inspiration and creation of politically focused art and literature and its role in the development of art history. We will examine a wide variety of topics, artworks, literature and videos that address the current issues of sociopolitical concern, such as Diego Rivera and the Mexican muralists, *Guernica* by Pablo Picasso, *Create Dangerously* and *Caligula* by Albert Camus, as well as view the film *Pan's Labyrinth* by Guillermo Del Toro.

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 obsessive, 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	W	6:30-9:20	fall	D. Borg
HPD-3641-R1	Tu	6:30-9:20	spring	J. Lange-Castronova

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-4481-R**Psychological Aspects of the Creative Process**

Thursday 12:10-3:00

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-2323-A**How to Think and Write About Comics**

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: T. Hodler

This class is a formal and practical analysis of sequential art and a survey of the history of comics. We will discuss the themes that the works generate, relating them to culture and personal experience. We will read and discuss many canonical texts that have helped to create the landscape of comics, graphic novels and narrative art today. Students will write criticism and analyses on the history, culture, aesthetics and language of graphic novels and comics in response to class readings. We will discuss machinations and genealogies, to be useful for students in their current and future artistic, creative and intellectual endeavors, in addition to creating inspiration by reading some of the masters of the medium, including the work of Herriman, McCay, Hergé, Barks, Crumb, Schulz, Eisner, Tezuka, Spiegelman, Miller, the Hernandez Brothers, Clowes, Ware, Burns, Satrapi, Cruse and Bechdel. Throughout our exploration we will address what it is about comics, graphic novels and narrative art that compels our attention as a dominant cultural form of the 21st century.

HWD-3244-A**Journals: Yours and Theirs**

Thursday 3:20-6:10

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.

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 9:00-11:50

Fall semester: 3 studio credits

Instructor: P. Depasquale

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 AND VIDEO

For a complete listing of undergraduate photography and video courses open to all departments, please refer to page 318 of this book. The following is a sampling of course offerings.

PHD-1003

Basic Photography

Monday 3:20-6:10

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 3:20-6:10

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 12:10-3:00

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: The Handmade Book

Tuesday 12:10-3:00

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

Course #	Semester
PHD-3163-A	fall
PHD-3163-B	spring

PHD-3297-A

Real and Possible

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Wolf

Addressing innovative aspects of photography and lens-based arts and examining the notions of reality, language and limit; time, space and light; point of view, interpretation and truth from a conceptual and experiential standpoint, this course intends to provide new means and insights to reflect upon the questions posed by the practice of contemporary photography. As we live immersed in a glutinous state of overexposure to a multitude of often no longer discernible information, the goal of this course is to achieve an integrated understanding through theory, critique and art practice. Students are encouraged to develop their own vision, expression and identity immersed in a multifaceted cultural environment in which to share knowledge and experience, nourishing their visual quest along a path of creative expression to discover who we are through what we see.

PHD-3363

The Secret Sits in the Middle

Wednesday 12:10-3:00

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

Talk the Talk and Walk the Walk I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: W.M. Hunt, S. Thode

This is the first part of a two-semester course in which you learn how to talk the talk and walk the walk. The fall semester will deal with looking and articulating what it is you see. Emphasis is placed on looking for and at great photographs and trying to determine why they are great. It is about developing a personal sense of what is of good quality or high aesthetic standard. We will visit major museum print rooms and look at specific images chosen by students from the collections. There will be an emphasis on being able to describe and evaluate images in writing and out loud.

VISUAL AND CRITICAL STUDIES

For a complete listing of undergraduate visual and critical studies courses open to all departments, please refer to page 323 of this book. The following is a sampling of course offerings.

The Artist as Activist: Looking to the Past to Shape the Present

VHD-2123-A

Monday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructors: E. Corriel, D. Van Welie

The last presidential election exposed enormous political and social rifts in the United States. The changing political landscape inspired a desire to "do something," but how can art and design be useful? This course will balance lecture and discussion with studio-based work in partnership with a social justice organization. Students will gain a deeper understanding of how the many forms of media influence society. We will draw inspiration from historical examples of creative involvement in resistance movements, and explore key factors that have formed our current politics. Students will study the contemporary media landscape through social media, articles, radio, films and books, such as *The People's Art History of the United States*, *Seeing Power: Art and Activism in the 21st Century* and *Inequality for All*. See artanddemocracy.info for more details.

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.

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.

VSD-2434-A

Capturing Life with the Camera Obscura

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. D'Innocenzo

This course will encompass the history and process of the camera obscura along with its practical use. The camera obscura has enlightened science and art for more than 2,500 years, and it is speculated that Canaletto, Caravaggio, Vermeer, and others incorporated its use. The course will delve into the pragmatic application of the camera obscura through investigation and experimentation with a variety of mirrors, lenses and obscura devices. Each student will build a camera obscura to capture images. Along with analog processes, we will scan and enhance our captures in Adobe Photoshop and, ultimately, develop a portfolio of images. Through our exploration, students will develop a deeper understanding of the physiology of sight and how the camera employs light to inform.

VSD-3083-A

Watercolor Boot Camp

Monday 12:10-6:00

Spring semester: 3 studio credits

Instructor: A. Wilson

Never used watercolor before? Or know the fundamentals and want to become better? Learn the nuts and bolts of making a watercolor drawing from beginning to end. This course will take you step-by-step through the process and show you how to draw what's in your head to make it a reality. Understanding how watercolors work can be a great way to improve your painting and drawing skills in a variety of media, including acrylics and oils. This course will give you the techniques you need to go and make the paintings and drawings you want to create.

VSD-3402-A

Advanced Projects in Mixed Media

Tuesday 3:20-9:10

Spring semester: 3 studio credits

Instructor: TBA

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.

VISUAL NARRATIVE

The following course is offered through the MFA Visual Narrative Department. It grants undergraduate studio credits upon successful completion.

VND-2134

Risograph Printing in the Age of Digital and Mechanical Reproduction

Wednesday 12:10-3:00

One semester: 3 studio credits

Studio fee: \$250

Instructor: P. Terzis

As technology transforms our lives, many artists have returned to print media with new ideas and approaches. For visual storytellers, independent publishers, image- and zine-makers, designers, fine artists, illustrators and photographers, the Risograph is a vibrant and flexible medium that bridges digital and analog printing techniques and allows artists and authors to explore questions of art and technology. How do the print and digital arenas influence, complement, and challenge each other? How do print and digital media affect the context of one's work? What are the implications for art, culture and the human psyche? In this course we will explore these questions and more through print assignments, readings and critiques. Students will receive an overview of Risograph printing, and guidance in a range of techniques for various projects, including posters, zines, books, and other printed ephemera.

Course #	Semester
VND-2134-A	fall
VND-2134-B	spring

Semester Abroad

SVA's spring 2019 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 2018 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, 2018.

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 advertising, animation, design, film, fine arts, interior design, photography and video, and visual and critical studies. Students enrolled in an exchange program will receive a stipend that will be applied to their spring 2019 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 Melinda Richardson, manager of SVA Global, via email: exchange@sva.edu; phone: 212.592.2110.

Note: This list is subject to change.

Semester abroad opportunities include:

BELGIUM

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

CHINA

Tsinghua University, Beijing
(Design, Fine Arts)

CZECH REPUBLIC

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

FINLAND

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

FRANCE

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

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

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

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

Paris College of Art
(Design, Photography and Video)

GERMANY

Universität der Künste Berlin
(Fine Arts)

ITALY

SVA in Rome

JAPAN

Kyoto University of Art and Design
(Photography and Video)

MEXICO

Academia des Artes Visuales, Mexico City
(Photography and Video)

THE NETHERLANDS

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

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

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 and Video)

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

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

UNITED KINGDOM

Central Saint Martins College, University of the Arts London
(Advertising, Design, Visual and Critical Studies)

SVA students are encouraged to attend an on-campus information session held in the spring semester to learn more about study abroad opportunities.

For more information visit sva.edu/exchange.

SVA in Rome

Spring 2019 semester
Limited enrollment

Study and work in Rome “the Eternal City,” considered by many to be the most artistically rich 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.

Successful completion of SVA in Rome will be deemed to satisfy studio course requirements for the semester in which the student is studying abroad.

Note: Students enrolled in the SVA in Rome program will be charged a \$940 departmental fee for their semester abroad. Students will not be responsible for the departmental fee associated with their major department for this semester.

SVA students are encouraged to attend an on-campus information session held in the spring semester to learn more about study abroad opportunities.

For more information, contact Melinda Richardson, manager of SVA Global, via email: exchange@sva.edu; phone: 212.592.2110; or visit sva.edu/rome.

COURSE LISTING

Note: Successful completion of this program will fulfill the Humanities Distribution requirements in history and in social science.

VSD-3351-A **Documenting the City**

Spring semester: 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 Naples and Herculaneum. Sketchbooks are required; a digital camera is highly recommended.

VSD-3352-A **Studio Workshop**

Spring semester: 3 studio credits
In this course students will have the opportunity to experiment in a variety of materials and techniques while creating works of art that reflect their own personal experiences during their stay in Rome. The course will be divided into two sections, each focusing on a specific Roman theme. For each theme students will be encouraged to explore their own interests and work in different materials to create original artworks that relate to their discovery of the city. Workshops, artist visits and group critiques are important elements of this course.

VHD-3366-A **Baroque Everywhere: The World in Motion**

Spring semester: 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**

Spring semester: 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**

Spring semester: 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.

SVA Destinations

SUMMER 2018

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

IPD-3703-A

Art History in Southern France

June 1 – June 14

Summer 2018 semester: 3 undergraduate art history credits; \$4,200

Instructors: P. Hristoff, L. Minard-Amalou

Draw, paint and photograph on location as you explore the art and architecture of southern France.

This program immerses participants in the grandeur of Provence through an on-site study of the Roman ruins of Provence, and its Romanesque and Gothic 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 include Aix-en-Provence, Nîmes, Orange and Les Baux de Provence.

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.

Note: Successful completion of this program will exempt students from AHD-1010, Art History I or AHD-1015, Art History II.

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

For more information visit destinations.sva.edu or contact Justin Elm, program coordinator, via email: jelm@sva.edu; phone: 212.592.2255.

IPD-3114-A

Independent Projects: Studio Intensive in Oaxaca, Mexico

May 17 – May 31

Summer 2018 semester: 3 undergraduate studio credits; \$2,900

Instructors: S. DeFrank, M.J. Vath

Jump-start your studio practice this summer! Combine a visit to the enchanting city of Oaxaca, Mexico, with concentrated studio time to produce your project. Painting, drawing, sculpture, photography, film/video as well and interdisciplinary works are all excellent mediums to work with in this inspiring location. Inhabited since prehistoric times, Oaxaca is tranquil but lively city where you can appreciate ancient civilizations, Spanish Colonial art and architecture, vibrant cultural traditions and a lively contemporary arts scene.

Tours to the important 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 era of the 16th century, and visits to traditional markets and artisan villages allow a closer look at the living traditions of the (mostly) Zapotec people. We will explore the contemporary museums and exhibition spaces, artists studios, sustainable/community oriented arts projects, and designer/artist/artisan collaborations that look to the future in unexpected ways.

Tuition includes accommodations in the city's historic center, breakfast daily, tours to archeological sites and rural village markets, artist talks, studio visits and museum admission.

For more information visit destinations.sva.edu or contact Steve DeFrank, program coordinator, via email: sdefrank@sva.edu.

IPG-5212-A

Masters Workshop: Design Rome

May 27 – June 10

Summer 2018 semester: 3 graduate studio credits; \$6,300

Chairpersons: L. Talarico, S. Heller; instructors: D. Arya, M. Bentivenga,

C. Chiappini, L. Fili, M. Fois, P. Manfroni, M. Rullo, M. Zennaro

This summer study type, typography and graphic design in Rome—the birthplace of Western typographic tradition. Masters Workshop: Design Rome, now in its 10th year, is an incredible educational opportunity. A chance to hone your skills, improve your knowledge and meet creative people.

Immerse yourself in type and typography, book and lettering design, as well as a wide range of architecture, art, archeology and epigraphy—and Italian cuisine. You will study both the ancient Roman and modern Italian cultures, and learn from masters of current Roman graphic design. We will visit the Trajan Column and take exclusive guided field trips to the Roman and Imperial forums, contemporary design studios, and have access to the rarities at the Biblioteca Angelica, the oldest library in Europe and repository of Bodoni and other historical typographic books.

This intensive hands-on workshop will assist you in researching and analyzing the roots of typography, and in developing your own distinctive design work. You will print on a vintage letterpress, and draw type and letters from the classic models, while practicing contemporary design. Taught by leading designers and typographers, this acclaimed workshop enables you to focus multidisciplinary and entrepreneurial aspects of design like you never have before.

Classes are held Monday through Saturday with plenty of time allotted for personal exploration. Participants have individual rooms in a three-star hotel in the historic center of Rome, just around the corner from the Pantheon and only minutes from major Roman landmarks and sites of interest. Visit our website at design.sva.edu/italy to view projects and the daily journals from the 2017 workshop.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals. Note: An interview (in-person or Skype) and samples of your design work are required for acceptance to this program. Participants must bring their own laptop and a digital camera.

Tuition includes individual accommodations, daily breakfast, transportation for class field trips, guided tours of architectural and archaeological site visits, and all program receptions.

For more information visit design.sva.edu/italy or contact Veronika Golova, program coordinator, via email: vgolova@sva.edu; phone at 212.592.2600.

IPD-3891-A**Made in Yame, Japan**

June 8 – June 26

Summer 2018 semester: no credit; \$6,300

Instructor: S. Smith

Study traditional Japanese craft techniques, apply those techniques to contemporary product design and have the opportunity to have your product manufactured and distributed globally by MoMA Wholesale.

Made in Yame is a three-week intensive product design program that takes you deep into the cultural heart of Japan. Study with the finest craftspeople, visit ancient temples and shrines, and relish the food, architecture and landscape of this extraordinary country. Yame is a small, rural city on the island of Kyushu, located one hour from Fukuoka City, the fifth largest and fastest-growing city in Japan. Best known for its green tea, Yame is home to a surprising concentration of traditional crafts and cultural preservation and it provides a unique context in which to practice translating traditional Japanese crafts and forms into contemporary product designs. The program includes a four-day inspirational trip to Kyoto, Japan's former capital and cultural heart, and a trip to Arita, the birthplace of Japanese porcelain. In Arita, participants will stay at Onsen Ryokan, a traditional hotel with natural hot springs at the base of the building.

Upon completion of the program, finished product prototypes will be shown to buyers at the Museum of Modern Art's product division, MoMA Wholesale, which has produced select designs from SVA's MFA Products of Design Department for three years. Made in Yame extends that partnership to include contemporary products influenced by traditional Japanese craft. Designs chosen will be licensed by MoMA Wholesale and distributed to retail outlets globally.

For more information visit destinations.sva.edu or contact Sinclair Smith via email: ssmith24@sva.edu.

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

June 20 – July 7

Summer 2018 semester: 3 undergraduate studio credits; \$4,200

Instructors: C. Miquel, T. Carr

Spending two weeks this summer in this beautiful city 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 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 will be held in the spacious studio of the Museu Marítim de Barcelona, mentored by a distinguished faculty. One-on-one reviews of your work will take place on a regular basis and a 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. 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.

Since the program began in 1989, hundreds of participants have taken advantage of this opportunity, many returning each year. They know that the best way to re-energize and re-focus is to get away from hectic schedules and find pleasure in creating in a new and inspiring environment.

Note: A portfolio of 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 buffet breakfast, guided tours and museum admission.

For more information visit destinations.sva.edu or contact Dora Riomayor, director of SVA Destinations, via email: driomayor@sva.edu; phone: 212.592.2543.

IPD-2371-A**Alaska Wilderness Adventure: Travel Zine Design**

August 9 – August 21

Summer 2018 semester: 2 undergraduate studio credits \$4,200

Instructor: K. Schaffer

Locations: Anchorage, Denali National Park, Fairbanks, Kenai Peninsula, Seward and Talkeetna.

Alaska is the 49th state—the Last Frontier. Rich with nature, wildlife and natural resources, its vast unfettered wilderness, offers a once-in-a-lifetime travel experience. Immerse yourself in all that Alaska has to offer, both on land and water. Each participant in this program will create, design and produce a travel zine that is based on experiences from this awe-inspiring wonderland. Using Adobe InDesign as the prepress layout tool, projects will primarily consist of digital photography; however, writing, illustration and mixed-media (drawing, painting, collage) are also welcome. There will be daily reviews of images as well as design and layout tutorials, and hands-on assistance with the final production of the zine.

Participants will visit the stunning Denali National Park, which is home to North America's highest mountain peak; we will gain access to up-close views of wildlife such as grizzly bears, caribou, and moose. As visitors to the Last Frontier, participants will also witness the impact of climate change to the region.

Note: Participants must supply their own Macintosh laptop with Photoshop and InDesign software installed and a digital camera.

Tuition includes accommodations; glass-dome ceiling train transportation; guided bus, boat and hiking tours; all site visit entrance fees and welcome and farewell dinners.

For more information visit destinations.sva.edu or contact Michelle Mercurio via email: mmercurio@sva.edu; phone: 212.592.2070.

IPD-3284-A**Action Surf Photography: Salina Cruz, Mexico**

August 12 – August 17, 2018

Summer 2018 semester: no credit; \$3,500

Instructor: A. Brewer

Renowned as one of the surf industry's premier photographers, Art Brewer will lead this specially designed workshop focused on action surf photography in one of the world's most picturesque surfing destinations. What's unique about the Salina Cruz coastline is the diversity of surf spots it offers: dozens of world-class sand point breaks and miles of beautiful empty beach breaks. This combination is a surfer's dream come true during the Southern Hemisphere swell season.

Throughout this intensive five-day workshop students will have the opportunity to photograph elite, professional surfers in action from both land and water. Here you will learn various techniques, including tricks of panning with an autofocus lens to keep action sharp. There will be an emphasis on water safety and etiquette while at the same time learning how to read and anticipate both style and movement and, ultimately, to capture peak action. It is not only a unique opportunity to learn the technical skills and equipment necessary to shoot surfing and other water related sports, but also a rare chance to learn from a master along with a highly skilled and talented support staff, including former assistant photo editor and in-house photographer of Surfer magazine, Jean-Paul Van Swae. This workshop is open to all photographers interested in pursuing the genre of action surf photography.

Prerequisites: Participants must be experienced swimmers; proficiency with DSLR cameras and digital workflow required.

Tuition includes accommodations, meals, workshops and transportation for off-site visits. Airfare is not included.

For more information visit destinations.sva.edu or contact Malcolm Lightner, program director, via email mightner@sva.edu; phone: 212.592.2335.

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

July 7 – July 17

Summer 2018 semester: 2 undergraduate studio credits \$4,000

Instructor: J. Kawa

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 will become immediately clear. You'll learn to act and react quickly to ever-changing lighting situations. Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph. You'll learn to find good light and to recognize it when you see it. We will cover the various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

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

Note: Acceptance to this program is based upon portfolio review.

Tuition includes double-occupancy accommodations, daily breakfast, guided tours and museum admission. Airfare not included.

For more information visit destinations.sva.edu or contact Maria Dubon via email: mdubon@sva.edu.

IPD-3224-A**SVA @ Cannes Film Festival**

May 12 – May 21

Summer 2018 semester: no credit; \$3,500

This program offers students an opportunity to visit the beautiful city of Cannes, located on the French Riviera, during its renowned film festival. Cannes is one of the premier festivals in the world that previews new films of all genres from around the world, including documentaries.

The program offers students daily access to selected screenings and immerses them in a cinematic world that will turn aspiring filmmakers into instant cinephiles! After each screening we will meet to discuss the film, explore its theme, analyze the actors' performances, and be joined by filmmakers who will present their perspective.

Note: An interview is required for acceptance to this program.

Tuition includes round trip airfare, double-occupancy hotel accommodations, daily Continental breakfast, transportation to all museums, access to screenings, gallery visits, welcome and farewell dinners.

For more information visit destinations.sva.edu or contact Sal Petrosino via email: spetrosino@sva.edu; phone: 212-592-2194.

IPD-3404-A**Underground Rome**

May 14 – May 28

Summer 2018 semester: 3 undergraduate art history credits; \$4,000

Instructor: C. Esposito

This program will be a discovery of the many layers of history of Rome. In this Eternal City, ancient ruins sit side-by-side with medieval structures, Renaissance palaces, Baroque churches and modern street art.

We will explore the most hidden layer of the city: the underground. Participants become spelunkers, traveling deep below the modern city to examine some of its oldest and most hidden parts, including the Crypta Balbi, the stadium of Domitian, the catacombs, St. Peter's tomb and the church of San Clemente.

In addition to the physical spaces that lie below modern Rome, the program includes guided visits to a more figurative interpretation of the underground: the unconventional and marginalized art scene in Rome. We will travel to residential areas to discover the world of street art, including field trips to Ostiense, Tor Marancia, and Tor Vergata's Museum of the Other and the Elsewhere.

For two weeks, the city of Rome will become our classroom. All lectures will be on-site with ample time for students to document their discoveries through sketches, painting, photographs, film or journaling.

Students will complete the program with a clear understanding of the role of public art in both ancient and modern Rome, and how this visual language is used to communicate the values and ideas of the city.

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

For more information visit destinations.sva.edu or contact Paloma Crousillat, program coordinator, via email: pcrousillat@sva.edu; phone: 212.592.2093.

HWD-3344-A (previously HWD-2344)

Writing in the Land of Enchantment, Taos, New Mexico

June 2 – June 16

Summer 2018 semester: 3 undergraduate humanities and sciences credits; \$3,250

Instructors: I. Deconinck, D. Singer

Immerse yourself in a two-week intensive practice of writing and multimedia while soaking up the rich, diverse culture of Taos and its surroundings. Set against the spectacular Sangre de Cristo Mountains, this magical desert town became a world-renown art colony by the mid-20th century, attracting the likes of writers D.H. Lawrence, Mabel Dodge and Aldous Huxley; painters Georgia O'Keeffe, Earl Stroh and Agnes Martin; and photographers Ansel Adams and Paul Strand. Today, Taos still boasts a vibrant art community steeped in Native American and Hispanic traditions, and is a unique place of raw, natural beauty.

As a program participant, you'll write short pieces (fiction, poetry, or memoir) in response to your environment, and then give flight to your words by combining them with multimedia elements of your choice (photos, collage, drawing, music) for a final presentation. You'll also practice the art of revision and explore ways that the spoken word is used in performance to amplify the writer's voice.

Writing is shared and critiqued in daily workshops. Guest authors talk about their work; musicians guide you in reading your pieces with breath and rhythm, and in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, Taos Moderns, and local museums and galleries will serve as writing prompts. Activities also include a day trip to Santa Fe. Rafting and hiking, and the farmer's market are among things to do on weekend free time. A performance caps the course when you present your project accompanied by live music.

Visit our Facebook page at: facebook.com/writinginthelandofenchantment.

Tuition includes accommodations, daily breakfast, welcome and farewell dinners, local transportation, guided tours and site visits.

For more information visit destinations.sva.edu or contact Laurie Johenning via email: ljoenning@sva.edu; phone: 212.592.2624.

HWD-2382-A

Writing Visual Culture in Cambridge, England

July 22 – August 5

Summer 2018 semester: 3 undergraduate humanities and sciences credits; \$4,100

Instructor: Kyoko Miyabe

Visual culture is all around us. It greets us in signs, images, media, objects, architecture and technology. It has the power to influence our ideas, values and understanding of the world. As artists and designers, we have the power to inform and affect the world because we shape visual culture.

To understand our own work, we will study the work of others. In this intensive writing course, you will become better observers and interpreters by writing about various visual media, including fine arts, photography, design, advertising and architecture. As a group, we will examine visual media through social and political viewpoints in order to understand how we read images. Through different writing exercises, you will learn how to communicate in written and oral form to clarify and present ideas coherently, an important asset in navigating any professional field. The knowledge and experience gained through this course will provide insight into your own studio practice as well as help enrich your creative identity.

Historic Girton College in Cambridge offers the tranquility for concentrated thinking and writing, while the city's rich cultural traditions provide a visually stimulating environment. Museum visits and tours will supplement the course. In Cambridge these include the Fitzwilliam Museum and a punting tour; in London we will visit the Tate Modern, Design Museum, National Gallery, National Portrait Gallery, The Photographers' Gallery and take a street art tour of the city.

Note: This course may be taken in lieu of HCD-1025 Writing and Literature II.

Tuition includes accommodations at Girton College, daily breakfast, lunch and dinner, local transportation to all tours and site visits in Cambridge and London.

For more information visit destinations.sva.edu or contact Laurie Johenning via email: ljoenning@sva.edu; phone: 212.592.2624.



Graduate



REGISTRATION INFORMATION GRADUATE DIVISION

REGISTRATION FOR RETURNING STUDENTS

February 27 – March 16, 2018

Students plan courses, meet with department heads or advisors as needed, and complete all necessary registration materials.

March 12 through the start of classes

Registration for Summer 2018 courses (as listed in the Summer 2018 section of this book).

March 12 – March 23, 2018

Registration for all returning students in the Graduate Division will be scheduled on an individual basis, from Monday, March 12 through Friday, March 23. 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 MyServices Student, which can be accessed at: myservices.sva.edu.

PREPARING YOUR COURSE SCHEDULE

The maximum number of credits for which a student may register in any semester is 18 credits.

Review the required courses for your academic program and your respective year in the program. Many programs have a set curriculum for each year; some programs do offer options for a limited course choice. Consult with your departmental advisor to discuss the specific registration procedures for your program. You may use the worksheets and course selection forms provided in the back of this book to plan your course schedule for all upcoming semesters. Note that it may be helpful to select alternative courses in case your first choices are not available.

Graduate students who wish to take more than 15 credits per semester (16 for Art 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 2018 and spring 2019 semesters will be held Thursday and Friday, August 9 and 10, 2018, and Tuesday through Tuesday, September 4 – 11, 2018, 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 2019 semester will be held Monday through Wednesday, November 19 – 21, 2018 and Monday through Tuesday, January 14 – 22, 2019, 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, 2018

Tuition and fees due date for the summer 2018 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, 2018

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

August 1, 2018

Due date for fall 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 9 – August 10, 2018

Course adjustment period, fall 2018 and spring 2019 semesters (department advisors' offices)

September 4 – September 11, 2018

Course adjustment period, fall 2018 and spring 2019 semesters (department advisors' offices)

November 19 – November 21, 2018

Course adjustment period for spring 2019 semester (department advisors' offices)

December 1, 2018

Due date for spring 2019 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 1, 2018

Registration for first-time freshmen, spring 2019 and summer 2019, by appointment with a departmental advisor.

January 1, 2019

Due date for spring 2019 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 14 – January 22, 2019

Course adjustment period for spring 2019 semester (department advisors' offices)

May 1, 2019

Tuition and fees due date for the summer 2019 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 Education

Jamie Chan, Tel: 212.592.2448 Fax: 212.592.2365
Email: jchan18@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

Art Writing

Annette Wehrhahn, Tel: 212.592.2408 Fax: 212.989.3516
Email: awehrhahn@sva.edu

Branding

Mark Dudlik, Tel: 212.592.2744
Email: mdudlik@sva.edu

Computer Arts

Angelica Vergel, Tel: 212.592.2517 Fax: 212.592.2509
Email: avergel@sva.edu

Critical Theory and the Arts

Meghan Roe, Tel: 212.592.2172 Fax: 212.592.2168
Email: mroe@sva.edu

Curatorial Practice

Michael Severance, Tel: 212.592.2699 Fax: 212.592.2555
Email: mseverance@sva.edu

Design

Veronika Golova, Tel: 212.592.2600
Email: vgolova@sva.edu

Design for Social Innovation

Chessa Cahill, Tel: 212.592.2553
Email: ccahill1@sva.edu

Design Research, Writing and Criticism

David Knowles, Tel: 212.592.2228 Fax: 212.691.2687
Email: dknowles1@sva.edu@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
Email: agarfunkel@sva.edu

Fashion Photography

Barry Sutton, Tel: 212.592.2368 Fax: 212.592.2336
Email: bsutton1@sva.edu

Fine Arts

Mark Ramos, Tel: 212.592.2501 Fax: 212.592.2503
Email: mhramos@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

Alisha Wessler, Tel: 212.592.2149 Fax: 212.592.2119
Email: awessler@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

\$22,350 per semester, fall and spring semesters (12 to 15 credits per semester)
\$8,940 summer semester (6 credits)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Art Practice

\$8,940 per semester, fall and spring semesters (6 credits per semester)
\$17,880 per summer semester (12 credits per semester)
Per-credit rate: \$1,490

Art Therapy

\$22,350 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Art Writing

\$22,350 per semester (12 to 16 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 16 credits per semester)

Branding

\$23,860 per fall and spring semesters (12 to 15 credits per semester)
\$9,570 summer semester (6 credits)
Per-credit rate: \$1,595 (less than 12 credits or more than 15 credits per semester)

Computer Arts

\$22,350 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Critical Theory and the Arts

\$17,880 per semester, fall and spring semesters (12 credits per semester)
\$8,940 summer semester (6 credits)
Per-credit rate: \$1,490

Curatorial Practice

\$17,880 per semester (12 credits per semester; 14 credits for the fall semester, second year)
Per-credit rate: \$1,490

Design

\$23,860 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,595 (less than 12 credits or more than 15 credits per semester)

Design for Social Innovation

\$23,860 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,595 (less than 12 credits or more than 15 credits per semester)

Design Research, Writing and Criticism

\$22,350 per semester (16 credits fall semester, 14 credits spring semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 16 credits per semester)

Digital Photography

\$17,880 per semester, fall and spring semesters (12 credits per semester)
\$8,940 summer semester (6 credits)
Per-credit rate: \$1,490

Directing

\$22,350 per semesters (12 to 15 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Fashion Photography

\$22,350 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Fine Arts

\$22,350 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Illustration as Visual Essay

\$22,350 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Interaction Design

\$23,860 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,595 (less than 12 credits or more than 15 credits per semester)

Photography, Video and Related Media

\$22,350 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,490 (less than 12 credits or more than 15 credits per semester)

Products of Design

\$23,860 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,595 (less than 12 credits or more than 15 credits per semester)

Social Documentary Film

\$27,280 per semester (12 to 15 credits per semester)
Per-credit rate: \$1,820 (less than 12 credits or more than 15 credits per semester)

Visual Narrative

\$8,940 per semester, fall and spring semesters (6 credits per semester)
\$17,880 per summer semester (12 credits per semester)
Per-credit rate: \$1,490

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 Education	\$250	per semester
Art Practice (summer only)	\$750	per summer semester
Art Therapy	\$250	per semester
Art Writing	\$250	per semester
Branding	\$325	per semester
Computer Arts	\$1,700	per semester
Critical Theory and the Arts	\$250	per semester
Curatorial Practice	\$250	per semester
Design	\$500	per semester
Design for Social Innovation	\$400	per semester
Design Research, Writing and Criticism	\$250	per semester
Digital Photography	\$500	per semester
Directing	\$1,500	per semester
Fashion Photography	\$1,200	per semester
Fine Arts	\$510	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	\$1,700	per semester
Visual Narrative (summer only)	\$700	per summer semester

Summer 2018 Graduate Access Fees

BFA Computer Art Lab (SDD-Access)	\$500	June 4 – August 3
BFA Printmaking Workshop (FIG-Printg)	\$275	June 4 – August 15
BFA Digital Imaging Center (DIG-Access)	\$300	June 4 – August 1
MFA Computer Arts Lab (SCG-Access)	\$650	June 11 – August 12
MFA Photography Lab (PHG-Access)	\$600	June 4 – August 3
RisoLAB Access (RisoLAB-Access)	\$350	June 4 – August 3

Housing Charges: Fall 2018/Spring 2019

24th Street Residence Single	\$9,500	per semester
24th Street Residence Double	\$9,250	per semester
24th Street Residence Small Double	\$8,500	per semester
24th Street Residence Triple	\$7,750	per semester
Gramercy Residence Double	\$8,400	per semester
Gramercy Residence Studio (shared)	\$9,200	per semester
Ludlow Residence Single	\$9,200	per semester
Ludlow Residence Double	\$8,500	per semester
23rd Street Residence Double	\$8,750	per semester
23rd Street Residence Small Double	\$7,500	per semester

* Note: Availability of single rooms in the 24th Street Residence is very limited.

Housing Charges: Summer 2018*

24th Street Residence Double	\$4,500	per semester
24th Street Residence Small Double	\$4,250	per semester
24th Street Residence Triple	\$4,000	per semester
Ludlow Single	\$5,000	per semester
Ludlow Double	\$4,500	per semester

* Housing rates for students registered in special summer programs, including the English and the Visual Arts 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 Placement Fee

Students who wish to apply for housing at SVA during the academic year are required to submit a \$400 nonrefundable placement fee.

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. 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

For plan information and/or to waive this fee before the deadline visit sva.edu/uhp.

\$1,070 per semester* (if enrolled in the student health insurance for the academic year)

\$1,346 spring semester* (if enrolled in the student health insurance for the spring semester only)

Summer semester health insurance fees are applicable to the following departments: MFA Art Practice (first summer semester), MFA Visual Narrative.

** Note: The following summer health insurance fees reflect the 2017 summer semester. The summer 2018 rate will be available in April 2018. Please visit sva.edu/tuition.*

Rates for the summer 2017 semester health insurance fees were as follows:

MFA Art Practice (first summer only)	\$390
MFA Visual Narrative	\$460

Students are automatically enrolled in the SVA-sponsored accident and sickness insurance and billed the Health Insurance Fee. (Students enrolled in MFA Visual Narrative are eligible for coverage during the onsite summer session but not for the fall and spring semesters.) Students who want to remove the health insurance fee 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/uhp.

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 2017-2018 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 class schedule in the GoSVA mobile app or on MySVA by using the "My Class Schedule" link in the WebAdvisor Academic Profile Menu.
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

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% liability if withdrawal occurs through the first week of the semester
- 25% liability if withdrawal occurs during the second week of the semester
- 50 % liability if withdrawal occurs during the third week of the semester
- 75% liability if withdrawal occurs during the fourth week of the semester
- 100% liability if withdrawal occurs after the fourth week

No refund will be made for withdrawal occurring after the fourth 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.

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 in the one-year program must complete their degree within two years, unless given an official extension by the provost. Students in the two-year program must complete their degree within four years, unless given an official extension by the provost.
- 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
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-5370	Museum Studies: Theory and Practice	spring
AEG-5400	Technology in Art Education	spring
AEG-5430	Materials and Methods: Secondary	spring
AEG-5640	Dignity for All Students Act (DASA)	spring
AEG-5760	Teaching Inquiry 1	fall
AEG-5765	Teaching Inquiry 2	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-5640	Dignity for All Students Act (DASA)	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-5760	Teaching Inquiry 1	fall
AEG-5765	Teaching Inquiry 2	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 MyServices Student, which can be accessed at: myservices.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 5:00-8:00

Fall semester: 3 credits

Instructor: D. Thornburg

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 action-based studies.

AEG-5120-A

Special Topics Seminar 1

Day/Time: TBA; 6 sessions

Fall semester: 1 credit

Instructor: TBA

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: TBA

This course will address the use of art to support student learning in reading and literacy.

AEG-5160-A

Curriculum for Special Populations

Monday 6:00-9:00

Fall 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.

AEG-5210-A

Materials and Methods: Elementary

Thursday 12:00-3:00

Fall semester: 2 credits

Instructor: W. Fahrer

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.

AEG-5250-A

Student Teaching in Public Elementary and Middle Schools

Tuesday 4:00-5:00

Fall 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.

AEG-5260-A

Student Teaching On-Site Supervision: Elementary and Middle Schools

Monday through Friday 8:30-2:30 (6 weeks)

Fall semester: no credit

Instructor: M. Filan

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.*

AEG-5280-A

Student Teaching in Public Secondary Schools

Tuesday 1:00-2:00

Spring 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.

AEG-5290-A**Student Teaching On-Site Supervision: Secondary Schools**

Monday through Friday 8:30–2:30 (6 weeks)

Spring semester: no credit

Instructor: M. Filan

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.*

AEG-5340-A**Curriculum: Arts Integrated**

Monday 6:00–9:00

Spring 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.

AEG-5370-A**Museum Studies: Theory and Practice**

Friday 4:30–7:30

Spring semester: 3 credits

Instructor: L. Seeney

This course will examine and explore the theory and practice of museum education. We will focus on how to talk about art with elementary- and secondary-school students, including discussion of art from other cultures and genres such as abstract art. Guest lectures by museum educators and field trips to museums and galleries are included.

AEG-5400-A**Technology in Art Education**

Wednesday 3:00–5:50

Spring semester: 3 credits

Fee: \$250

Instructor: S. Mayo

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.

AEG-5430-A**Materials and Methods: Secondary**

Tuesday 4:30–7:30

Spring semester: 2 credits

Instructor: TBA

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.

AEG-5640-A**Dignity for All Students Act (DASA)**

Day/Time: TBA

Spring semester: no credit

Instructor: TBA

This one-day workshop is designed to fulfill the harassment, bullying and discrimination prevention and intervention training required for certification under the Dignity for all Students Act (DASA). *Note: Although this is a no-credit course, attendance is mandatory for successful completion of the MAT degree.*

AEG-5760-A**Teaching Inquiry 1**

Friday 4:00–5:00

Fall semester: no credit

Instructor: D. Thornburg

This course will prepare students for the creation of a teacher portfolio, framed by inquiry into their planning, instruction and assessment of students in the arts classroom. These will be explored at length through the work of major educators in the field of instruction, assessment and inquiry, and through the development of a reflective portfolio of work. *Note: Although this is a no-credit course, attendance is mandatory for successful completion of the MAT degree.*

AEG-5765-A**Teaching Inquiry 2**

Day/Time: TBA

Spring semester: no credit

Instructor: D. Thornburg

This is the second part of a two-semester course. See AEG-5760 for course description. The spring semester will be devoted to 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 7 – June 26

Hours: 1:00–4:00

Summer 2019 semester: 3 credits

Instructor: TBA

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 7 – June 26

Hours: 5:00-8:00

Summer 2019 semester: 3 credits

Instructor: B. Salander

This seminar gives students the opportunity to synthesize and document their 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 members. *Note: Students will not be charged a departmental fee for the summer semester.*

COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Sculpt-A	fall
FIG-Sculpt-B	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-Printg-A	fall
FIG-Printg-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-Digitl-A	fall
FIG-Digitl-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

MAT ART EDUCATION

NEW YORK STATE CERTIFICATION INFORMATION

Summary Table for Program Completers: Title II Reporting

Cohort	Number Tested	Number Passed	Institution Pass Rate	Statewide Pass Rate
2015-2016	4	N/A*	N/A*	81%
2014-2015	10	7	70%	86%
2013-2014	7	N/A*	N/A*	88%

**Note: Where fewer than ten SVA MAT completers took certification tests, an institutional pass rate is not listed for this cohort. Please visit sva.edu/graduate/mat-art-education/mat-department-data for more information.*

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 degree within six years, unless given an official extension by the provost.
- 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-6150	Professional Development
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-6600/6602	Graduate Seminar III
APG-6620/6622	Studio Practice III
APG-6640	Thesis

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

Note: Courses are listed by year and semester.

FIRST YEAR

APG-5020-A

Graduate Seminar I

Monday, Wednesday, Thursday, Friday; June 18 – July 27

Hours: 1:00-2:50

Summer 2018 semester: 3 credits

Instructors: D. Ross, R. Winters

In this foundational seminar students develop their own art practice in conjunction with a deeper understanding of contemporary issues in art, theory and politics. Topics of special attention include social engagement, collaboration, transdisciplinary practice and personal narrative. Through class discussions, group critiques and one-on-one studio visits, students will work with both core faculty and a robust roster of visiting artists

APG-5110-A

Studio Practice I

Monday, Wednesday, Thursday, Friday; June 18 – July 27; hours: 3:00-5:50

Tuesday June 19 – July 24; hours: 2:30-5:50

Summer 2018 semester: 6 credits

Instructors: D. Ross, 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 19 – July 24

Hours: 12:30-1:50

Summer 2018 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, Thursday; June 25 – July 5

Hours: 9:00-11:50

Summer 2018 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, Thursday; July 9 – July 19

Hours: 9:00-11:50

Summer 2018 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 26 – July 24

Hours: 9:00-11:50

Summer 2018 semester: 1 credit

Instructor: N. Tournon

Students 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 18 – July 23

Hours: 6:00-8:50

Summer 2018 semester: 1 credit

Instructor: I. Olenick

Students 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 18 – June 22

Hours: 9:00-11:50

Summer 2018 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

Tuesday June 26 – July 24

Hours: 6:00-8:50

Summer 2018 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.

Course # Instructor

APG-5355-OL1 Beth B

APG-5355-OL2 K. Brew

APG-5390-OL**Studio Practice Review I**

Fall semester: 1.5 credits

Instructor: J. Strycker

During Studio Practice Review, online study sessions will take place and students are expected to continue studio work from their home location. On a weekly basis students are required to post and comment on one another's work online, and will collaborate with one another on a publication. Periodically, guest reviewers, including artists, curators and critics, will also give feedback.

APG-5395-OL**Studio Practice Review II**

Spring semester: 1.5 credits

Instructor: J. Strycker

This course is a continuation of APG-5390, Studio Practice Review I. Students will continue to participate in online group critiques of their studio work. They will also begin planning their summer group exhibition.

APG-5420-OL**Art History I: Exploring the Interdisciplinary**

Spring semester: 3 credits

Instructor: S.H. 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 2018 semester: 1 credit per section

This is the second part of a three-semester course. See APG-5020 for course description.

Course #	Dates	Instructor
APG-6020-A	June 18, 20, 21, 22	J. Grimonprez
APG-6021-A	June 25, 27, 28, 29	A. Abreu
APG-6022-A	July 23, 25, 26, 27	H. Schatz

APG-6110 through APG-6113**Studio Practice II**

Summer 2018 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 18, 20, 21, 22; hours: 4:00-6:50

Tuesday June 19; hours: 2:30-5:50

Instructor: J. Grimonprez

APG-6111-A

Monday, Wednesday, Thursday, Friday; June 25, 27, 28, 29; hours: 4:00-6:50

Tuesday June 26; hours: 2:30-5:50

Instructor: A. Abreu

APG-6112-A

Monday, Wednesday, Thursday, Friday; July 23, 25, 26, 27; hours: 4:00-6:50

Tuesday July 24; hours: 2:30-5:50

Instructor: H. Schatz

APG-6113-A

Monday, Tuesday; July 30 – July 31

Hours: 9:00-4:50

Instructor: H. Schatz

APG-6150**Professional Development**

Monday through Friday, July 9 – July 20

Hours: 9:00-11:50

Summer 2018 semester: no credit

Instructor: TBA

It is increasingly important for artists to have a solid understanding of the legal and fundamental business practices central to an independent art practice.

This series of professional development workshops will address areas such as copyright and intellectual property laws, financial literacy for artists, grant writing, marketing and networking.

APG-6220-A**Performance Workshop**

Monday through Friday, July 2 – July 6 (including July 4)

Hours: 9:00-5:50

Summer 2018 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 Friday, July 9 – July 20

Hours: 1:00-5:50

Summer 2018 semester: no credit

Instructor: J. Strycker

Under the guidance of a faculty member, students work to develop and install an exhibition with an accompanying publication. They also develop and participate in skill-share workshops, organize a panel discussion and participated in guided field trips to artist studios, art centers and cultural institutions.

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: T. Goodeve

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

Instructors: L. Gibellini, S. Saffer

During the third online semester of this course, students will begin working with a thesis advisor on their thesis project and document in addition to maintaining a studio practice and receiving regular feedback from a mentor. Students are required to meet project and document deadlines, and regularly post and comment on one another's work.

APG-6395-OL**Studio Practice Review IV**

Spring semester: 2 credits

Instructors: L. Gibellini, S. Saffer

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 through APG-6602

Graduate Seminar III

Monday, Wednesday, Thursday, Friday; June 18 – July 27

Hours: 2:00-3:50

Summer 2018 semester: 1 credit per section

This is the third part of a three-semester course. See APG-5020 for course description.

Course #	Dates	Instructor
APG-6600-A	June 18 – June 29	L. Gangitano
APG-6601-A	July 2 – July 13	TBA
APG-6602-A	July 16 – July 27	S. Saffer

APG-6620 through APG-6622

Studio Practice III

Monday, Wednesday, Thursday, Friday; June 18 – July 27; hours: 4:00-5:50

Tuesday June 18 – July 17; hours: 2:30-5:50

Summer 2018 semester: 2 credits per section

This is the third part of a three-semester course. See APG-5110 for course description.

Course #	Dates	Instructor
APG-6620-A	June 18 – June 29	L. Gangitano
APG-6621-A	July 2 – July 13	TBA
APG-6622-A	July 16 – July 27	S. Saffer

APG-6640-A

Thesis

Monday through Friday, July 16 – July 20; hours: 6:00-9:50

Monday through Friday, July 23 – July 27; hours: 9:00-12:50

Summer 2018 semester: 3 credits

Instructors: D. Ross, T. Goodeve, J. Strycker

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.

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-Printg-A	fall
APG-Printg-B	spring

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-Digitl-A	fall
APG-Digitl-B	spring

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-Sculpt-A	fall
APG-Sculpt-B	spring

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 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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

Course #	Semester
PDG-Access-A	fall
PDG-Access-B	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 degree within four years, unless given an official extension by the provost.
- 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

Second-year students are required to follow a track that focuses on addiction or trauma.

ADDICTIONOLOGY TRACK

REQUIREMENT A

Second-year addictionology specialists must take all of the following courses:

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

REQUIREMENT B

Second-year trauma specialists must take one of the following courses each semester:

Course #	Title
ATG-6130	Physiology of Trauma
ATG-6140	Clinical Topics in Trauma
ATG-6811	Art Therapy Studio I: Resourcefulness and Creativity
ATG-6812	Art Therapy Studio II: Transforming Space
ATG-6823	Art Therapy Exhibition I: Planning
ATG-6824	Art Therapy Exhibition II: Implementation
ATG-6857	Counseling Team I
ATG-6858	Counseling Team II

TRAUMA TRACK

REQUIREMENT A

Second-year trauma specialists must take all of the following courses:

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

REQUIREMENT B

Second-year trauma specialists must take one of the following courses each semester:

Course #	Title
ATG-6060	Clinical Topics in Addictionology
ATG-6090	Physiology of Addictions
ATG-6811	Art Therapy Studio I: Resourcefulness and Creativity
ATG-6812	Art Therapy Studio II: Transforming Space
ATG-6823	Art Therapy Exhibition I: Planning
ATG-6824	Art Therapy Exhibition II: Implementation
ATG-6857	Counseling Team I
ATG-6858	Counseling Team II

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 6:00-8:50

Fall semester: 3 credits

Instructor: T. Herzog

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

Monday 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-psycho 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	3:00-5:50	M. Duque
ATG-5150-C	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	3:00-5:50	M. Duque
ATG-5155-C	M	6:00-8:50	S. Gorski

ATG-5180-A

Group Therapy and Practice

Wednesday 12:30-3:20

Spring semester: 3 credits

Instructor: S. Commarato

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

Wednesday 3:30-6:20

Spring semester: 3 credits

Instructors: J. Jordan, R. Obstfeld

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

Thursday 6:00-8:50 (7 sessions)

Fall semester: 1.5 credits

Instructor: J. Jordan

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 (7 sessions)

Spring semester: 1.5 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. Theories regarding the genetic etiology of substance abuse will be reviewed.

ATG-6110-A

Thesis Advisement I

Tuesday 9:00-11:50

Fall semester: no credit

Instructor: S. Langer

Thesis Advisement provides support to students for thesis development. Topics covered include, but are not limited to, structuring of material, editing, presentation preparation, and other areas of thesis compilation that arise. Students will meet with the instructor on an as-needed basis through the semester.

ATG-6115-A

Thesis Advisement II

Tuesday 9:00-11:50

Spring semester: no credit

Instructor: S. Langer

This is the second part of a two-semester course. See ATG-6110 for course description.

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	Tu	12:00-2:50	T. Herzog

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	Tu	12:00-2:50	T. Herzog

ATG-6130-A

Physiology of Trauma

Tuesday 6:00-8:50 (7 sessions)

Fall semester: 1.5 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 neurobiochemical research and the implications for art therapy treatment.

ATG-6140-A

Clinical Topics in Trauma

Tuesday 6:00-8:50 (7 sessions)

Spring semester: 1.5 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

Thursday 3:00-5:50

Fall semester: 3 credits

Limited to 8 students per section

The MPS Art Therapy Department has developed numerous affiliations with a wide variety of institutions in and around New York City. Working with the field placement coordinator, each student will be placed in a supervised internship that corresponds with his or her area of specialization. Students are required to spend 16 hours per week at an internship site each semester. Small-group supervision will also be provided by SVA faculty members through a unique studio-based component of this course. This will give students a regular opportunity to reflect on their work with clients and to further their own artistic development as they explore the challenges of artist-as-therapist. Students will explore professional identity, professional ethics and the ethical practice of art therapy and the proper application of ethical and legal principles of art therapy practice, and gain familiarity with the ethical standards of the American Art Therapy Association and Art Therapy Credentials Board as well as other related fields.

Course #	Instructor
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ATG-6170-A	D. Farber
ATG-6170-B	E. DelliCarpini
ATG-6170-C	S. Gorski

ATG-6175

Internship/Supervision in the Studio IV

Thursday 3:00-5:50

Spring semester: 3 credits

Limited to 8 students per section

This is the second part of a two-semester course. See ATG-6170 for course description.

Course #	Instructor
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ATG-6175-A	D. Farber
ATG-6175-B	E. DelliCarpini
ATG-6175-C	S. Gorski

ATG-6210-A**Art Assessment and Diagnosis**

Tuesday 3:00-5:50

Fall semester: 3 credits

Instructor: C. Bader

Art assessment and diagnostic materials will be explored through experiential sessions, didactic learning and casework. The fundamentals of art therapy assessment, statistical concepts (including reliability and validity) and familiarity with a variety of art therapy instruments and procedures used in appraisal and evaluation will be examined. Topics include: administration and documentation of art therapy assessment, formulation of treatment goals, basic concepts of testing and assessment, psychological and biopsychosocial assessment, statistical concepts including reliability and validity. Projective tests such as the Diagnostic Drawing Series (DDS), Levick Emotional and Cognitive Art Therapy Assessment (LECATA), Mandala Assessment Research Instrument (MARI), Silver Drawing Test of Cognition and Emotion, Ulman Personality Assessment Procedure (UPAP) and other psychometric instruments will be explored.

ATG-6270-A**Multicultural Issues in Art Therapy**

Thursday 12:00-2:50

Fall semester: 3 credits

Instructor: V. Sereno

The effect of ethnicity and culture in the therapeutic process will be examined in this course through case material, slide illustrations, didactic and experiential sessions. We will explore cultural determinants of problems encountered in the field of art therapy, and provide a foundation in cultural diversity theory and competency models that are applied to an understanding of artistic language, symbolism and meaning in artwork and art-making. Students will investigate the role of the art therapist in social justice, advocacy and conflict resolution, including theories of counseling and development of competencies essential for a responsive therapist with regard to age, gender, sexual orientation, ethnicity, nationality, socio-economic status, developmental disability and education, as well as family, religious and spiritual values. Cultural self-awareness through self-assessment and strategies for working with diverse communities with regard to attitudes, beliefs and competent practice will be examined.

ATG-6490-A**Family Art Therapy**

Thursday 9:00-11:50

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-6811-A (previously ATG-5814)**Art Therapy Studio I: Resourcefulness and Creativity**

Friday 12:00-2:50 (7 sessions)

Fall semester: 1.5 credits

Instructor: V. Sereno

Typically, there are limited funds and access to materials at the sites where art therapists work. How do we explore available materials in inspirational ways as well as fostering the creative process? What sparks a client's artistic expression and how do we create opportunity for self-reflection? In this course we will take a pragmatic approach to exploring basic materials and how they are used in various sites, and then construct directives based on population and developmental level.

ATG-6812-A (previously ATG-5831)**Art Therapy Studio II: Transforming Space**

Friday 12:00-2:50 (7 sessions)

Spring semester: 1.5 credits

Instructor: D. Farber

This course will offer a new perspective on art therapy methods through a focus on long-term projects and nontraditional materials. Students will undertake several unique media interventions, including experimentation with scale and embellishing, and use of regressive and natural materials. These processes will be explored as vehicles for change and reparation while students also examine their own artistic development and creative process.

ATG-6823-A**Art Therapy Exhibition I: Planning**

Thursday 9:00-11:50 (7 sessions)

Fall semester: 1.5 credits

Instructor: L. DelliCarpini

This is the first part of a two-semester course. Students will implement the MPS Art Therapy Department's annual spring exhibition. Students will define therapeutic opportunities that lie outside of conventional confidential homogenous treatment settings. Implementation includes collaborating with each other, clients, internship sites, and SVA to organize art installations and opportunities for public participation. Students will consider social justice and socially engaged art practices, as well as ethical standards, legal policies, and other issues related to displaying client artwork.

ATG-6824-A**Art Therapy Exhibition II: Implementation**

Thursday 12:00-1:30 (15 sessions)

Spring semester: 1.5 credits

Instructor: L. DelliCarpini

This is the second part of a two-semester course. See ATG-6823 for course description.

ATG-6857-A**Counseling Team I**

Tuesday 9:00-10:30

Fall semester: 1.5 credits

Instructor: V. Sereno

This is the first part of a two-semester course. Select second-year students comprise a team that provides art therapy services to undergraduate and graduate SVA students from other programs. Students are chosen for the team through an application and interview process at the beginning of the second year. The team of students augments their clinical skills by independently facilitating weekly one-on-one and group sessions, and meets weekly for group supervision. *Note: Students must apply and be accepted into this course.*

ATG-6858-A**Counseling Team II**

Tuesday 9:00-10:30

Spring semester: 1.5 credits

Instructor: V. Sereno

This is the second part of a two-semester course. See ATG-6857 for course description.

SUMMER PROGRAM IN ART THERAPY

ATG-6521-A

Summer Community Access and International Exchange

May 21 – May 30 (NYC); June 25 – July 4 (Cork, Ireland)

Hours: 10:00-4:00

Summer semester: 3 credits

Instructor: V. Sereno

The professional role of an art therapist in regard to function and relationships with other mental health providers, including knowledge of professional organizations, credentialing and licensure, public policy, advocating for the profession and client advocacy will be explored in this course. We will examine how to create an in-service presentation that will include didactic materials and client work to appeal to various audiences. Field visit to the Whitney Museum of American Art will be taken to learn about its community access programs in order to adapt these resources to varied art therapy settings. Time will be given to address preparing for the job market, including a grant writing workshop, résumé writing and professional interviewing skills. Career development, information and resources, diversity factors, supervision and ethical and legal issues will be covered. The course includes a community project with a marginalized population to complement the social action material discussed in class. There will be two parts to the course, students will first work in New York City with graduate art therapy students from Cork Institute of Technology (CIT); for the second part of the course, students will work with CIT art therapy students in Cork. *Note: Students must apply and be accepted into this program. This course fulfills the requirement for ATG-6520, Community Access Through the Arts.*

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Sculpt-A	fall
FIG-Sculpt-B	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
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FIG-Printg-A	fall
FIG-Printg-B	spring

MFA Art 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 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 degree within four years, unless given an official extension by the provost.

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 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 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 MyServices Student, which can be accessed at: myservices.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: E. Iduma

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. It will lead to the writing of the thesis in the final year of the program. Students will study examples of critical writing, such as reviews of current exhibitions. As the process advances, students are encouraged to dig deeply into ideas without losing sight of the value of clarity.

ACG-6030-A

Writing III

Monday 3:00-5:50

Fall semester: 4 credits

Instructor: J. Krasinski

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**

Thursday 3:00-5:50

Spring semester: 4 credits

Instructors: J. Krasniski, L. Tillman

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-5137-A****Late Modernism/Postmodernism: Critical Strategies**

Thursday 12:00-2:50

Fall semester: 4 credits

Instructor: D. Balken

With the rise of postwar artistic movements, such as the New York School, critical writing in the United States attained a certain urgency. How do we define the radical new meanings of midcentury art? This course will consider the varied responses of Clement Greenberg, Harold Rosenberg, Meyer Schapiro and Leo Steinberg, among others, and how their essays and reviews either refined pre-existing formalist strategies or turned to philosophical models such as Marxism or existentialism. As their positions became increasingly entrenched in the late modernist period, a fallout ensued with the result that academically trained writers, such as Rosalind Krauss, Douglas Crimp and Craig Owens, eventually questioned cornerstone beliefs in originality and the artist's subjectivity. Others, such as Michael Fried, Philip Leider and William Rubin, remained devoted to formalist criteria. In a postmodern era where little or no critical consensus prevailed, a rich, diverse body of discourse emerged that will be examined in-depth through these and other key critics, such as Arthur C. Danto, bell hooks and Dave Hickey.

ACG-5533-A**The Oculus: The Light and the Circle**

Tuesday 4:00-6:50

Fall semester: 4 credits

Instructor: D. Lukic

Sight has been the preferred and dominant sense in the history of aesthetic perception. Besides the critique of this domination, this course will delve into two particular qualities of the seeing experience: Light as the agent that stimulates the eye and the circle as the preferred geometric form of seeing objects. Through these two portals we will address theories of perspectivism, animism and vitalism. Our discussions will include politics of transparency (from satellite surveillance to micro-drones), cross-cultural conceptions of the "evil eye" phenomena, photosynthetic properties in nature, and the impact of darkness and shadows as immanently belonging to the sphere of light rather than being its opposites. To this end we will study contemporary artists that use light as their preferred medium, such as James Turrell, Olafur Eliasson, Ann Hamilton, and Christo and Jean-Claude. Furthermore, These studies will be coupled with the reflections of Paul Klee, Vasily Kandinsky, Giordano Bruno, William James and Baruch Spinoza on the physiology and metaphysics of the eye (and the circle). Our goals are to diagnose, politically and aesthetically, the present state of vision, and to unravel its necessity for a more expansive understanding of what constitutes space, creation and inspiration. Finally, we will try to define what "luminous writing" should look like in the sphere of art criticism.

ACG-5376-A**Against Interpretation**

Tuesday 12:00-2:50

Fall semester: 4 credits

Instructor: N. Princenthal

A subjective overview of strategies for resisting criticism, this course will look at the perennial efforts artists have undertaken to resist the authority, and the conventional formats, of criticism. From Dada, Fluxus, and conceptualism, to the Bruce High Quality Foundation and other collectives dedicated to rewriting art history's curriculum (or pedagogical practice), usurping the critical role has been a recurrent motive. Because the subject is so broad, this course will be organized in part around examples of particular interest to the students who enroll. Susan Sontag's essay will be one starting point; Sol LeWitt's sentences and paragraphs on conceptual art will be another.

ACG-6213-A**Graduate Student Conference**

Wednesday 6:00-8:50

Fall semester: no credit

Instructor: K. Wilson-Goldie

Each year a group of second-year students organize the Critical Information Symposium in early December. This course will provide the guidance and structure for the development and staging of this international symposium, which addresses the intersection of art, culture and technology. In September, we will attend the NY Art Book Fair and then meet weekly to determine panel development based on projects and speakers of interest. Student teams become responsible for the conceptualization and management of individual symposium panels. This course requires regular email interaction with panelists and members of the organizing committee. There will be a brief introductory meeting in June to develop the symposium's theme.

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).

SUMMER RESIDENCY IN ART WRITING**ACD-4993-A****Art Writing Summer Intensive**

June 18 – June 29

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

The practice of criticism involves making finer and finer distinctions among like things, but it is also a way to ask fundamental questions about art and life. —David Levi Strauss, chair, MFA Art Writing

This intensive, two-week seminar is open to artists, writers and other arts professionals who seek to expand their art writing and critical thinking skills. Part creative writing, part scholarly investigation, art writing is an ever-evolving field in which philosophy, poetry, art history and, at times, fiction, coalesce into a lively and lucid form of writing. Participants will engage with works of art not only as isolated phenomena, but as occasions for prying open and delving into visual culture at large. Art writing is a way in which critical thinkers from a variety of backgrounds can broaden the purview of their writing practice.

Participants will work within the rich cultural life of New York City to develop and explore art writing and criticism as an art form in itself. Visits to artist studios, museums, galleries and other institutions will enliven participants' writing and workshop sessions. Our exceptional faculty, comprised of critics, poets and interdisciplinary writers, will foster an environment in which participants can explore new lines of thought and critical inquiry. In this intensive, participants will refine their writing skills through exercises and assignments that foreground the short-form review, essay and interview formats. Participants' acuity of vision and linguistic precision will be challenged and developed through intensive group and one-on-one workshops.

The Art Writing Summer Intensive is housed within the MFA Art Writing Department, located steps away from the Chelsea Gallery District. Participants will have access to the Art Writing Research Library, computer workstations, printing station, reading room and a seminar room in which group workshops and writing sessions will take place.

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

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

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 degree within three semesters, unless given an official extension by the provost.
- 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-5340	Brand Failures: 1970 to the Present
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-5630	Brand Physics
BRG-5660	Pitch Perfect: How to Win New Business
BRG-5750	Visual Systems
BRG-5760	The Power of Persuasion
BRG-5820	A Brand Called You
BRG-5865	Lecture Series: Design Matters Radio Podcast II
BRG-5911	Honors Branding Project

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 MyServices Student, which can be accessed at: myservices.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

Instructors: C. Rogoll, 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-5340-A

Brand Failures: 1970 to the Present

Friday 6:30-9:20

Fall semester: 3 credits

Instructor: T. Hall

Brand Failures will consider consumer and corporate brands through the lenses of yesterday, today and tomorrow. It will discuss the principles of branding by highlighting successes and failures over the past five decades. The course endeavors to anticipate how brands can evolve and remain relevant by applying the fundamentals of good branding through modern forms of communication.

BRG-5410-A**The Evolution of CPG Brands and Package Design**

Monday 6:30-9:20

Fall semester: 3 credits

Instructor: R. Shear

Consumer brands, and the retail marketplace that supports them, have evolved through several stages in the last 150 years. Each has been strongly influenced by culture, events and the changes of the retail markets of which they are a part. The first three stages, from the 1850s through the 1990s, can be described as the era of the retailer, the era of the manufacturer and the era of the brand. The last decade has seen an evolution of brand activity toward a focus on consumer experience and lifestyle. Where does the CPG brand stand today and what is its future? This course will review the historical evolution of CPG brand identities through the lens of retail brand identity and package design. We will review, decade by decade, the relatively brief history of CPG brand identities, and the aesthetic and cultural influences that have shaped their path. While reviewing these historical precedents, students will develop an informed judgment on where CPG brand identities are today and where they may be headed.

BRG-5560-A**Practices in Design and Market Research**

Wednesday 6:30-9:20

Spring semester: 3 credits

Instructor: D. Formosa

Brands have historically relied heavily on marketing techniques to help establish and strengthen their presence. That is changing quickly, as instant global communication and various forms of social networking have replaced the need for consumers to rely on brands for confidence in a purchase. In this project-based course, students will learn how to create a research plan, find participants, and integrate research methods in the context of a specific branding project. Some of the topics explored will be qualitative, quantitative, online and ethnographic interview techniques, video and photo documentary, immersion, participant-aided data gathering, prototype assisted observation, methods for organizing data, finding patterns and distilling insights that lead to actionable and inspiring design directives. We will also explore the differences between market research and design research, and understand the goals and appropriateness of each.

BRG-5620-A**Analysis, Insight and Forecasting**

Thursday 6:30-9:20

Spring semester: 3 credits

Instructor: S. Devillart

Cultural change is neither unpredictable nor random. The seeds of the next are buried in the now, in the psyche of the individual and in the collective mind called "culture." In this course, students will learn to read deeply and carefully the cultural signs that surround them in order to recognize underlying patterns and learn to translate these patterns into actionable human and cultural insights, valuable throughout the lifecycle of any product or brand. We will also explore how to leverage trend analysis to forecast paradigmatic shifts in human behavior and culture as well as in the marketplace. Students will complete the course with the means to identify and leverage the patterns underlying the most powerful and beloved cultural artifacts and brands.

BRG-5630-A**Brand Physics**

Monday 6:30-9:20

Spring semester: 3 credits

Instructor: E. Talerman

Brands, at their best, create emotional bonds between people and organizations, as well as movements, businesses or products. They guide and shape behavior, establish instant recognition, and become valued and valuable by facilitating achievement of ambitions, large and small. In order to ensure a brand is meaningful, relevant and remarkable, a brand brief is created. The brief acts as a guideline, instructions and a set of tools that unify understanding, intention and action. In this course students will explore the physics of branding and how to apply them to create differentiated and desired brands. Students will hone their skills in pattern recognition and learn how to identify critical observations and their business implications. We'll also practice the art and science of evidence-based insight development through qualitative and quantitative research methods. Etymology

and storytelling in service of creating emotionally connective and differentiated brand positioning will also be examined. Students will then apply all of these skills as they work with a client who will provide us with a real brand challenge to solve.

BRG-5660-A**Pitch Perfect: How to Win New Business**

Tuesday 6:30-9:20 (5 weeks)

Spring semester: 1 credit

Instructors: A. Miller, A. Sullivan

Winning significant branding assignments from noteworthy companies is an art and a science—one that requires intelligence, collaboration and the ability to connect on a human level. In a short span of time, potential agency partners need to understand the challenge quickly and find ways to demonstrate distinct value to a client. In this course, multidisciplinary teams will learn to identify a powerful customer insight that can grow a client's business. Using strategic frameworks to outline a point of view, each team will develop and present a pitch to evolve a well-known brand that faces many challenges. Final presentations will be delivered as an engaging and creative experience to industry leaders.

BRG-5750-A**Visual Systems**

Tuesday 6:30-9:20 (5 weeks)

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-5760-A**The Power of Persuasion**

Tuesday 6:30-9:20 (5 weeks)

Spring semester: 1 credit

Instructor: K. Kay

Persuasion is everywhere, influencing us thousands of times a day, both directly and indirectly, to buy something, support something, or think differently about something. Persuasion is a critical weapon in the arsenal of brands, nonprofits, the government, the press, and anyone interested in molding and shaping attitudes. A venerable art form handed down to us by the ancient Greeks, persuasion is still vibrant today but significantly evolved due to the volume, speed, institutionalization, subtlety and complexity of our messages. In this seminar we will examine how effective persuasive techniques are informed by modern theories of persuasion and classical rhetoric, using examples found in everyday life. Students will craft persuasive messages using framing techniques and theories with the goal of becoming more effective communicators and more critical judges of social influence attempts.

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-5911-A

Honors Branding Project

Saturday, hours TBA

Fall and spring semesters: no credit

Instructors: T. Guarriello, T. Hall, M. Kingsley, B. Sanford-Chung, E. Talerma, M. Wiesenthal

The Honors Branding Project explores the relationship branding can have with education through client projects that touch on classroom engagement, student development and education's role in the community. The course enables students to work with real-world clients on a current brand's repositioning. Students will meet outside of regular class time during the fall and spring semesters to complete the project. *Note: Registration is contingent upon acceptance into the course.*

BRG-5930-A

Summer Workshops

Dates/Times: TBA

Summer 2018 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 (dates to be announced)

Hours: 6:30-9:20

Summer 2018 semester: 6 credits

Instructors: S. Devillart, D. Formosa, T. Guarriello, T. Hall, S. Lerman, B. Sanford-Chung, R. Shear, E. Talerma

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 AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168

EVG-0169

EVG-0223

EVG-0233

EVG-0251/0252

EVG-0256

EVG-0283/0284

EVG-0293

EVG-0334

Speak Visually

Questioning Contemporary Art and Design

Visual to Verbal: Film, Art, Writing

Write to Engage: Thesis and Professional Composition

Pronunciation Workshop

The Studio Critique Language Experience

Improve Your Vocabulary

The New York Museum Language Experience

The New York Times Language Experience

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

Course #

PDG-Access-A

PDG-Access-B

Semester

fall

spring

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

MFA Computer Arts

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 Arts 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 degree within four years, unless given an official extension by the provost.

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 arts 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

REQUIREMENT C

Course #	Title	Semester
SDG-5147	Animation Culture	fall or spring
SDG-5163	Video Art and Beyond	fall
SDG-5452	New Media in Contemporary Art	fall
SDG-5534	Theory, Criticism and History of Time-Based Media	fall or 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 MyServices Student, which can be accessed at: myservices.sva.edu.

STUDIO COURSES

SCG-5247

Narrative and Visual Storytelling

Fall semester: 3 credits

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.

Course #	Day	Time	Instructor
SCG-5247-A	Tu	8:00-9:50pm	R. Godin
SCG-5247-B	Th	8:00-9:50pm	J. Call

SCG-5258

Digital Storyboarding

Spring semester: 3 credits

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. Prerequisite: SCG-5247, Narrative and Visual Storytelling.

Course #	Day	Time	Instructor
SCG-5258-A	W	8:00-9:50pm	R. Godin
SCG-5258-B	Th	8:00-9:50pm	J. Call

SCG-5386

3D Modeling and Animation

Fall semester: 3 credits

Instructors: S. Rittler, B. Voldman

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	Time
SCG-5386-A	W, F	11:00-12:50
SCG-5386-B	W, F	1:00-2:50

SCG-5401

Advanced 3D Techniques

Spring semester: 3 credits

Instructors: S. Rittler, B. Voldman

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	Time
SCG-5401-A	W, F	11:00-12:50
SCG-5401-B	W, F	1:00-2:50

SCG-5422-A

Advanced Modeling and Rigging Concepts

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: J. Maynard

Creating distinct animated characters is one of the most challenging aspects of modern cinema. This course will explore how to create 3D characters from design to modeling and setup through the development of a character pipeline. Considerations in character design will be covered from art direction, visual references, concept art, the maquette and 3D modeling to rigging techniques. Professional criticism to enhance creativity when working in a collaborative environment will be emphasized. By the end of the course, students will have created both a character they can easily animate and a document to illustrate their creative choices made throughout the character development process. Prerequisite: SCG-5386, 3D Modeling and Animation.

SCG-5427-A

Character Animation

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: D. Peng

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: R. Gautier

This course is a comprehensive introduction to procedural effects in SideFX Houdini. Students will begin with exploring the fundamentals of procedural workflows and quickly dive into creating dynamic simulations using rigid bodies, particles, fluids and more—all with the goal of gaining an understanding of how data moves in the program. Other topics will include importing, processing and exporting geometry to and from other software, instancing, VEX and HScript, SOPs and VOPs contexts, and volumes and VDBs. Prerequisites: HSG-5232, Programming for Animators, and HSG-5266, Technical Direction, or instructor's permission.

SCG-5489

Digital Matte Painting

Thursday 12:00-2:50

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
SCG-5489-A	fall
SCG-5489-B	spring

SCG-5532**Compositing**

Monday 8:00-9:50pm

One semester: 3 credits

Instructor: B. Voldman

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: J. Hagerman

The focus of this course will address professional video production workflow methods in order to tell compelling cinematic stories. Through demonstrations, assignments and discussions, we will investigate setting up a video shoot, cinematography, camera functionality, lighting, color correction, audio recording and editing. All of these techniques will be examined in terms of how they relate to creating an engaging narrative. Assignments will concentrate on 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: H. Moe

Limited to 10 students

This course will include demonstrations and exercises in project development, production and editing, as well as ongoing class critique. It is designed to provide students with facile control of moving-image content, craft, film language and techniques. We will explore these elements in light of emerging practices through different styles, current trends and technology. Students will produce short video and mixed-media projects that will be presented for group critique. Lecture topics include directing, storytelling, the creative use of lenses, cinematography, and editing philosophies.

SCG-5641**Motion Graphics I**

Fall semester: 3 credits

Instructor: A. Meyers

Graphics that move, but how? This foundation course will explore the tools and production pipeline within Adobe After Effects and related Creative Cloud applications. Students will be encouraged to investigate trends and software while producing creative work with a focus on art direction. Independent motion graphics projects, as well as television commercials, will be discussed throughout the course as examples of current techniques and what is creatively possible. Assignments will also provide a catalyst for group critique.

Course #	Day	Time
SCG-5641-A	Tu	12:00-2:50
SCG-5641-B	Tu	3:00-5:50

SCG-5642**Motion Graphics II**

Spring semester: 3 credits

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.

Course #	Day	Time	Instructor
SCG-5642-A	Th	7:00-9:50pm	K. Chang
SCG-5642-B	F	7:00-9:50pm	J. Beltre

SCG-5673**Sound Workshop I**

One semester: 3 credits

This course will explore the many forms of sound creation and what can be done with them. There will be an equal emphasis on sonic and compositional aspects, including form and structure, texture, and the technical concepts of understanding and using recording equipment and software. Emphasis will be placed on "outside the box" thinking regarding the possibilities of sound creation. Class time will be divided among lecture, discussions and practical/technical exercises. Topics will include the physics of sound, hearing vs. listening, psychoacoustics, the history of sound art and concepts in sound art composition. Practical projects will involve creating sound art compositions using Avid Pro Tools and exploring the deep connection between sound and imagery.

Course #	Day	Time	Semester	Instructor
SCG-5673-A	W	3:00-4:50	fall	T. Dame
SCG-5673-B	F	3:00-4:50	spring	A. Noyes

SCG-5674-A**Sound Workshop II**

Wednesday 12:00-1:50

Fall semester: 3 credits

Instructor: T. Dame

Intended for students who want to expand their ability to compose within the medium of sound, this course will focus on the conceptual and technical contexts for the composition of computer-based music. Coursework will consist of individual creative projects, in-class project presentations and discussion. The first half of the semester will explore the advanced use of Avid Pro Tools for music composition using MIDI sequencing and sampling with virtual instruments and various types of MIDI controllers and surround-sound mixing. The second half focuses on interactive sound possibilities for installation and performance applications utilizing Ableton Live, Max for Live, sensor technologies and Arduino, and will culminate in a final project of each student's own design. *Note: Prior musical training is not a prerequisite for this course.*

SCG-5736-A**New Forms in Media**

Thursday 12:00-1:50

Fall semester: 3 credits

Instructor: B. Bainbridge

Sixty years ago, video was only seen on 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 how to create media art. Lens-based image acquisition with various types of video cameras (surveillance, action cameras, UHD) will be explored, as will cameras that capture RGB and depth in three dimensions. Interactive and performance video forms and their technologies will also be examined through the many ways that media art can be displayed, such as multichannel environments and projection mapping. Emerging media art distribution platforms will be covered. Students will complete a project in at least two of the following mediums: Internet, installation, visual performance, interactive video, sculpture, hybrid forms.

SCG-5744-A**Virtual Reality Storytelling**

Friday 3:00-5:50

Fall semester: 3 credits

Instructor: J. Benton

In this course students will examine the fundamentals of cinematography and storytelling to bring them into VR/AR environments. We will address such elements as storyboarding, lighting cues, camera framing, sound effects and music. Students will begin with basic real-time production pipeline methods using Unity, and will complete the course with a fully realized VR/AR project.

SCG-5752-A**Stereoscopic 3D**

Friday 6:00-8:50

Spring semester: 3 credits

Instructor: D. Abramovich

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

This course aims to introduce different 3D techniques that can be used to produce artistic content. It is intended for students who are not necessarily pursuing 3D animation as a specialization and will introduce different 3D content creation and acquisition workflows. It will also cover ways to present the 3D content that is relevant for a fine artist, such as interaction using the Unity Game Engine and various ways to display it, including virtual reality and projection mapping. Students will have the opportunity to develop artwork through critique and discussion of historical and aesthetic perspectives of computer art. Assigned projects include still, time-based and interactive works.

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, Sculpttris, Adobe Photoshop and Illustrator, Geomagic, MasterCam, Vcarve Pro and Cut3D. Weekly assignments will familiarize students with 3D scanning and printing, laser and CNC milling and cutting machines, and other techniques. The 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-5829-A**Game Design**

Wednesday 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: M. Chiang

User experience and user interface with a variety of useful design techniques will be investigated in this course. Students will learn how to create rapid wireframe, make an interactive prototype, explore HTML5 animations, use 3D JavaScript libraries, and create data visualization and infographics. Applications include Sketch, InVision, Proto.io, WebGL and HTML5 language tool set, as well as a broad range of data visualization tools that can be extensively used for digital art. The course will consist of lectures, presentations and short assignments.

SCG-5863-A**Touch and Tech Art Lab I**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: F. Muelas

This course is intended for students from all disciplines who want to expand the realm of their virtual work into the physical world with computational media and physical computing. Participants will gain an understanding of future physical/virtual interfaces, advanced sensing technology, interactive art installations, Microsoft Kinect-based technology, augmented reality, interactive video mapping, generative art, robotic art and interactive performances, among other cutting-edge approaches. Weekly lab exercises will build skills with the technologies reviewed in class, and longer assignments will apply the principles covered in lab exercises to creative applications. *Note: No previous experience or knowledge of electronics, programming, or science is required.*

SCG-6126-A**Touch and Tech Art Lab II**

Tuesday 12:00-2:50

Fall semester: 3 credits

Instructor: F. Muelas

A continuation of SCG-5863, Touch and Tech Art Lab I, this course will go into greater depth in the examination of available technologies. We will keep looking away from the limitations of the mouse, keyboard and monitor interface of today's computers and start with the countless possibilities of the physical world. Weekly lab exercises combined with individual sessions with the instructor to discuss the computational media needs for each student's project will be included.

Prerequisite: SCG-5863, Touch and Tech Art Lab I, or instructor's permission.

SCG-6127-A**Touch and Tech Art Lab III**

Tuesday 12:00-2:50

Spring semester: 3 credits

Instructor: F. Muelas

While the production of the thesis project is the focus of the course, emphasis will also be given to the study of advanced topics in augmented gaming, OSC (Open Sound Control), face detection technology, embedded computers, drones and global positioning technology, among others. Conversely, computational project ideas—whether in the domain of art, design, humanities, sciences, or engineering—will propel students to acquire the skills necessary to realize those ideas.

Prerequisite: SCG-6126, Touch and Tech Art Lab II, or instructor's permission.

SCG-6167-A**Production Issues: Animation I**

Thursday 8:00-9:50pm

Fall semester: 3 credits

Instructor: I. Hong

The production of animation projects will be examined in this course through such topics as scene layout, camera, motion, shading, lighting, effects, rendering and compositing. Focusing on production methods as they are practiced in the professional realm, assignments will address the conceptualization, design, scheduling and techniques of animation production for thesis projects.

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 goes into greater depth in the examination and discussion of thesis projects and professional production methods. Advanced techniques in lighting, shading and rendering will be addressed. Prerequisite: SCG-6167, Production Issues: Animation I.

SCG-6413-A**Motion Graphics: Theory and Design**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Whitney

Limited to 12 students

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**

Thursday 11:00-12:50

Fall semester: 3 credits

Instructor: A. Meyers

Serving as an expansion upon the topics addressed in first-year motion graphics, this course will explore the workflow of a professional production artist. Photoshop timelines, advanced camera techniques in Cinema 4D and the Adobe After Effects pipeline, character animation, the framing of a story through collage and sound will be covered. Each week, a task is assigned to create elements toward a final project and/or demo reel. Prerequisite: SCG-5573, Video Projects, or SCG-5641, Motion Graphics I, or instructor's permission.

SCG-6433-A**Production Issues: Motion Graphics II**

Tuesday 12:00-1:50

Spring semester: 3 credits

Instructor: A. Meyers

The focus of this course is from the standpoint of compositing, including the use of green screen, tracking and the combining of 2D/3D and live-action elements. The fundamentals of using video for compositing will also be covered. Students will experiment with advanced techniques for visual effects. Additionally, analysis of the trends of current motion graphics and glitch art, along with the subject of distortion—visually and through sound—will be explored. 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 fundamental principle of sound design is simply to explore the possibilities for underscoring an image or time-based work. There are principles of music that work with time-based media (motion graphics, animation, stop motion, networked media), interactive media and games. Topics for the principles of music include: selection and use of prerecorded material, creation of music and audio content, the connection of music and sound production for animations, websites, DVDs and videos, as well as music inherent in illustration and photography leading to developing the final track. Discussions will center on the differences between

working with sound in a narrative or interactive environment, along with the static images of illustration and photography. *Note: The composition of original music is 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 thesis project is the premise of this course. Animation and motion graphics students will work with a sound accompaniment to support the story line and the motion of characters, or abstract visual elements involved in their thesis projects. Fine artists, web designers and installation artists can achieve a strong musical reference point in order to formulate a soundtrack that speaks to their creative work. Students will learn how to make music choices for projects that will guide the artistic vision or to enhance the already conceived image. *Note: The composition of original music is not required.*

SCG-6626-A**Production Issues: Fine Art**

Thursday 6:00-7:50

Spring semester: 3 credits

Instructor: H. Tammen

Geared toward students working on their own projects in the area of installation art, interactive video, sound art or performance, this course will address issues surrounding creative projects and follow the projects to completion. Topics will include timeline and budgets, contractual issues for hiring musicians/engineers, testing and documentation. We will also discuss networking, press materials, CV, promotion, identifying funding sources and grant writing. How digital artworks can survive in a time of constant technological changes will be addressed.

SCG-6950**Thesis I**

Fall semester: 3 credits

The thesis project consists of documented research and a body of creative work. The project should reflect individual direction and interests, attained through an awareness of the creative use of the computer and emerging technologies and its potential in the chosen area of practice. This course is intended to guide students through the initial stages of their thesis. A forum for discussion of content and context, as well as critique of work-in-progress with faculty and visiting artists will be provided. Throughout the year, students will work with a thesis group leader and the department chair.

Course #	Day	Time	Instructor
SCG-6950-A	M	12:00-2:50	F. Muelas
SCG-6950-B	W	4:00-6:50	S. Rittler
SCG-6950-C	W	7:00-9:50pm	R. Kohr
SCG-6950-D	Th	11:00-1:50	T. Masson
SCG-6950-E	Th	3:00-5:50	A. Meyers

SCG-6951**Thesis Research and Writing I**

Fall semester: 3 credits

Intended to help students to refine their research skills and articulate concepts and context, this course will focus on 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 sessions will be open to all thesis students every week.

Course #	Day	Time	Instructor
SCG-6951-A	M	3:00-5:50	A. Vergel
SCG-6951-B	W	3:00-5:50	TBA
SCG-6951-C	F	12:00-2:50	T. Schreiber
SCG-6951-D	F	12:00-2:50	A. Bonney
SCG-6951-E	F	3:00-5:50	A. Bonney

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.

Course #	Day	Time	Instructor
SCG-6955-A	M	3:00-5:50	F. Muelas
SCG-6955-B	W	4:00-6:50	S. Rittler
SCG-6955-C	W	7:00-9:50pm	R. Kohr
SCG-6955-D	Th	11:00-1:50	T. Masson
SCG-6955-E	Th	3:00-5:50	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 written materials needed to introduce their art practice. It will focus on the artist's biography, statement, résumé/CV, project description and a 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.

Course #	Day	Time	Instructor
SCG-6956-A	M	3:00-5:50	A. Vergel
SCG-6956-B	W	3:00-5:50	TBA
SCG-6956-C	F	12:00-2:50	T. Schreiber
SCG-6956-D	F	12:00-2:50	A. Bonney
SCG-6956-E	F	3:00-5:50	A. Bonney

SCG-6982

Thesis Continuation

Monday 3:00-5:50

One semester: 3, 6 or 9 credits

Instructor: T. Masson

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.

Course #	Semester
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. Students must submit a detailed proposal that outlines their goals, must meet the GPA requirement for independent study, and must receive approval from the departmental advisor and the department chair. At the end of the semester, a summary of the completed work is required.

Course #	Semester
SCG-6996-A	summer
SCG-6997-A	fall
SCG-6998-A	spring

Internship

One semester: 3 credits

Instructor: Professional Sponsor

Students can gain valuable professional exposure and experience through an internship with a professional sponsor or an employer. The SVA Career Development Office, departmental advisor and department chair can assist in locating internships that suit students' goals. To receive credit, students must participate in the Internship for Credit Program through the Career Development Office.

Course #	Semester
INT-6996-A	summer
INT-6997-A	fall
INT-6998-A	spring

PROGRAMMING COURSES

HSG-5010

Computer Systems I

Fall semester: 3 credits

Instructor: J. Vargas

The purpose of this course is to give an overview of the inner workings of computer systems. It will cover the many facets of computers, including logic, hardware, programming and software, how they communicate to create networks and how to use that knowledge to make informed technical choices. It will review the theory, history and cultural context behind the emergence of computer systems, which has shaped the current technological state of affairs. Students will also learn to configure hardware and software for specific tasks, including motion graphics, 3D animation and fine art.

Course #	Day	Time
HSG-5010-A	Tu	6:00-7:50pm
HSG-5010-B	Tu	8:00-9:50pm

HSG-5011-A

Computer Systems II

Tuesday 8:00-9:50pm

Spring semester: 3 credits

Instructor: J. Vargas

The MFA Computer Arts 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

Programming for Animators

Fall semester: 3 credits

Instructor: TBA

Limited to 12 students per section

The ability to write scripts (short programs that control other software) is one of the most powerful skills that a CG artist can have. In addition to an artistic eye, it is perhaps the skill that most frequently separates a run-of-the-mill artist from an irreplaceable one. In this course, we will examine Python, which is both a full-fledged programming language suitable for building entire applications and the integrated scripting language of choice in CG software such as Maya, Houdini and Nuke.

Course #	Day	Time
HSG-5232-A	Th	6:00-7:50
HSG-5232-B	Th	8:00-9:50pm

HSG-5266-A

Technical Direction

Monday 8:00-9:50pm

Spring semester: 3 credits

Instructor: M. Roach

The technical director (TD) is traditionally both a jack of many trades and the "hub" that brings the work of more specialized artists together into a cohesive whole. Nowhere else in the CG ecosystem will you so frequently find professionals who straddle the line between art and science. The most sought after TDs are invariably those who have multiple skills, an artistic eye and the ability to delve into the inner workings of the CG pipeline to repair and/or improve it. This course will cover advanced topics in Python scripting. We will touch upon fluid simulation, particle dynamics, cloth, procedural animation and modeling, rigid and soft bodies, and more. Prerequisite: HSG-5232, Programming for Animators.

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

Intended for students with a basic understanding of computer programming, this advanced course is recommended for anyone who wants to build his/her own tools to create digital art. By the end of the semester, students should be able to program self-generating artworks and use data from the Internet to create artworks. The course will consist of lectures and presentations, along with short assignments, culminating in a final project. Software and hardware includes what was covered in the introductory course. Prerequisite: HSG-5611, Creative Programming for Artists I, or instructor's permission.

ART HISTORY COURSES

SDG-5010-A

Digital Art Seminar I

Wednesday 6:00-7:50

Fall semester: no credit

Instructor: T. Schreiber

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 6:00-7:50

Spring semester: no credit

Instructor: T. Schreiber

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	M	12:00-2:50	fall
SDG-5147-B	M	3:00-5:50	spring

SDG-5163-A

Video Art and Beyond

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: J. Dieringer

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-5452-A**New Media in Contemporary Art**

Wednesday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Deck

This course will explore artistic developments in new media over the past century, 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**Theory, Criticism and History of Time-Based Media**

Thursday 3:00-5:50

One 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.

Course #	Semester
SDG-5534-A	fall
SDG-5534-B	spring

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 AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 Arts 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 Arts 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-5413	Studio: The Laws of Light and How to Break Them
PHG-5414	Studio: Solving the Mysteries of Light
PHG-5633	Interactive Programming for Artists
PHG-6428	Studio: Moving Image—Postproduction Strategies

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Sculpt-A	fall
FIG-Sculpt-B	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-Printg-A	fall
FIG-Printg-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

MFA COMPUTER ARTS 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 Arts department chair. *Note: These courses are non-studio and do not include access to the MFA Computer Arts 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-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 Arts department chair. Please refer to the MFA Computer Arts 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 Arts 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-5736	New Forms in Media
SCG-5744	Virtual Reality Storytelling
SCG-5752	Stereoscopic 3D
SCG-5759	3D for Fine Artists
SCG-5837	Interface Design: From Ideation to Realization
SCG-5863	Touch and Tech Art Lab I
SCG-6126	Touch and Tech Art Lab II
SCG-6127	Touch and Tech Art Lab III

SCG-Access

MFA Computer Arts Lab Access

One semester: no credit

Access fee: \$1,700

Lab access is available to graduate students from other departments who are registered for a studio or programming course in the MFA Computer Arts 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

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 Critical Theory and the Arts Department to be eligible for degree conferral.
- Three semesters of residency (fall, spring and summer). Students must complete their degree within two years, unless given an official extension by the provost.
- 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	Critical Theory and Aesthetics I	fall
CTG-5345	Critical 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 I	fall
CTG-5545	Proseminar 1: The Situation of the Arts 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-5900	Comprehensive Thesis	summer

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

CTG-5340-A

Critical Theory and Aesthetics I

Friday 10:00-12:50

Fall semester: 3 credits

Instructor: J. Pineda

This seminar is a careful investigation in considerable depth of the philosophical developments that undergird contemporary critical theory as it bears especially on questions of art, a field sometimes described as aesthetics. The first semester presents the tradition of thought stretching from antiquity to Kant, Hegel and Marx. The second semester begins with a study of the seminal importance of Nietzsche and Heidegger, tracing how their writings fused in the early 20th century with the French tradition in Bergson, Valéry and Lévi-Strauss and spurred the development of the most dynamic body of critical theory devoted to the arts of the modern era, from Barthes to Foucault and Althusser, and from Derrida and Rancière to Badiou and Žižek. Students are encouraged to examine the close reasoning of these thinkers and to achieve a genuine and perhaps rare understanding of a complex field that is often presented in a limbo of cursory and vague approximations.

CTG-5345-A

Critical Theory and Aesthetics II

Friday 10:00-12:50

Spring semester: 3 credits

Instructor: J. Pineda

This is the second part of a two-semester course. See CTG-5340 for course description.

CTG-5370-A

The Arts, Their History, and the United States I

Monday 2:00-4:50

Fall semester: 3 credits

Instructor: K. Lotery

This seminar broadly investigates the thesis that of all that humans make, art is the object that potentially and most of all reveals the antagonisms, felt conflicts and promises of human history and of the moment we inhabit. In this sense, as T. W. Adorno once wrote, art really does “know us better than we know ourselves.” And once this thought is on one’s mind, the impulse to understand how these considerable realities become coiled up in art, what they genuinely are, no less than wanting to know what it would mean intellectually and socially—whether in writing or in social action—to do justice to art’s more than important content, becomes insistent and can be developed in the study of individual artworks and their complex implications.

CTG-5375-A

The Arts, Their History, and the United States II

Monday 2:00-4:50

Spring semester: 3 credits

Instructor: K. Lotery

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

Thursday 10:00-12:50

Fall semester: 3 credits

Instructor: A. Vázquez-Arroyo

Because art is inextricably joined with human struggle, experience and aspiration on every level—and no less because increasingly artists feel compelled to engage social struggles in their own work—writers and critics require an understanding of political realities and economic and social structures. Here study necessarily engages several fields at once, as does this course which comprises political philosophy—questions of political representation and those of social justice, progress, human equality and emancipation—as well as sociology and an introduction to techniques of social investigation and observation that aim at insight into a

world that characteristically veils itself to our efforts at understanding, "What is really going on here?" The aim of this course is for students to have a genuine grasp on what begins to answer this question and the overarching structure of the program seeks to bring this developing capacity into relation with art itself. The seminar begins with Rousseau and Hobbes and in the course of the second semester has led students with considerable lucidity through to the thinking of Marx, Simmel, Mauss, Weber, the Frankfurt School, and contemporary feminism and gender studies.

CTG-5425-A

Social Theory, Research and Criticism II

Thursday 10:00-12:50

Spring semester: 3 credits

Instructor: A. Alavardo-Diaz

This is the second part of a two-semester course. See CTG-5420 for course description.

CTG-5540-A

Proseminar 1: The Situation of the Arts I

Thursday 2:00-4:50

Fall semester: 1.5 credits

Instructor: TBA

In this seminar led by experienced and distinguished critics and curators, students gain considerable familiarity with the contemporary situation of the arts, especially in New York City. Students have unique access to meet with established as well as with newly-emerging artists and art scholars for intimate discussions directed toward understanding what artists today are immediately contending with, first of all in their studio practice, but also in terms of their intellectual and theoretical ambitions for their work. What is an artist today in the midst of rapidly shifting technologies of art manufacture and reproduction, all of which goes on while dealing with other artists, art markets and promotion, galleries, museums, patrons and collectors. What, in other words, are the problems of art today that are shaping its situation?

CTG-5545-A

Proseminar 1: The Situation of the Arts II

Thursday 2:00-4:50

Spring semester: 1.5 credits

Instructor: TBA

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

Tuesday 10:00-12:50

Fall semester: 1.5 credits

Instructor: J. Cohan

In the Serious Times Lecture Series students work together in seminar with a series of invited lecturers, faculty members and discussants to engage critical problems of contemporary social reality. There is a three-fold intention: 1) students develop a substantial understanding of the complexities and tensions of social dynamics; 2) students discover that these realities turn out to have considerable implications for what is happening in the arts today; and, 3) at the same time, students are provided with many occasions for close involvement with scholars, social activists and critics of considerable accomplishment.

Each year, the lecture series takes a somewhat different shape, depending on the social realities engaged and the group of scholars invited to work with us. But, whatever the issues raised—whether these be the destruction of the earth's climate, the gross economic inequality, gender struggle or recent transformations of industry and labor—the focal point of the seminar remains the question of how it can be that society continually develops new possibilities for improving our lives and ameliorating human suffering, while all the same the toll of social calamity continues to mount. Why? Given that there are so many achievements in the sciences, in civil equality, in absolute power to control nature, why does the social order remain so destructive and immune to urgent realities?

CTG-5735-A

Proseminar 2: The Serious Times Lecture Series II

Tuesday 10:00-12:50

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-5900-A

Comprehensive Thesis

Monday through Thursday, May 13 – August 21

Hours: 12:00-3:50

Summer 2019 semester: 6 credits

Instructors: A. Alavardo-Diaz, J. Cohan, 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 and invited discussants.

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 degree within four years, unless given an official extension by the provost.
- 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-5120	Case Study Seminar 1: 20th and 21st Centuries Exhibition History	fall
CPG-5140	Case Study Seminar 2: Curating Digital Art Through Network, Gallery and Public Space	fall
CPG-5160	Philosophy and Social Thought Seminar: Curatorial Practice, Body and World	fall
CPG-5190	Curatorial Roundtable 1: Visiting International Curators Program	fall
CPG-5220	Workshop in Critical Writing 1: Curatorial Analysis	fall
CPG-5230	Workshops in Professional Practices	fall
CPG-5250	Art Practice	fall
CPG-5540	Case Study Seminar 3: Models of Thinking—Curating a Program	spring
CPG-5550	Case Study Seminar 4: History as Commodity—On the Contemporary	spring
CPG-5560	Case Study Seminar 5: Creative Class Warfare	spring
CPG-5590	Case Study Seminar 6: Curating the Interdisciplinary	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

Exhibitions Requirements: First Year

For the CP Projects Space exhibition, an exhibition plan must be presented to the program chair for approval. This includes the following components: a full description in writing of the concept of the exhibition, a checklist of artists and the works to be included in the exhibition, an installation plan of the works in the CP Projects Space, a budget for the exhibition, all wall labels for works, a wall text that summarizes the exhibition for viewers and a press release. Installation and deinstallation of the exhibition must be successfully completed by the curatorial fellow. All requirements are to be fulfilled with the oversight of the department chair and administrative staff.

Lecture Series, Panel Discussions and Special Events: First Year

Throughout the school year, MACP schedules special events, such as lecture series and panel discussions. Though open to the public, these are program requirements for all curatorial fellows, as they are considered an extension of coursework in the program. Attendance to all of these events is required for all curatorial fellows for graduation from the program.

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
CPG-6120	Case Study Seminar 7: Performance and Institutions	fall
CPG-6130	Case Study Seminar 8: The Expanded Space of Art	fall
CPG-6190	Artists Roundtable	fall
CPG-6320	Practicum 4: Other Disciplines and Formats	fall
CPG-6350	Internship and Fieldwork 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

Lecture Series, Panel Discussions and Special Events: Second Year

Throughout the school year, MACP schedules special events, such as lecture series and panel discussions. Though open to the public, these are program requirements for all curatorial fellows, as they are considered an extension of coursework in the program. Attendance to all of these events is required for all curatorial fellows for graduation from the program.

Final Curatorial Project Requirements: Second Year

For the final curatorial project, all requirements are to be fulfilled with the oversight of the program chair and the Review Committee (as stated in the description for CPG-6890, Final Exhibition/Curatorial Project). All components must be completed in order to receive chair approval and be eligible for degree conferral.

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

Note: Courses are listed by year and semester.

FIRST YEAR

CPG-5040-A

Practicum 1: Research Methodologies

Tuesday, Friday; August 21 – August 31

Hours: TBA

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

Monday, Wednesday, Friday; August 20 – August 31

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-5120-A

Case Study Seminar 1: 20th and 21st Centuries Exhibition History

Monday 5:00-7:00

Fall semester: 2 credits

Instructor: S. Reisman

How is art presented to the broad public? What are the origins of exhibition making, and with what intentions has it been carried out? How have governments, nonprofit cultural organizations, extra-institutional entities, independent curators, and artists dealt with public exhibitions, and at whose initiative were/are they organized? This course is conceived to consider a range of exhibitions and public initiatives to understand how exhibitions have evolved from the earliest biennials (beginning with the Venice Biennial in 1895, the Carnegie International and Documenta) to community and locally-based public art initiatives that have impacted and have been responsive to the public’s expectations around their reception of exhibitions. The focus of the course will move between the international and local institutional models on a larger scale, to more ephemeral and experimental approaches to exhibition making, emphasizing how the production of exhibitions has shifted as the role of the curator has expanded.

CPG-5140-A

Case Study Seminar 2: Curating Digital Art Through Network, Gallery and Public Space

Tuesday 5:00-7:00 (7 weeks, begins 10/30)

Fall semester: 1 credit

Instructor: R. Schrock

This course gives an overview of curatorial models for digital art, ranging from approaches to online exhibitions to models for presenting (networked) digital art in museums and galleries, at festivals or in outdoor spaces. The curation of digital art is now commonly understood as an engagement with a variety of aspects of the production, presentation and reception of the work of art. Through weekly case studies and readings, students engage with challenges of and best practices for the presentation of digital art in various contexts; audience engagement and educational materials; organizational structures and funding as well as exhibition documentation. The exhibition history of digital art and changes that have occurred in presenting the work throughout the decades will also be discussed.

CPG-5160-A

Philosophy and Social Thought Seminar: Curatorial Practice, Body and World

Tuesday 7:00-9:00 (7 weeks, begins 9/4)

Fall semester: 1 credit

Instructor: K. Whitmoyer

In a well-curated exhibition, one can “feel” that something has been done right (or wrong) through the exchange between the body, the objects in the exhibition space and the space itself. Understanding this relationship is crucial for curatorial practice, and this seminar offers a philosophical framework for thinking it through rigorously and critically. The phenomenological movement has made perhaps the most important contribution to this discussion, and we will engage various accounts of the body and its relationship to space and the world along with excursions into memory theory, the philosophy of technology, feminist theory and speculative materialism. This is a philosophy course, not an art history or curating course. Yet the subject of the course should bear directly on your practice as a curator: as every participant in an exhibition immediately enters into this unspoken relationship, the curator must be conscious of the manner in which perception, consciousness, objects and space are dynamically intertwined.

CPG-5190-A

Curatorial Roundtable 1: Visiting International Curators Program

Wednesday 5:00-7:00

Fall semester: 3 credits

Instructor: S. H. Madoff

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 (7 weeks, begins 11/1)

Fall semester: 1 credit

Instructor: D. Frankel

Each week students must write a 500-word review as a curatorial analysis of a museum exhibition that gives ample evidence of the curatorial argument for the show, aspects of exhibition design that clearly manifest the argument, and other manifestations (catalogue, online presence, conference, workshops) worth noting. This is a good way to visit museum exhibitions on a weekly basis in the city and learn to analyze exhibitions for their curatorial work—not for the art itself, but for the presentation of the art. Each review must exhibit clear writing, strong argument, and proper use of syntax, grammar and punctuation.

CPG-5230-A

Workshops in Professional Practices

Thursday 3:00-6:00 (7 weeks, begins 9/6)

Fall semester: 1 credit

Workshop leaders: Y. Backer, H. Brock, A. Jorgensen, S. Lahav, P. Romeu, C. Scheidermann, M. Steigelman, L. Warner, A. Wojak

These intensive weekly workshops address a variety of technical and professional skills, ranging from installation and lighting design to making effective presentations. The focus of the workshops is to prepare students with basic understandings

of skills they will need themselves as curators or to be able to more effectively work with professional collaborators in curatorial settings.

CPG-5250-A

Art Practice

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). 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. *Note: In some cases, curatorial fellows can be waived from course CPG-5250, Art Practice, if the chair deems that previous studies and/or professional practice are equivalent.*

CPG-5540-A

Case Study Seminar 3: Models of Thinking—Curating a Program

Thursday 4:00-6:00 (7 weeks, begins 1/17)

Spring semester: 1 credit

Instructor: L. Ptak

This course takes as its starting point an expanded notion of what curating is. Beyond just exhibition making, there are numerous ways in which a curatorial practice takes shape. Together we'll explore the notion of "programming" as a way to understand how, why and for whom contemporary art exists and is shaped by curators, contexts and constituents. Through site visits we will observe and interrogate firsthand a range of ways that programming responds to different ideals and realities, to the discourse of contemporary art itself, as well as to diverse artists and audiences.

CPG-5550-A (previously CPG-5580)

Case Study Seminar 4: History as Commodity—On the Contemporary

Monday 5:00-7:00 (7 weeks, begins 1/14)

Spring semester: 1 credit

Instructor: B. Wood

The purpose of this course is to understand contemporary art as a distinct historical period and why the closing of this period seems marked by the threat of imminent catastrophe. It is not a coincidence that this has also been a time marked by the reformatting and redeployment of history and historical tropes on the one hand, but also a shift in the use of memory and progressive thinking towards economic and informational ends. How have inertia and cyclical time been redeployed in the contemporary period as the time of finance and of the museum? This course looks at historical precedents and theoretical formulations to better understand how these changes have come about, but also takes for granted that their effects are becoming increasingly bizarre—demanding that we cast a very wide and often scattershot net across many disciplines in order to make sense of their movements.

CPG-5560-A (previously CPG-5570)

Case Study Seminar 5: Creative Class Warfare

Thursday 4:00-6:00 (7 weeks, begins 3/21)

Spring semester: 1 credit

Instructor: B. Wood

This course revisits Richard Florida's best-selling book, *The Rise of the Creative Class*, as a crucial ideological document. Through close reading of Florida's infamous book alongside recent analyses of the creative/culture industries, each student will be asked to develop a single ongoing case study from their own research or familiar localities. Group discussions will reflect upon the utility of global-scale art production and exhibition for political or promotional ends in a more general sense. The course aims to prompt students to individually identify strategies for internalizing or opposing the industrialization of art and creativity through knowledge of its application within various historical, political, and economic scenes.

CPG-5590-A

Case Study Seminar 6: Curating the Interdisciplinary

Monday 6:30-8:30 (7 weeks, begins 3/25)

Spring semester: 1 credit

Instructor: T. Griffin

This course will address working across formats in interdisciplinary programming, including the visual arts, dance, music, performance, video and film. Using The Kitchen for this case study seminar, we will examine historical and contemporary developments to produce an integrated curatorial practice for diverse audiences. Time in the classroom will be spent addressing practical considerations and relevant intellectual concerns.

CPG-5640-A

Practicum 3: Exhibition-Making

Monday 1:00-4:00

Spring semester: 3 credits

Instructor: M. Locks

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: S.H. Madoff

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

Tuesday 3:30-5:30

Spring semester: 2 credits

Instructor: D. Kunitz

In this course 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-5998-A

Independent Study

One semester: 1, 2 or 3 credits

In special and rare instances, a curatorial fellow may apply to the department chair for independent study that may replace coursework deemed equivalent by the chair. It is the general rule that all courses in the curriculum must be taken. Credit for independent study is equal to the course it is replacing. Oversight and requirements for the fulfillment of the independent study depend on the individual project agreed upon with the chair.

SECOND YEAR

CPG-6120-A

Case Study Seminar 7: Performance and Institutions

Monday 6:30-8:30 (7 weeks, begins 9/10)

Fall semester: 1 credit

Instructor: L. Tan

As the practice and study of performance becomes increasingly institutionalized, this course explores wide-ranging approaches to curating performance within various institutional structures—from the club and cabaret to the proscenium and black box to the gallery and public art contexts—and the positioning of audience in each of these situations. We will address the challenges and conditions around an ephemeral discipline in regards to documentation, preservation and writing; the issues surrounding visual art performance versus the performing arts; and the role of producer versus curator.

CPG-6130-A

Case Study Seminar 8: The Expanded Space of Art

Monday 4:00-6:00 (7 weeks, begins 11/5)

Fall semester: 1 credit

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

Thursday 3:00-6:00

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 Fieldwork Program

Days and hours determined by internship

Fall semester: 3 credits

Instructor: Institutional mentor

Crucial to the professional training and networking that are core aspects of curatorial practice is the Internship and Fieldwork Program. The internship takes place during the summer break between the first and second years of the program. 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. Mentors

are assigned at host institutions to oversee student work and will be members of each student's Review Committee the following fall for his or her final curatorial project. As well, students take a trip overseas to visit an important biennial exhibition and take part in discussion and workshops at the event. This is fieldwork that augments their understanding of various aspects of the curatorial enterprise, while having the opportunity to study firsthand a major international exhibition.

CPG-6420-A

Independent Curatorial Plan

Fall semester: 3 credits

Instructor: Review Committee

Under the supervision of the Review Committee, comprised of the department chair, faculty member, institutional mentor and external examiner, students will create and formally present 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: S.H. Madoff

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 3: 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 each 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.

CPG-6998-A

Independent Study

One semester: 1, 2 or 3 credits

In special and rare instances, a curatorial fellow may apply to the department chair for independent study that may replace coursework deemed equivalent by the chair. It is the general rule that all courses in the curriculum must be taken. Credit for independent study is equal to the course it is replacing. Oversight and requirements for the fulfillment of the independent study depend on the individual project agreed upon with the chair.

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Digitl-A	fall
FIG-Digitl-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-Sculpt-A	fall
FIG-Sculpt-B	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-Printg-A	fall
FIG-Printg-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 degree within four years, unless given an official extension by the provost.

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-5210	Can Design Touch Someone's Heart?	fall
DSG-5250	Thesis Introduction	spring
DSG-5310	Design Technology Workshop I	fall
DSG-5380	Telling Stories	fall
DSG-5420	Embracing the Unknown	spring
DSG-5450	Design Decisions	spring
DSG-5470	Interaction Aesthetics: Designing Digital Products for the 21st Century	spring
DSG-5480	Design and Branding	fall
DSG-5682	Mapping the Customer Journey	spring
DSG-5800	The Venture: From Theory to Reality	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 development)	fall
DSG-6090	Thesis Consultation (production)	spring
DSG-6120	Thesis Consultation (pitch and presentation)	spring
DSG-6130	Thesis Video and Media Launch	spring
DSG-6310	Design Technology Workshop II	spring
DSG-6430	Making Your Case: Business for Design Entrepreneurs	fall

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

DSG-5080-A

Paul Rand Lecture Series: A History of Graphic Design

Tuesday 10:00-1:00

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 10:00-12:00

Fall semester: 3 credits

Instructor: M. Glaser

This course is structured to help students examine their assumptions about their own work. It begins with a restaurant project where many design considerations intersect, such as communication, service, interior spaces, lighting, color, and comfort. The course continues with a series of exercises that intends to disrupt or support the students' working methods. Ultimately, the objective is to develop an awareness of what they are already doing.

DSG-5130-A

Writing and Designing the Visual Book

Monday 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-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-5250-A

Thesis Introduction

Monday 5:30-8:30

Spring semester: 3 credits

Instructors: D. Hussey, B. Martin, 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-5310-A**Design Technology Workshop I**

Friday 2:00-5:00

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-5380-A**Telling Stories**

Thursday 5:00-8:00

Fall semester: 3 credits

Instructors: S. Doyle, G. Towe

The power of design is its ability to communicate; the enchantment of design is its ability to tell us stories and connect with us emotionally in ways that are surprising and memorable. This course will explore the alchemy of design as a narrative device, in specific contexts and over time. Using any media known or unknown, we will adventure into the realm of enlightenment: in print, digital, video, monumental, or any other media.

DSG-5420-A**Embracing the Unknown**

Thursday 5:00-8:00

Spring semester: 3 credits

Instructor: W. Harding

This course will introduce students to the design sprint process and how it can help designers quickly form hypotheses and test them. With an emphasis on iterative and collaborative design thinking we can use simple tools to get our best ideas into testable forms quickly with results that can deliver critical business insights.

DSG-5450-A**Design Decisions**

Thursday 5:00-8:00 (8 weeks)

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**Interaction Aesthetics: Designing Digital Products for the 21st Century**

Friday 1:00-4:00

Spring semester: 3 credits

Instructor: F. Kahl

User-centered interactive design is the focus of this course. It 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 address the core phases of creating a successful digital product. All projects must consider how the product will adapt to specific platforms, including desktop, mobile, tablet, wearables, and the Internet of things. Guest speakers will share their insights of creating and working in the interactive realm.

DSG-5480-A**Design and Branding**

Friday 10:00-1:00

Fall semester: 3 credits

Instructor: K. Brainard

In this course students will develop a comprehensive brand identity that reinforces the narrative of a chosen business or service. Our theoretical readings will be complemented with historical competitive audits to identify and leverage unique opportunities to develop the brand's story. Critical thinking, iterative design methodology, and a synthesis of research, design production and presentation will be emphasized.

DSG-5682-A**Mapping the Customer Journey Wednesday**

Wednesday 6:00-9:00 (4 weeks)

Spring semester: 1.5 credits

Instructor: M. Rabinowitz

Customers increasingly experience brands, products and services through multiple channels and touchpoints. Students will participate in a facilitated workshop to map an end-to-end view of their customer's journey, from discovery and first use through ongoing use of their product/service. With a focus on user needs and tasks, students will identify key moments to research and develop uniquely branded/ownable interactions, points of differentiation and increased value for their users.

DSG-5800**The Venture: From Theory to Reality**

Wednesday 10:00-1:00

Spring semester: 3 credits

Instructor: K. Carbone

In this course students will explore thesis concepts to be fully developed in the second year. This will be like thesis "boot camp" where students will take a disciplined process of idea generation that balances a personal passion with a practical, market-driven opportunity. During this process we will focus on your core skills and base of knowledge that can best support your thesis and insure an outstanding result. The goal is to prepare you to enter the second year with a strong conceptual foundation to further develop your venture. This will not be the final thesis but a direction that has been tested for its fundamental viability in advance of further refinement.

DSG-6030-A**Intellectual Property and the Law**

Friday 3:30-6:30 (9 weeks)

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 (4 sessions per seminar)

Fall and spring semesters: 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

DSG-6050-A fall

DSG-6051-A fall

DSG-6052-A fall

DSG-6053-A spring

DSG-6054-A spring

DSG-6055-A spring

DSG-6061-A**Thesis Matrix**

Monday 2:00-3:30

Fall semester: 1.5 credits

Instructor: 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 development)

Monday 5:30-8:30

Fall semester: 3 credits

Instructors: D. Hussey, L. Talarico

Building upon the skills acquired in the first year, this course will assist students in the preparatory market and audience research needed to identify a product suitable for long-term development. The semester is divided into three sections: proposal writing and editing, material research and development, design and media exploration. Students will apply their design, planning, writing and presentation skills to the concept that drives their theses. The outcome is a written, edited and designed proposal and pitch book.

DSG-6090-A**Thesis Consultation** (production)

Tuesday 6:00-9:00

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

Instructor: L. Talarico

In this intensive course, students will develop a viable and professional pitch book and video 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 2:00-5:00

Spring semester: 3 credits

Instructor: A. Whitney

The video that you create in this course will define the essential need for your product, what it does, and how it will be viable. The resulting spot (30 seconds to two minutes) will become a cornerstone of your marketing and fundraising plan. This course is divided into conception and production sections. Students will develop narratives through storyboards and scripts. Shooting, lighting, sound, editing and authoring skills and software programs will be covered. In addition, collaborative class projects are dedicated to concept, design and production of branding and packaging for the Thesis Forum.

DSG-6310-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-6430-A**Making Your Case: Business for Design Entrepreneurs**

Thursday 5:30-8:30

Fall semester: 3 credits

Instructor: A. D'Avella

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

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 students who have earned a cumulative grade point average of 3.25 or better. To receive credit, student must get approval in advance from their department chair, academic advisor and the Career Development office. Students may only work 150 hours (10 hours per week) during the fall and spring semesters and a minimum of 150 hours, no maximum, during the summer semester. Final evaluations will be required. 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

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

Course #	Semester
PDG-Access-A	fall
PDG-Access-B	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-Printg-A	fall
FIG-Printg-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

SVA DESTINATIONS PROGRAM IN DESIGN

IPG-5212-A

Masters Workshop: Design Rome

May 27 – June 10

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

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

This summer study type, typography and graphic design in Rome—the birthplace of Western typographic tradition. Masters Workshop: Design Rome, now in its 10th year, is an incredible educational opportunity. A chance to hone your skills, improve your knowledge and meet creative people.

Immerse yourself in type and typography, book and lettering design, as well as a wide range of architecture, art, archeology and epigraphy—and Italian cuisine. You will study both the ancient Roman and modern Italian cultures, and learn from masters of current Roman graphic design. We will visit the Trajan Column and take exclusive guided field trips to the Roman and Imperial forums, contemporary design studios, and have access to the rarities at the Biblioteca Angelica, the oldest library in Europe and repository of Bodoni and other historical typographic books.

This intensive hands-on workshop will assist you in researching and analyzing the roots of typography, and in developing your own distinctive design work. You will print on a vintage letterpress, and draw type and letters from the classic models, while practicing contemporary design. Taught by leading designers and typographers, this acclaimed workshop enables you to focus multidisciplinary and entrepreneurial aspects of design like you never have before.

Classes are held Monday through Saturday with plenty of time allotted for personal exploration. Participants have individual rooms in a three-star hotel in the historic center of Rome, just around the corner from the Pantheon and only minutes from major Roman landmarks and sites of interest. Visit our website at design.sva.edu/italy to view projects and the daily journals from the 2017 workshop.

Prerequisite: Students must be at least seniors in a design or art college, or design professionals. *Note: An interview (in-person or Skype) and samples of your design work are required for acceptance to this program. Participants must bring their own laptop and a digital camera.*

Tuition includes individual accommodations, daily breakfast, transportation for class field trips, guided tours of architectural and archaeological site visits, and all program receptions.

For more information visit design.sva.edu/italy or contact Veronika Golova, program coordinator, via email: vgolova@sva.edu; phone at 212.592.2600.

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 degree within four years, unless given an official extension by the provost.
- 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-5170	Technologies for Designing Change I	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	fall
SIG-5390	Games for Impact	spring
SIG-5410	Technologies for Designing Change II	spring
SIG-5440	Introduction to Thesis	spring
SIG-5811	Creative Writing for Social Designers	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 MyServices Student, which can be accessed at: myservices.sva.edu.

SIG-5030-A

Fundamentals of Design for Social Innovation

Friday 12:00-6:00 (4 sessions), Saturday 10:00-4:00 (4 sessions)

Fall semester: 3 credits

Instructors: H. du Plessis, M. Rettig

This course explores the skills needed to be an actor in social innovation, including change models, facilitation, relationships, team building and leaning into uncertainty. Structured as part lab and part discussion, students complete readings, journal assignments and activities related to interaction, dialogue, capturing and observing data, writing research and facilitation plans, and developing relationships. At the end of the course, each student facilitates a group discussion with different representatives from part of a system with the goal of helping the group see the system through multiple vantage points to shift to a collective intention and prototype new solutions

SIG-5070-A

Communication Design

Wednesday 2:00-5:00

Spring semester: 3 credits

Instructor: C. Heller

In this course, students use language and verbal and visual communication skills to engage, persuade and shift behavior through story writing and telling, cogent logic and public presentations. Throughout the semester, students develop a personal voice as well as work 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

Wednesday 2:00-5:00

Fall semester: 1 credit (6 sessions)

Instructors: P. Dandonoli, J. Kennedy

This course investigates social and environmental issues in the context of complex human communities and natural systems in which they exist, both online and on the ground. Issues integral to climate change, health, national security, personal identity and social justice are examined in relationship to the players and places that impact humanity and the environment. In addition to online communities, the interwoven dynamics of business, not-for-profit organizations and public agencies are covered.

SIG-5150-A

Mapping and Visualization Design

Thursday 6:00-9:00

Fall semester: 3 credits

Instructor: D. Papadopoulos

The mapping and visualizing of systems are addressed in this course 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, consider ways of planning and communicating solutions and develop new models of engagement and action.

SIG-5170-A

Technologies for Designing Change I

Mondays 6:00-9:00pm (9 weeks)

Fall semester: 1 credit

Instructor: M. Weinstein

From Skynet to Hal 9000 popular culture has cast artificial intelligence (AI) as the catalyst of the apocalypse, but what if AI could help humanity instead of dooming it? This course explores artificial intelligence and machine learning and how these technologies might be applied to global issues. We will look at the history of AI from the works of Alan Turing to Elon Musk and examine the current state of the technology, how it fails and where it succeeds. Students will be introduced to IBM Watson's technology and have access to the APIs; a background in computer science is not necessary. The course will culminate in a project to design and prototype an artificial intelligence application for social good.

SIG-5220-A**Global Guest Lecture Series I**

Wednesday 6:00-9:00

Fall semester: 3 credits

Instructors: C. Heller, C. McAndrews

This lecture series exposes students to the lives and ideas of some of the most important people 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

Instructors: C. Heller, C. McAndrews

This is the second part of a two-semester course. Please see SIG-5220 for course description.

SIG-5350-A**Disruptive Design: Research and Insights**

Tuesday 6:00-9:00

Fall semester: 3 credits

Instructor: S. Betts-Sonstegard

Students explore how to meaningfully connect user and audience understanding to strategies for enterprise and social change. While discussing the processes, thinking and practices of primary, ethnographic-based research, students investigate how to collect compelling user stories as they come to understand the nuances of behavior, culture and emotion in the lives of their audiences.

SIG-5360-A**Environmental Ethics**

Monday 6:00-9:00 (6 weeks)

Fall semester: 1 credit

Instructor: J. Cloud

In this course 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 Earth.

SIG-5390-A**Games for Impact**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructors: M. Brice, N. Fortugno

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 II**

Tuesday 6:00-9:00 (10 weeks)

Spring semester: 2 credits

Instructor: L. Huang

In this making course, students explore a range of methods and techniques for taking a concept to completion using design and physical computing. Digital design and physical prototyping are used as a method of testing and learning. This learning will support the systematic design decisions that determine the quality, impact and outcome of social design.

SIG-5440-A**Introduction to Thesis**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructors: A. Cornyn, N. Radywyl

Exercises in problem definition, audience identification, research and barriers to change help students test their own hypotheses. In this course, students investigate a variety of topics, researching each to the point of confirming their own interest and the viability of the concept. 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 will have a fully vetted topic for their thesis.

SIG-5811-A**Creative Writing for Social Designers**

Fridays 9:00-12:00 noon (4 sessions)

Spring semester: 1 credit

Instructor: C. Heller

The maxim that all change begins with language is true in the visual arts to the same extent that it is anywhere else. Yet social impact designers—who make their professional careers developing initiatives that change lives, often with enormous public consequence—are often not taught how to write. Both the design and social innovation fields are rife with *argot* and clichés that deaden meaning instead of uncovering it. The goal of this course is to give social designers access to the power of creative writing in order to more fully understand themselves, and combine that self-knowledge with writing that will infect and inspire their audiences.

SIG-6060-A**Leadership and Entrepreneurship I**

Tuesday 6:00-9:00

Fall semester: 3 credits

Instructor: J. Englehardt

The core of the 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

Instructor: K. Proctor

This is the second part of a two-semester course. Please see SIG-6060 for course description.

SIG-6170-A**Metrics and Data Visualization I**

Thursday 6:00-9:00

Fall semester: 3 credits

Instructor: A. Moser

Metrics and Data Visualization looks at the 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 strategy. In the fall semester, the course focuses on data and visualization for exploration—asking useful questions and engaging in purposeful discovery. 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

Instructor: G. Schuster

This is the continuation of SIG-6170, Metrics and Data Visualization I. In the spring semester, students will 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-6190-A**Thesis Consultation: Research, Writing, Presentation**

Monday 6:00-9:00

Fall semester: 6 credits

Instructors: A. Coates, J. Franklin, M. Osaki, T. Park, B. Piantella

Guided by their faculty advisors, students conduct research to develop a thorough understanding of the context, landscape and challenges of their thesis topic.

Students design and implement a series of prototypes to test and refine their theory, and create a compelling presentation, which brings each vision's potential to life through words, images and graphics. There will be a required presentation to the thesis advisory board for approval of the thesis.

SIG-6220-A**Global Guest Lecture Series III**

Wednesday 6:00-9:00

Fall semester: 3 credits

Instructors: C. Heller, C. McAndrews

This lecture series exposes students to the lives and ideas of some of the most important people 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

Instructors: C. Heller, C. McAndrews

This is the second part of a two-semester course. Please 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, M. Osaki, T. Park, B. Piantella

With the help of thesis advisors, students will complete their thesis and develop it into a form ready to be implemented. Presentation of the thesis to the full board of advisors is required. Following approval, students present their final thesis to a public audience. A review committee consisting of the program chair, additional faculty and outside experts will critique presentations at critical intervals during the semester.

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Sculpt-A	fall
FIG-Sculpt-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

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 degree within two years, unless given an official extension by the provost.
- 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	Approaches to Design History
DRG-5090	Contemporary Issues in Design, Architecture and Urban Planning
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 MyServices Student, which can be accessed at: myservices.sva.edu.

DRG-5030-A **Research and Writing I**

Wednesday 10:00-12:50

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 will learn how to initiate and develop story ideas and 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 **Approaches to Design History**

Thursday 3:15-5:45

Fall semester: 4 credits

Instructors: M. Heintz; J. Rittner

In the Design Research, Writing and Criticism Department, we define design broadly. As such, design becomes a lens through which to view the world, rather than a defined set of information fitting neatly into a survey course. To that end, we treat design history differently and in ways that we hope will be most useful to graduate studies in this program. We consider ways of approaching design history—from an objects and materials perspective, from a systems-based perspective, and finally from the perspective of political and social issues such as race and gender. By zooming in and zooming out, we hope to underscore that any 20th- and 21st-century design history is a complex constellation of issues and a story with many possible starting points. The first part of this course deals with approaches to design history through objects and systems. The second part will address approaches to design history through political and social issues.

DRG-5090-A **Contemporary Issues in Design, Architecture and Urban Planning**

Tuesday 2:00-4:50

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 seminars, a selection of walking tours, 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**

Thursday 10:00-12:50

Fall semester: 4 credits

Instructor: P. de Looz

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**

Wednesday 9:00-11:50

Spring semester: 4 credits

Instructors: A. Busch, S. Heller

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**

Thursday 5:00-7:50

Spring semester: 4 credits

Instructors: A. Harrison Levy, L. Molad

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**

Tuesday 2:00-4:50

Spring semester: 6 credits

Instructors: P. de Looz, M. Heintz

The thesis explores 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 piece, 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.

SUMMER WRITING AND RESEARCH RESIDENCY**DSD-4978-A****Design Writing and Research Summer Residency**

June 4 – June 15

Summer semester: 2 undergraduate studio credits; \$1,950

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, and analysis and critique, and then develop and finesse several projects. A team project will also be undertaken.

In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in SVA's MA Design Research 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 and editors. 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 Adam Harrison Levy, Virginia Heffernan, Molly Heintz, Steven Heller, Karrie Jacobs, Jennifer Kabat, Robin Pogrebin, Craig Taylor and Rob Walker.

Typical site visits and curator-led exhibition tours: Architecture, BIG, Flavor Paper, Abbott Miller at Pentagram, MOS Architects, Rockwell Group Lab, Michael Sorkin Studio, Gael Towey & Co., Viñoly Architects.

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

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 degree within two years, unless given an official extension by the provost.
- 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	Photo and Video Workflow	fall
DPG-5250	Color Management and Output	fall
DPG-5310	Editorial Photography	fall
DPG-5350	i3: Images, Inspiration, Information I	fall
DPG-5420	Advanced Image Processing	fall
DPG-5470	Contemporary Image	fall
DPG-5355	i3: Images, Inspiration, Information II	spring
DPG-5480	Business Practices	spring
DPG-5510	Photo Illustration	spring
DPG-5600	Thesis Development	spring
DPG-5620	Design Essentials	spring
DPG-5790	Handmade Book	summer
DPG-5810	i3: Images, Inspiration, Information III	summer
DPG-5820	Thesis: Exhibition Printing	summer
DPG-5910	Thesis: Electronic Portfolio	summer
DPG-5920	Thesis: Book and Brand	summer
DPG-5930	The Exhibit	summer
DPG-5960	Professional Communication Essentials	summer

MPS DIGITAL PHOTOGRAPHY GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

DPG-5220-A Photo and Video Workflow

Monday 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 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 / DPG-5355 i3: Images, Inspiration, Information I and II

Tuesday 7:00-8:50
Two semesters: no credit (fall semester, 7 sessions; spring semester, 8 sessions)
Instructor: J. Permuth

This required 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.

Course #	Semester
DPG-5350-A	fall
DPG-5355-A	spring

DPG-5420-A Advanced Image Processing

Wednesday 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-5470-A**Contemporary Image**

Tuesday 7:00-8:50

Fall semester: no credit (7 sessions)

Instructor: D.K. Ching

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

Instructor: J. Reznicki

Being a successful photographer requires more than talent and good fortune.

This course will examine proper business practices in the photography industry that include budgeting, financial planning; negotiating and pricing concerns; image use, copyright, and copyright registration; developing the correct and proper paperwork needed, such as invoices and a variety of model and property releases. This class provides the foundation needed to build a solid photography business.

DPG-5510-A**Photo Illustration**

Wednesday 7:00-9:50

Spring semester: 3 credits

Instructors: K. Eismann, 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 3:00-5:50

Spring semester: 3 credits

Instructors: K. Eismann, M. Foley

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-A**Design Essentials**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: B. Bobkoff

This course concentrates on the design and software skills used in branding page layout and web design 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

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

Note: The 2018 summer semester will be held from May 7th through July 3rd. Please contact the department for individual course dates and times.

DPG-5790-A**Handmade Book**

Summer 2018 semester: no credit

Instructor: E. Wallenstein

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 2018 semester: no credit

Instructor: J. Permuth

This required 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.

DPG-5820-A/B**Thesis: Exhibition Printing**

Summer 2018 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: Electronic Portfolio**

Summer 2018 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: Book and Brand**

Summer 2018 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 2018 semester: no credit

Instructor: TBA

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 thesis exhibition name and brand.

DPG-5960-A

Professional Communication Essentials

Instructors: R. Hart, S. Kramer

Summer 2018 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.

SV A DESTINATIONS: SUMMER 2018

IPD-2371-A

Alaska Wilderness Adventure: Travel Zine Design

August 9 – August 21

Summer semester: 2 undergraduate studio credits \$4,200

Instructor: K. Schaffer

Locations: Anchorage, Denali National Park, Fairbanks, Kenai Peninsula, Seward and Talkeetna.

Alaska is the 49th state—the Last Frontier. Rich with nature, wildlife and natural resources, its vast unfettered wilderness, offers a once-in-a-lifetime travel experience. Immerse yourself in all that Alaska has to offer, both on land and water. Each participant in this program will create, design and produce a travel zine that is based on experiences from this awe-inspiring wonderland. Using Adobe InDesign as the prepress layout tool, projects will primarily consist of digital photography; however, writing, illustration and mixed-media (drawing, painting, collage) are also welcome. There will be daily reviews of images as well as design and layout tutorials, and hands-on assistance with the final production of the zine.

Participants will visit the stunning Denali National Park, which is home to North America's highest mountain peak; we will gain access to up-close views of wildlife such as grizzly bears, caribou, and moose. As visitors to the Last Frontier, participants will also witness the impact of climate change to the region.

Note: Participants must supply their own Macintosh laptop with Photoshop and InDesign software installed and a digital camera.

Tuition includes accommodations; glass-dome ceiling train transportation; guided bus, boat and hiking tours; all site visit entrance fees and welcome and farewell dinners.

For more information visit destinations.sva.edu or contact Michelle Mercurio via email: mmercurio@sva.edu; phone: 212.592.2070.

IPD 3284-A

Action Surf Photography: Salina Cruz, Mexico

August 12 – August 17, 2018

Summer semester: no credit; \$3,500

Instructor: A. Brewer

Renowned as one of the surf industry's premier photographers, Art Brewer will lead this specially designed workshop focused on action surf photography in one of the world's most picturesque surfing destinations. What's unique about the Salina Cruz coastline is the diversity of surf spots it offers: dozens of world-class sand point breaks and miles of beautiful empty beach breaks. This combination is a surfer's dream come true during the Southern Hemisphere swell season.

Throughout this intensive five-day workshop students will have the opportunity to photograph elite, professional surfers in action from both land and water. Here you will learn various techniques, including tricks of panning with an autofocus lens to keep action sharp. There will be an emphasis on water safety and etiquette while at the same time learning how to read and anticipate both style and movement and, ultimately, to capture peak action. It is not only a unique opportunity to learn the technical skills and equipment necessary to shoot surfing and other water related sports, but also a rare chance to learn from a master along with a

highly skilled and talented support staff, including former assistant photo editor and in-house photographer of Surfer magazine, Jean-Paul Van Swae. This workshop is open to all photographers interested in pursuing the genre of action surf photography.

Prerequisites: Participants must be experienced swimmers; proficiency with DSLR cameras and digital workflow required.

Tuition includes accommodations, meals, workshops and transportation for off-site visits. Airfare is not included.

For more information, visit destinations.sva.edu or contact Malcolm Lightner, program director, via email mightner@sva.edu; phone: 212.592.2335.

IPD-3261-A

Fashion and Portrait Photography in Barcelona

July 7 – July 17

Summer semester: 2 undergraduate studio credits \$4,000

Instructor: J. Kawa

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 will become immediately clear. You'll learn to act and react quickly to ever-changing lighting situations. Choosing the right lens for the picture and the appropriate background for the shot is essential to creating a first-rate photograph. You'll learn to find good light and to recognize it when you see it. We will cover the various techniques used when shooting models—using available light, reflectors, translucent softeners and portable strobe lights.

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

Note: Acceptance to this program is based upon portfolio review.

Tuition includes double-occupancy accommodations, daily breakfast, guided tours and museum admission. Airfare not included.

For more information, visit destinations.sva.edu or contact Maria Dubon via email: mdubon@sva.edu.

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 degree within two years, unless given an official extension by the provost.
- 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

The MPS Directing program is a distinctly individual, 10-month graduate film program that is exclusively dedicated to training film directors. Students work closely with faculty and industry professionals to develop their unique narrative voice and visual style. The hands-on curriculum is designed to give students a comprehensive education in the art of visual storytelling. Classes are focused on story development, directing actors and the camera, and utilizing cinematic tools to tell a compelling visual narrative. The course of study also addresses the historical and critical context of film as an art form, its political and sociocultural dimensions, and comparative study of theories for understanding film and video. With the guidance of our award-winning faculty, students cultivate original ideas for successful, inventive films and graduate ready to begin their career in film.

Developed for the working professional, classes are held Monday through Thursday, 6:00 pm to 9:00pm with Fridays reserved for studio time, guest lectures, critiques, demonstrations and field trips. 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-5450	Director's Toolbox	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 MyServices Student, which can be accessed at: myservices.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 at the forefront of cinema throughout the 120-year history of motion pictures. Stories have played a critical part in the development and culture of film from the earliest projected images made by the Lumière brothers in the 1890s to works being made today by amateurs on smartphones and transmitted globally on the Internet. This course will analyze the language of narrative filmmaking with examples of significant short films that have expanded the boundaries of cinematic expression from around the world. The lectures, screenings and class discussions will cover the various strategies of telling a story in film, and will suggest a critical framework for thinking about the modes of narrative expressiveness in cinema. A broad range of narrative cinema will be featured, including those films that mix fiction with documentary reality, and those works that even question the idea of narrative itself. The concentration in the first part of this course will be 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 Latin America and the East, and will focus on student-made films as well as digital works conceived in nontraditional modes, such as artist's narratives and single-channel videos.

DTG-5260-A

Screenwriting

Thursday 6:00-9:00

Fall semester: 3 credits

Instructors: A. Dinelaris, J. James

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). Students have the choice of writing their own screenplay, 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 guidance of the instructor. Students will 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

This course is geared specifically toward the practical and creative information needed by film artists to ensure that they have the tools to both realize their artistic vision and find the appropriate media outlets once they're reached completion. 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-5450-A**Director's Toolbox**

Monday 6:00-9:00

Spring semester: 3 credits

Instructors: A. Garfunkel, M. Hessenthaler

The director's job starts well before the call of "action!" and doesn't end at the call of "cut!" This course explores a variety of methods for utilizing the many tools at the director's disposal before production, during production, and beyond. Students will have the opportunity to workshop scenes; exploring techniques to articulate story through lens choice, lighting, camera position, blocking, and composition as well as optimizing the collaborative process to tell a compelling visual narrative. In the second half of the semester this course shifts to deconstructing the various platforms for engaging in social media and uniquely marketing their films directly to their intended audiences.

DTG-5470-A**Editing as Storytelling**

Thursday 6:00-9:00

Spring semester: 3 credits

Instructor: K. Dobrowolski

This course will focus on using editing as a tool to tell stories. Students will be introduced to the interface of Adobe Premiere and Final Cut Pro X and move on to more advanced editing techniques. They will arrange and cut scenes to enhance narrative and the performances of the actors in their films, all with the goal of telling their story. Professional techniques will be applied, and examples of these techniques will be shown in the form of weekly screenings of short films, commercials and music videos. The course will also cover postproduction workflow, working with an editor, the newest HD format, Ultra HD format (as 2.5K, 3K, 4K), Apple Compressor, different camera workflows, 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 short film in the ever-changing world of media production. We will discuss and analyze Academy Award-winning short 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 short 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 2:00-5:00

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 2:00-5:00

Spring semester: no credit

Instructor: TBA

This is the second part of a two-semester course. In the spring semester we will examine elements of production and postproduction, including sound design, production design, and location scouting. Students will visit professional studios to learn about color correction and sound mixing.

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168

EVG-0169

EVG-0223

EVG-0233

EVG-0251/0252

EVG-0256

EVG-0283/0284

EVG-0293

EVG-0334

Speak Visually

Questioning Contemporary Art and Design

Visual to Verbal: Film, Art, Writing

Write to Engage: Thesis and Professional Composition

Pronunciation Workshop

The Studio Critique Language Experience

Improve Your Vocabulary

The New York Museum Language Experience

The New York Times Language Experience

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 degree within two years, unless given an official extension by the provost.
- 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	fall
PFG-5530	Seminar	spring
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 MyServices Student, which can be accessed at: myservices.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

Instructor: TBA

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

Instructor: R. Satran

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: TBA

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

Spring semester: 3 credits

Instructor: TBA

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: TBA

This is the second part of a two-semester course. See PFG-5630-A for course description.

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168

EVG-0169

EVG-0223

EVG-0233

EVG-0251/0252

EVG-0256

EVG-0283/0284

EVG-0293

EVG-0334

Speak Visually

Questioning Contemporary Art and Design

Visual to Verbal: Film, Art, Writing

Write to Engage: Thesis and Professional Composition

Pronunciation Workshop

The Studio Critique Language Experience

Improve Your Vocabulary

The New York Museum Language Experience

The New York Times Language Experience**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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

Course #**Semester**

PDG-Access-A

fall

PDG-Access-B

spring

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

MFA Fine Arts

DEGREE REQUIREMENTS

- Completion of 60 credits, including all required courses, with a cumulative GPA of 3.0 (B). Completion of a thesis project, a thesis catalogue and a thesis presentation, each with a grade of B or higher, and pass an annual review of work. 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 degree within four years, unless given an official extension by the provost.

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 offer six kinds of courses: Mentorship, Studio, Crit, Talks, Seminars and Workshops. The normal course of study is two years of full-time enrollment. Satisfactory progress usually means that students complete 15 credits each semester, and pass an annual review of work. Students are required to register for Mentorship (3 credits), Studio (2 credits), 2 Crits (1.5 credits each) and Talks (1 credit) every semester.

Students have flexibility in Seminars and Workshops: In a given semester they can take any combination of Seminars and Workshops totaling 21 credits over their course of study.

In the final semester, students are required to register for Thesis.

Note: Courses in other departments may be substituted for Seminars and Workshops with permission from both the student's advisor and the chair.

FIRST-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
FNG-5030	Mentorship I	fall
FNG-5050	Studio I	fall
FNG-5230 / FNG-5235	Crit I	fall
FNG-5510	Talks	fall
FNG-5600 through FNG-5799	Seminars	fall
FNG-5800 through FNG-5990	Workshops	fall

Course #	Title	Semester
FNG-5035	Mentorship II	spring
FNG-5055	Studio II	spring
FNG-5240 / FNG-5245	Crit II	spring
FNG-5515	Talks	spring
FNG-5600 through FNG-5799	Seminars	spring
FNG-5800 through FNG-5990	Workshops	spring

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
FNG-6030	Mentorship III	fall
FNG-6050	Studio III	fall
FNG-6230 / FNG-6235	Crit III	fall
FNG-6510	Talks	fall
FNG-5600 through FNG-5799	Seminars	fall
FNG-5800 through FNG-5990	Workshops	fall

Course #	Title	Semester
FNG-6035	Mentorship IV	spring
FNG-6055	Studio IV	spring
FNG-6240 / FNG-6245	Crit IV	spring
FNG-6515	Talks	spring
FNG-5600 through FNG-5990	Seminars or Workshops	spring
FNG-6950	Thesis	spring

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

FNG-5030 **Mentorship I**

Day/Time: By appointment with mentor
Hours: 10:00-6:00
Fall semester: 3 credits

This course provides a framework for mentorship: students will meet with their mentors throughout the semester, on a schedule determined by mentors in consultation with their mentees. In these meetings, mentors will discuss student work and provide feedback. Mentors also guide students through the curriculum and offer advice on matters of professional development such as internships, employment, grants, residencies, exhibitions, and other opportunities.

Course #	Instructor
FNG-5030-A	P. Bard
FNG-5030-B	K. Fujita
FNG-5030-C	J. Wahi
FNG-5030-D	C. Woolard
FNG-5030-E	L. Luciano
FNG-5030-F	S. Pepe
FNG-5030-G	D. McKenzie
FNG-5030-H	A. Nevarez
FNG-5030-J	G. Stephan

FNG-5035 **Mentorship II**

Day/Time: By appointment with mentor
Hours: 10:00-6:00
Spring semester: 3 credits
See FNG-5030 for course description.

Course #	Instructor
FNG-5035-A	P. Bard
FNG-5035-B	K. Fujita
FNG-5035-C	J. Wahi
FNG-5035-D	C. Woolard
FNG-5035-E	L. Luciano
FNG-5035-F	S. Pepe
FNG-5035-G	D. McKenzie
FNG-5035-H	A. Nevarez
FNG-5035-J	G. Stephan

FNG-6030 **Mentorship III**

Day/Time: By appointment with mentor
Hours: 10:00-6:00
Fall semester: 3 credits
See FNG-5030 for course description.

Course #	Instructor
FNG-6030-A	P. Bard
FNG-6030-B	K. Fujita
FNG-6030-C	J. Wahi
FNG-6030-D	C. Woolard
FNG-6030-E	L. Luciano
FNG-6030-F	S. Pepe
FNG-6030-G	D. McKenzie
FNG-6030-H	A. Nevarez
FNG-6030-J	G. Stephan

FNG-6035 **Mentorship IV**

Day/Time: By appointment with mentor
Hours: 10:00-6:00
Spring semester: 3 credits
See FNG-5030 for course description.

Course #	Instructor
FNG-6035-A	P. Bard
FNG-6035-B	K. Fujita
FNG-6035-C	J. Wahi
FNG-6035-D	C. Woolard
FNG-6035-E	L. Luciano
FNG-6035-F	S. Pepe
FNG-6035-G	D. McKenzie
FNG-6035-H	A. Nevarez
FNG-6035-J	G. Stephan

FNG-5050 **Studio I**

Day/Time: By appointment with instructor
Hours: 10:00-6:00
Fall semester: 2 credits

The studio plays a vital role in the program as a space for reflection, conversation and presentation. In this course faculty will visit students in their studios throughout the semester. Students also meet with the chair and visiting artists, curators and critics. Students are required to take one section of Studio each semester.

Course #	Instructor
FNG-5050-A	M. Thomas
FNG-5050-B	M. Rottenberg
FNG-5050-C	J. Siena
FNG-5050-D	J. Clark
FNG-5050-E	S. Louden
FNG-5050-F	O. Lopez-Chahoud
FNG-5050-G	J. Lyn-Kee-Chow
FNG-5050-H	K. Rasheed
FNG-5050-J	TBA
FNG-5050-K	L. Tan
FNG-5050-L	L. Nakadate
FNG-5050-M	A. Kuo
FNG-5050-N	J. Swartz
FNG-5050-P	S. McClelland
FNG-5050-R	A. Shepp
FNG-5050-S	T. Lanigan-Schmidt
FNG-5050-T	T. Geva

FNG-5055 **Studio II**

Day/Time: By appointment with instructor
Hours: 10:00-6:00
Spring semester: 2 credits
See FNG-5050 for course description.

Course #	Instructor
FNG-5055-A	M. Thomas
FNG-5055-B	D. Row
FNG-5055-C	J. Siena
FNG-5055-D	J. Clark
FNG-5055-E	S. Louden
FNG-5055-F	O. Lopez-Chahoud
FNG-5055-G	J. Lyn-Kee-Chow
FNG-5055-H	K. Rasheed
FNG-5055-J	S. McClelland
FNG-5055-K	L. Tan
FNG-5055-L	L. Nakadate
FNG-5055-M	J. Grimonprez
FNG-5055-N	D. Birnbaum
FNG-5055-P	E. & F. Mattes
FNG-5055-R	D. Scott
FNG-5055-S	T. Lanigan-Schmidt
FNG-5055-T	TBA

FNG-6050**Studio III**

Day/Time: By appointment with instructor

Hours: 10:00-6:00

Fall semester: 2 credits

See FNG-5050 for course description.

Course #	Instructor
FNG-6050-A	M. Thomas
FNG-6050-B	M. Rottenberg
FNG-6050-C	J. Siena
FNG-6050-D	J. Clark
FNG-6050-E	S. Louden
FNG-6050-F	O. Lopez-Chahoud
FNG-6050-G	J. Lyn-Kee-Chow
FNG-6050-H	K. Rasheed
FNG-6050-J	TBA
FNG-6050-K	L. Tan
FNG-6050-L	L. Nakadate
FNG-6050-M	A. Kuo
FNG-6050-N	J. Swartz
FNG-6050-P	S. McClelland
FNG-6050-R	A. Shepp
FNG-6050-S	T. Lanigan-Schmidt
FNG-6050-T	T. Geva

FNG-6055**Studio IV**

Day/Time: By appointment with instructor

Hours: 10:00-6:00

Spring semester: 2 credits

See FNG-5050 for course description.

Course #	Instructor
FNG-6055-A	M. Thomas
FNG-6055-B	D. Row
FNG-6055-C	J. Siena
FNG-6055-D	J. Clark
FNG-6055-E	S. Louden
FNG-6055-F	O. Lopez-Chahoud
FNG-6055-G	J. Lyn-Kee-Chow
FNG-6055-H	K. Rasheed
FNG-6055-J	S. McClelland
FNG-6055-K	L. Tan
FNG-6055-L	L. Nakadate
FNG-6055-M	J. Grimonprez
FNG-6055-N	D. Birnbaum
FNG-6055-P	E. & F. Mattes
FNG-6055-R	D. Scott
FNG-6055-S	T. Lanigan-Schmidt
FNG-6055-T	TBA

FNG-5230 / FNG-5235**Crit I**

Hours: 12:30-2:30 (7 weeks per section)

Fall semester: 1.5 credits per section (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 feedback from a group of peers and a faculty member. Students develop their ability to receive critical feedback and to offer constructive criticism by describing, analyzing and evaluating the work of their peers. The format and duration of each crit is determined by the instructor. *Note: Students must enroll in two consecutive Crit sections each semester.*

Course #	Day	Begins	Instructor
FNG-5230-A	M	9/10	D. Birnbaum
FNG-5230-B	M	9/10	D. McKenzie
FNG-5230-C	W	9/5	K. Rasheed
FNG-5230-D	F	9/7	J. Siena
FNG-5230-E	F	9/7	M. Deleget
FNG-5230-F	F	9/7	S. Pepe
FNG-5230-G	F	9/7	TBA
FNG-5235-A	M	11/5	O. Lopez-Chahoud
FNG-5235-B	M	11/5	A. Shepp
FNG-5235-C	W	10/31	M. Rottenberg
FNG-5235-D	W	10/31	T. Geva
FNG-5235-E	W	10/31	A. Pearlstein
FNG-5235-F	F	11/2	M. Minter
FNG-5235-G	F	11/2	TBA

FNG-5240 / FNG-5245**Crit II**

Hours: 12:30-2:30 (7 weeks per section)

Spring semester: 1.5 credits per section (3 credits per semester)

See FNG-5230 / FNG-5235 for course description. *Note: Students must enroll in two consecutive Crit sections each semester.*

Course #	Day	Begins	Instructor
FNG-5240-A	M	1/14	J. Lyn-Kee-Chow
FNG-5240-B	M	1/14	M. Deleget
FNG-5240-C	M	1/14	G. Stephan
FNG-5240-D	W	1/16	M. Rottenberg
FNG-5240-E	W	1/16	D. Row
FNG-5240-F	F	1/18	TBA
FNG-5240-G	F	1/18	J. Siena
FNG-5245-A	M	3/18	K. Fujita
FNG-5245-B	M	3/18	S. Pepe
FNG-5245-C	M	3/18	D. McKenzie
FNG-5245-D	M	3/18	A. Nevarez
FNG-5245-E	W	3/20	P. Bard
FNG-5245-F	W	3/20	C. Woolard
FNG-5245-G	W	3/20	L. Luciano
FNG-5245-H	W	3/20	G. Stephan
FNG-5245-J	F	3/22	J. Wahi

FNG-6230 / FNG-6235**Crit III**

Hours: 12:30-2:30 (7 weeks per section)

Fall semester: 1.5 credits per section (3 credits per semester)

See FNG-5230 / FNG-5235 for course description. *Note: Students must enroll in two consecutive Crit sections each semester. In the second session of the final semester, students must register for Crit with their mentor.*

Course #	Day	Begins	Instructor
FNG-6230-A	M	9/10	D. Birnbaum
FNG-6230-B	M	9/10	D. McKenzie
FNG-6230-C	W	9/5	K. Rasheed
FNG-6230-D	F	9/7	J. Siena
FNG-6230-E	F	9/7	M. Deleget
FNG-6230-F	F	9/7	S. Pepe
FNG-6230-G	F	9/7	TBA
FNG-6235-A	M	11/5	O. Lopez-Chahoud
FNG-6235-B	M	11/5	A. Shepp
FNG-6235-C	W	10/31	M. Rottenberg
FNG-6235-D	W	10/31	T. Geva
FNG-6235-E	W	10/31	A. Pearlstein
FNG-6235-F	F	11/2	M. Minter
FNG-6235-G	F	11/2	TBA

FNG-6240 / FNG-6245**Crit IV**

Hours: 12:30-2:30 (7 weeks per section)

Spring semester: 1.5 credits per section (3 credits per semester)

See FNG-5230 / FNG-5235 for course description. *Note: Students must enroll in two consecutive Crit sections each semester. In the second session of the final semester, students must register for Crit with their mentor.*

Course #	Day	Begins	Instructor
FNG-6240-A	M	1/14	J. Lyn-Kee-Chow
FNG-6240-B	M	1/14	M. Deleget
FNG-6240-C	M	1/14	G. Stephan
FNG-6240-D	W	1/16	M. Rottenberg
FNG-6240-E	W	1/16	D. Row
FNG-6240-F	F	1/18	TBA
FNG-6240-G	F	1/18	J. Siena
FNG-6245-A	M	3/18	K. Fujita
FNG-6245-B	M	3/18	S. Pepe
FNG-6245-C	M	3/18	D. McKenzie
FNG-6245-D	M	3/18	A. Nevarez
FNG-6245-E	W	3/20	P. Bard
FNG-6245-F	W	3/20	C. Woolard
FNG-6245-G	W	3/20	L. Luciano
FNG-6245-H	W	3/20	G. Stephan
FNG-6245-J	F	3/22	J. Wahi

FNG-5510/FNG-5515 and FNG-6510/FNG-6515**Talks**

Tuesday 6:00-9:00

Fall and spring semesters: 1 credit 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 influential artists, curators, critics and scholars. The last few meetings each spring are devoted to thesis presentations. This course exposes students to the ideas and practices of contemporary artists and those who curate and write about their work. Equally important, it develops students' ability to present and talk about their own work. As part of the course, students also meet individually with the chair once each semester; first-year students have a group meeting with the chair in the first semester.

Course #	Year of Study	Semester
FNG-5510-A	first	fall
FNG-5515-A	first	spring
FNG-6510-A	second	fall
FNG-6515-A	second	spring

SEMINARS

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. Fieldwork Seminars take place almost entirely outside the classroom: students visit galleries, museums, artists' studios, and other places of interest. *Note: Students must register for 21 credits in seminars and workshops over their course of study.*

FALL SEMINARS**FNG-5649-A****Seminar: Feminism Is for Everybody—Navigating Art Praxis in Patriarchal Space**

Friday 3:00-6:00

Fall semester: 3 credits

Instructor: J. Wahi

"Most people have no understanding of the myriad ways feminism has positively changed all our lives. Sharing feminist thought and practice sustains feminist movement. Feminist knowledge is for everybody." – Bell Hooks, *Feminism Is For Everybody: Passionate Politics*

What does feminism mean for an artist like Renee Cox vs. an artist like Cindy Sherman? Why does the art world continue to be dominated by men? Are race, gender and economics in collusion to perpetuate the disenfranchisement of certain groups? How do we create truly equal spaces within the economic landscape? How do women artists speak truthfully about their identities without being accused of self-exploitation and how do women artists of color avoid a two-fold accusation? Rooted in the theories of Intersectionality and the basic principles of contemporary feminist movement; this seminar aims to unpack these questions and more. The course strives to understand how artists can create equitable spaces within the art world, and within larger society through the understanding of intersectional feminism and its subsequent cultural collateral. This seminar will begin with a brief, yet comprehensive, understanding of the foundations of intersectional feminist theory. It will then probe the symbiotic relationship between contemporary art, social practice and intersectional theory through presentations by current artists, curators and writers working within the realm of social change. Each presentation will be followed by an open dialogue between the presenting cultural practitioner and course participants. Grading for this course will be based on incremental assignments in the form of analytical presentations on either course material or presenting artists, class participation in discussions, and a final project that includes a short proposal for a theoretical project seeking to disrupt the inequalities addressed in intersectional theory. The ultimate purpose of this seminar is to understand how and why intersectional feminism affects everyone, and how we can use intersectionality as a means to both uproot the inequities within our own industry, and to cultivate rippling change beyond ourselves.

FNG-5628-A**Seminar: The Normal and the Pathological—Monsters, Constructions of Race, the Human and Non-Human**

Wednesday 3:00-6:00

Fall semester: 3 credits

Instructor: T. Goodeve

Taking our lead from the discipline of Monster Studies, we will explore how monsters mark, question, imagine, perform, construct and eradicate boundaries of the normal and the pathological. From ancient chimeras to contemporary vampires, zombies and cyborgs, monsters display anxieties about difference and create new spaces for imagining worlds and identities that challenge and exceed the normal. We will investigate the history of specific monsters such as Frankenstein's monster, King Kong, Lovecraft's Cthulhu and Haraway's Cthulucene, Medusa, Octavia Butler's Oankali, as well as larger figurations of anti-colonialism and resistance. Emphasis is on the construction and the subjectivity of the monster. Among the many topics students can choose to explore are constructions of racism and anti-racist movements; feminism; LGBTB identities and constructions; disease; human/nonhuman, class, poverty, religion, technology, crime, heresy, subversion, mental illness, age, terrorism, national and personal identity, and the resurgence of the normal as a monster (the "normalization of Donald Trump").

FNG-5633-A**Seminar: Socially Engaged Art in the Public Realm**

Wednesday 3:00-6:00

Fall semester: 3 credits

Instructor: L. Luciano

This seminar will explore socially engaged art practices that move beyond the conventions of traditional art spaces and into the public realm—where art as a social practice is grounded in its connection to alternative audiences and communities. Through readings, lectures, site visits and course assignments, students will learn about the processes and challenges in creating collaborative, interactive and community-based art projects in public spaces. We will also address the nuts and bolts of developing socially engaged public art projects, from site-specific research methodologies and community partnerships to writing proposals, budgets and applying for grants. Throughout this seminar, students will develop and refine individual and/or collaborative projects that extend from their own studio practices.

FNG-5641-A**Seminar: Fieldwork—Walking The City**

Wednesday 3:00-6:00

Fall semester: 3 credits

Instructor: P. Bard

The city as playground, as source of inspiration, as distraction, as nomadic adventure, as site of protest is the focus of this course. It is organized around excursions to different locations in NYC. Walks examine types of public space—interiors such as malls and hotels, and outdoor spaces such as Times Square, parks, sidewalks and interstitial spaces. We will look at how people use these spaces, how they are designed, the differences among permanent and temporary sanctioned public art. The history of renegade practices, from Baudelaire's flaneur and DeBord's derive to Occupy Wall Street will be discussed. We will also consider gentrification and issues associated with these changes. Texts include essays from *Evictions* by Rosalyn Deutsche, *The Practice of Everyday Life* by Michel de Certeau, *What We Made* by Tom Finkelpearl, and Italo Calvino's *Invisible Cities*. Works by numerous artists such as Kimsooja, Valie Export, Simone Forti, Janet Cardiff, Alan Sonfist, Sharon Hayes, Reverend Billy and William Pope.L will be considered. Sessions include walks, readings and discussion. Some sessions include assignments to be executed as we walk. Every third week we will meet at SVA to review experiences. Students will present a work as a response to each session.

FNG-5644-A**Seminar: Fieldwork—The Creative Adventure**

Friday: 3:00-6:00

Fall semester: 3 credits

Instructor: J. Clark

The artist's studio is a place for creative exploration, contemplation and production. It is also a place where artists show their work to peers, curators and gallerists, store their work, stare blankly into space, make messes, and take naps. In this course we will visit artists' studios each week, including the studios of SVA alumni and faculty. We may also visit some galleries, nonprofit venues and artist-run spaces, casting a large net outside the usual art awareness zones. We will talk with artists about their work, their use of material and space, and what inspires them. We will explore a wide range of artistic practices, and each student's own artistic processes through personal introspection and vigorous dialogue, creating self-awareness and enhancing vision. This course is designed to further each student's ability to formulate and articulate his or her own viewpoints on art-making as well as standards for individual practice. Each student will keep a notebook, either in writing or audio recordings, to document insights, interpretations and ideas for future investigations into the creative adventure.

FNG-5651-A**Seminar: Time-Based Sculpture**

Monday 3:00-6:00

Fall semester: 3 credits

Instructor: M. Rottenberg

Art is there to bring up difficult questions up, shake things up, and possibly make people feel uncomfortable. Though making art is not necessarily a moral act, it's the artists job to be conscious and fully aware of the issues the work might be stirring. Joseph Polisi conceived of the role of the artist as a leader and communicator

of human values. This course will further explore this notion of artist as citizen and the responsibilities inherent in making artwork for public reception. This course will not focus solely on theory. Student work will be presented and discussed within the context of the class.

FNG-5657-A**Seminar: Art History for Artists—A Primer**

Monday 3:00-6:00

Fall semester: 3 credits

Instructor: M. Farzin-Rad

This course introduces artists to the significant art practices, theories, and institutions of the past half century. We will focus on two artworks in each session, and consider them in relation to key historic events and discourses. Students will contribute actively to each class by suggesting (and researching) an artwork, reading primary and secondary texts, and writing short responses. We will also be visiting galleries and museums, watching films, and meeting with guest historians, critics and artists. Throughout the semester, students will develop their own artistic "family tree": an art-centered historic timeline that contextualizes their practice in relation to cultural figures, works, or events (this can be a visual, annotated chart, or take another form). The goal is for students to synthesize their knowledge of contemporary art and its precedents, think analytically about their work and its contexts, and communicate their ideas effectively in conversation and presentations. The course requires a serious time commitment of several hours a week beyond the classroom. Grading will be based on weekly contributions, discussion participation, final presentations, and the final timeline. There is no final paper.

SPRING SEMINARS**FNG-5727-A****Seminar: Art After the Internet**

Friday 3:00-6:00

Spring semester: 3 credits

Instructors: L. Frigoli, A. Ghidoni

How do we produce, disseminate and exchange images? How does the Internet challenge art conventions? This seminar is focused on the troubled relation between contemporary art and the Internet. We will analyze dozens of artworks from the mid-nineties to today and stimulate group discussion around the latest critical issues in contemporary art and media theory. Special attention will be given to how the Internet is reshaping art: its production and distribution, and how we experience it. Versions, dispersion and collaboration versus originality, uniqueness and authorship in art are crucial elements for class discussion. We will examine works by artists who use digital media to produce art or, inversely, use conventional media to explore the digitized condition of contemporary life. Topics include postproduction, Net Art, surf clubs, post Internet, branding vs. invisibility, meme-making, Internet ugly, image circulation, crowdsourcing, performing on the Internet, the Darknet, data mining, surveillance and anonymity. Each class session includes a group conversation based on readings and presentation of case studies (images, videos and websites). Guest speakers will include artists, curators and critical thinkers. In general, wild speculation, a suspicious attitude toward anything presented in class and thought sharing is encouraged. Assignments in the form of creative projects will be given, such as deep web diving, social media interventions, meme-making, imagining new porn genres and inventing exhibition formats. These projects can be carried out individually or collaboratively and the results will be presented in class. At times we will organize field trips to exhibitions. Case studies will include 4chan, Cory Arcangel, Maurizio Cattelan, *DJS Magazine*, Constant Dullaart, etoy, Harun Farocki, David Horvitz, Jodi, JOGGING, Oliver Laric, Olia Lialina, Jill Magid, Christian Marclay, Trevor Paglen, Philippe Parreno, Pierre Huyghe, Frances Stark, Ryan Trecartin, Amalia Ulman, Artie Vierkant, VVORK. Texts by writers such as Walter Benjamin, Jesse Darling, Nick Douglas, Brian Droitcour, Boris Groys, Seth Price, Hito Steyerl, Brad Troemel and An Xiao Mina will be explored and discussed.

FNG-5731-A**Seminar: Movies... Madness... and Art—Thinging in the Wane**

Friday 3:00-6:00

Spring semester: 3 credits

Instructor: T. Lanigan-Schmidt

This is a course about the (What) of movies and not about the (HOW) of cinema. Visual orchestrations, moods, moves and objects articulated in time and space become the place of our individual and collective enjoyment, drawing multiple meanings and metaphors. Also, objects as part of the scenery compel the viewer visually. The rich specifics and ambiguities represented in these movies serve as both aesthetic and conceptual motivators. "Thinging" is not yet an official word... Thinging is to things as singing is to songs. And as for "Thinging in the Wane," it is an old gay street rhyme based on a lispng pronunciation of the Gene Kelly movie *Singing in the Rain*. It is said to laugh both at and with ourselves. And, so, this course is about both forms and concepts drawn from the visual thinging within movies. Assignments, projects and reading material will vary according to the diversity of responses to and with the movies and chunks of movies watched. The course serves to increase an awareness of the huge range of visual articulations waiting to be seen and re-stated in as yet unknown ways by the artists of the future gleaning treasures from the gems of the past.

FNG-5736-A**Seminar: Yeezus Structures—Contemporary African American Art and Hip-Hop Culture**

Wednesday 3:00-6:00

Spring semester: 3 credits

Instructor: G. Hyacinthe

This seminar borrows its title in part from Kanye West's 2013 project of the same name. West integrates historical and contemporary art influences from Le Corbusier, Vanessa Beecroft, Jean-Michel Basquiat and Afro-Atlantic ritual, among others, into his Yeezus theoretical, design and performance platform. A central part of the course is a critique of the Yeezus matrix in relation to notions of Black status quo and radicalism regarding both narrative and formal concerns taken on by visual and hip-hop artists. Weekly meetings include short lectures by the instructor as a preamble for student-driven discussion with presentations and analyses of visual artists and readings relevant to the contemporary African-American art landscape and its intersections with the sonic, visual and sociopolitical fabric of hip-hop. The Black Panthers' design and social practice formats of the mid-sixties are the points of departure and the course's line of inquiry spans up to the current Black Lives Matter movement. *Note: This course is cross-listed with AHD-3736.*

FNG-5738-A**Seminar: Critical Theory**

Wednesday 3:00-6:00

Spring semester: 3 credits

Instructor: M. Farzin-Rad

What is critical theory's relationship to art? This course is designed to introduce students to the critical issues at stake in contemporary artistic practice. It is organized as a series of discussions around texts and artworks, with each session based on a different methodological perspective. We will look at the writings of artists alongside those of philosophers, theorists, critics and historians, paying particular attention to theoretical models that have been important to the art of the past half century. Our goal is to build a philosophical foundation for understanding the terminology, ideas and issues of today's critical discourse. Topics include foundational ideas such as Marxism, psychoanalysis and poststructuralism; theories of the subject's relationship to race, gender, difference; and more recent sociopolitical debates around spectatorship, object-oriented philosophy and neuroscience. Our main goal is to learn to think through ideas—in conversation and writing—in ways that will deepen your understanding of your own practice and its contemporary context.

FNG-5743-A**Seminar: Fieldwork—The Studio Visit**

Friday 3:00-6:00

Spring semester: 3 credits

Instructor: A Gatson

The artists' studio is regarded as sacred space: it's where the "magic" happens and the work is produced. How artists approach their studio practice is eternally fascinating and can be varied, but have surprising similarity and overlap. In this course we will have weekly visits with artists in their studios. The selected artists will range in experience, working methods, discipline and styles. The objective of the course is to experience the work where it's made, to gain access to a variety of artists and to learn about their respective practices.

FNG-5752-A**Seminar: Fieldwork—White Cubes**

Wednesday: 3:00-6:00

Spring semester: 3 credits

Instructor: M Tribe

Over the course of the 20th century, the white cube emerged as the spatial archetype for exhibiting and experiencing contemporary art. Art critic Brian O'Doherty compared the ideology of the white cube to the caves where Paleolithic paintings are found: "Sheltered from the appearance of change and time, this specially segregated space is a kind of non-space, ultra-space, or ideal space where the surrounding matrix of space-time is symbolically annulled." In this course we will spend our time looking at art in galleries and trying not to be lulled into complacency by the aura of aesthetic autonomy that they produce. Students will play an active role in determining the shows we see based on their interests.

FNG-5756-A**Seminar: Who Owns the Future?**

Fridays: 3:00-6:00

Spring semester: 3 credits

Instructor: J Grimonprez

Who owns our imagination in a world of existential vertigo where truth has become a shipwrecked refugee? Is it not the storyteller who can contain contradictions, who can slip between the languages we have been given and who can become a time-traveler of the imagination? Uruguyan writer Eduardo Galeano once said that we are not made of atoms as scientists say, but that we are actually made of stories. Stories are what hold us together or tear us apart, shaping the idea of belonging. Ironically, writer Maurice Blanchot called language an act of murder, because naming things is identical to killing them. But novelist Alfred Döblin claims exactly the opposite: language, he says, is a form of loving others, language lets us know why we are together. But maybe a more pertinent depiction is Vietnamese filmmaker Trinh T. Min-Ha's idea of language as a "leaking boat," a lifeboat we are all stuck on together. It's the disappearing meeting place, but also the same dire biosphere we all share. I often think we live in a society deprived of something essential, not even aware of what we actually miss, since we lack the stories and concepts. It's not dissimilar to the final scene of Jean-Luc Godard's film *Alphaville*, which depicts a society in which every word relating to the idea of love is banned at the threat of the death sentence. And actress Anna Karina, in love with the protagonist, is searching to express her feelings but doesn't find the words, because the concept of love is foreign to her. This course explores the idea of "the commons" in the storytelling of our art practices in a twofold way: 1) through examples plucked from film history and/or a media-archeology framed by philosophical tools (e.g., Michael Hardt and Antonio Negri's definition of the commons, or Elinor Ostrom's work on the commons, or David Bollier's writing) and 2) dialoging about countercultural applications, including our own storytelling in our very art practice, in what writer Rebecca Solnit describes as the "duty of delight," to find new joyful ways of telling, to find better metaphors, untold stories generated by better questions, "tools for the amazing wonderful possibilities for the terrible realities we face," be they urban guerrilla gardening reclaiming big agriculture's stronghold on privatizing the very building blocks of life, or new economies through digital shared currencies including shareware, time-banking or peer-to-peer networks. But always backed by the fundamental question of how we belong together through new stories we share in inventing new languages.

WORKSHOPS

Fall and spring semesters: 1.5 credits per workshop

Workshops focus on skills and strategies for creating and taking advantage of professional opportunities. *Note: Students must register for 21 credits in seminars and workshops over their course of study. Seminars and workshops cannot be repeated.*

EARLY FALL WORKSHOPS

FNG-5833-A

Workshop: Taste This—Food and Art

Friday 10:00-12:00 (7 weeks, begins 9/7)

Fall semester: 1.5 credits

Instructor: A. Kuo

What does it mean to use food as a subject, a material and conduit for the exchange of ideas in contemporary art practice? How do Renaissance dinner party gags connect to the avant-garde recipes of *The Futurist Cookbook*, artist-run restaurants like Gordon Matta-Clark's and Carol Godden's FOOD, and the glow of a fluorescent jello mould? Students in this course will learn about art historical and recent examples of artists who have used food and dining as a component of their work, and read and discuss critical texts about food culture. There will also be a significant hands-on component during which we will cover best practices for using food in public performances; sourcing materials; techniques for planning, prepping, executing and styling food; engaging with an audience; and strategies for performance documentation. We will draw on the vast culinary resources of New York City, and through site visits learn to shop for groceries like a chef and a sculptor. Everyone will be required to develop and test a performance in class.

FNG-5842-A

Multimedia Art: Installation Practice and Commission Variabilities

Monday 10:00-12:00 (7 weeks, begins 9/10)

Fall semester: 1.5 credits

Instructor: D. Birnbaum

This workshop will address the initial approach and the realization of artwork for a large variety of venues for both temporary exhibition and permanent installation. Such venues include public space, galleries and museums, biennials, private collections, television and the digital realm. We will also examine the variables to consider when a work is commissioned either privately or publicly. The emphasis will be on multimedia work, including sound, moving imagery and installation elements. Discussions will evolve around more recent as well as historical examples, and will involve bringing in documentation of your own work in order to further direct and extend the discussion. Practical elements, such as the challenge of fast-evolving technology and basic installation practice through varying mediums and structural components will be discussed.

FNG-5857-A

Workshop: On Presentation and Completion—It's a Time Machine (if You Want It) Part I

Friday 10:00-12:00 (7 weeks, begins 9/7)

Fall semester: 1.5 credits

Instructor: J. Siena

Some artists have trouble letting go, of saying, without doubt, "this is finished." There is a tendency to keep a work in play, and a reluctance to let go of a work in progress out of sentimentality, doubts regarding a work's execution and a concern as to whether a work sufficiently reflects the artist's way of working. Additionally, in an educational context one can delay completion while relying on contingencies that, in the real world, just don't exist. All of these issues can inhibit an artist's development in large part due to accumulated uncertain resolutions springing from unfinished works and thoughts. It is the purpose of this course to address these issues directly—at both physical and theoretical levels. It is not a polemic for "professionalism"; it addresses, rather, the necessity of taking a position on permanence and the ephemeral, and seeks to explore strategies that can be deployed in dealing with the very real and experimental natures of contemporary art-making and display. *Note: This is the first part of a two-part course. Students who register for this course must also register for FNG-5957, Workshop: On Presentation and Completion—It's a Time Machine (if You Want It) Part II.*

FNG-5868-A

Workshop: Research into Practice

Wednesday 10:00-12:00 (7 weeks, begins 9/5)

Fall semester: 1.5 credits

Instructor: K. Rasheed

Zora Neale Hurston—American novelist, short story writer, folklorist and anthropologist—is quoted to have said, "Research is formalized curiosity. It is poking and prying with a purpose." In the course, we will explore historical as well as contemporary texts and works of art to identify how we as artists can transform broad curiosities into bodies of work. How does a weight-loss pamphlet found on the train turn into an immersive installation? How does my interest in Floridian invasive species transform into a series of public performances? How does my love of early '90s Hip-Hop find its way into a series of photographs. The emphasis of this course will be on the process and research needed to produce rigorous work. Students will have the opportunity to explore a range of formal and informal research processes to create final projects that integrate their varied research.

FNG-5934-A

Workshop: Artist as Catalyst

Friday 10:00-12:00 (7 weeks, begins 9/7)

Fall semester: 1.5 credits

Instructor: M. Deleget

This workshop is directed toward artists interested in extending their practice beyond the four walls of their studio and engaging in more expansive forms of support for their fellow artists and the greater arts community. This includes writing criticism, organizing exhibitions, running an exhibition space, participating in an artist collective and collaborating with an arts organization, as well as newer forms of proactive engagement with artists and the public. The primary motivation of an artist's catalyst is to build a strong, sustainable artist community and facilitate a constructive discourse around art-making and ideas.

LATE FALL WORKSHOPS

FNG-5834-A

Workshop: Networking and Friending—A Professional Growth Strategy

Friday 10:00-12:00 (7 weeks, begins 11/2)

Fall semester: 1.5 credits

Instructor: M. Deleget

How does an artist move a casual conversation that occurs at a gallery opening to an exchange of contact details and social media handles, to a studio visit, or a write-up in a respected media outlet, or an exhibition? This workshop treats the cultivation of professional relationships strategically, as a critical tool for moving an artist's career forward. Students will be shown how to systematically develop their connections to people encountered through social media platforms and informal settings, and shape their social media profiles to become more visible to curators, gallerists and critics. The workshop will include both theoretical tactics and real-life opportunities to engage these action plans.

FNG-5843-A

Cultivating Opportunities

Wednesday 10:00-12:00 (7 weeks, begins 10/31)

Fall semester: 1.5 credits

Instructor: S. Loudon

Artists often think they have to wait for opportunity to knock on their door. Whether your goal is to exhibit your work, organize an event, publish an artist book or get funding for a project, this workshop will show you how to cultivate and pursue opportunities by doing research, preparing to make contact, reaching out, making the ask and following up. You will learn how to hone in on the opportunities that make sense for your work, organize your research, reach someone without a referral, make a cold call and manage expectations. Building community and audience are integral and intertwined in this process and is stressed throughout.

FNG-5862-A**Workshop: Writing to Your Audience**

Friday 10:00-12:00 (7 weeks, begins 11/2)

Fall semester: 1.5 credits

Instructor: J. Wahi

It is clearly no longer the age in which “the work can speak for itself.” It can’t because there is a state of over-saturation of visual art presented to the market. For an artist to make her work prominently visible, that work has to be accompanied, impelled and supported by language. This workshop looks to convey the different and particular forms of address and description that must be made to distinct sectors of the art world, and looks to move artists toward insightful clarity about the work they make, by looking at how it may be talked about. The workshop looks to impart awareness of the structure of critical language, the various areas of discourse and the ways in which students can serve themselves by positioning their work in ways that are coextensive with their career goals.

FNG-5987-A**Workshop: The Law of Art**

Wednesday 10:00-12:00 (7 weeks, begins 10/31)

Fall semester: 1.5 credits

Instructor: F. Boyd

You see a great image on Instagram ... can you use it in your work? You see another great image on Instagram—only this time it is your work incorporated into someone else’s—should you sue? What kind of written agreement is standard with a gallery offering to show your work, consignment or representation? Can you disclaim authorship if your work is damaged during a show? Are you entitled to money if your work is resold by a collector? The law is present in each of your interactions in the art world; it is there when you have a problem (non-payment by a gallery) and when you have an opportunity (request for a big commission). This course introduces a range of issues that confront professional artists from the moment of creation of a work to consignment and sale of the work to the ongoing moral rights of artists in the work even after a sale. You will learn how to spot legal issues, overcome intimidation of contracts and legalese, and successfully negotiate for your desired outcome.

EARLY SPRING WORKSHOPS**FNG-5832-A****Workshop: Working with Galleries**

Monday 10:00-12:00 (7 weeks, begins 1/14)

Spring semester: 1.5 credits

Instructor: M. Deleget

This course will examine the inner workings of the artist/gallery relationship. Participants will gain a comprehensive understanding of forging a meaningful and long-lasting gallery relationship. Artists will learn how to research and identify appropriate galleries, introduce their work to gallerists and conduct studio visits. Representation, sales, exhibition logistics, art fairs, and much more will be covered.

FNG-5851-A**Workshop: Getting Paid—Strategies for Negotiating the Gallery System**

Friday 10:00-12:00 (7 weeks, begins 1/18)

Spring semester: 1.5 credits

Instructor: A. Gatson

What are the various approaches to getting a gallery? How is work priced and sold? How do artists get paid? This workshop will offer a plethora of strategies for negotiating the gallery system and will attempt to demystify commonly held notions. We will focus on recent changes in the art market and how they can work to an artist’s advantage (e.g., the rise of the fairs, globalization, social media and transparency). Students will interface with galleries through research and going to openings, and put into practice strategies discussed in class and present the findings. There will be a guest speaker, presentations, discussions and a visit to a prominent gallery to speak with its owners.

FNG-5944-A**Workshop: Your Foundation—Grants, Fellowships and Residencies**

Wednesday 10:00-12:00 (7 weeks, begins 1/16)

Spring semester: 1.5 credits

Instructor: D. Scott

You’re deep in debt and know how to make art, now what? Grants, fellowships and residencies are an important part of developing an artist’s career. How do you learn about them, how do you apply to them and how do you make a successful application? How do you evaluate which ones are the best fit for you and your goals? If you ever needed \$500 to pay for storage after a fire destroyed your studio or \$100,000 for your upcoming project, this is the workshop for you. We will discuss researching various funding for artists and artist projects. The workshop will address selecting images for applications and how to write statements tailored to the focus of specific funders. Students will complete mock applications for funding and support opportunities. We will look at how to make the most of a residency, research tools available for seeking funding and support, fiscal sponsorship, writing budgets, developing long-term relationships with funders, and more.

FNG-5957-A**Workshop: On Presentation and Completion—It’s a Time Machine (if You Want It) Part II**

Friday 10:00-12:00 (7 weeks, begins 1/18)

Spring semester: 1.5 credits

Instructor: J. Siena

This is second part of a two-part course. See FNG-5857 for course description.

LATE SPRING WORKSHOPS**FNG-5829-A****Workshop: Writing An Artist’s Statement and Résumé**

Monday 10:00-12:00 (7 weeks, begins 3/18)

Spring semester: 1.5 credits

Instructor: A. Shepp

This workshop will demystify the process of writing an artist’s statement. It will focus on the various roles the statement plays for emerging artists entering the art world. This understanding then naturally leads to a set of strategies and techniques to write a coherent and engaging text to accompany one’s work. The workshop will also address how to write a résumé that will best communicate one’s professional narrative at a quick glance.

FNG-5852-A**Workshop: Web Presence**

Monday 10:00-12:00 (7 weeks, begins 3/18)

Spring semester: 1.5 credits

Instructor: M. Deleget

This course will help artists develop a clear and effective web presence. Artists will begin by articulating their professional goals, and then conceive and implement impactful website, social media and email communications strategies in support of those goals. Participants will gain a comprehensive understanding of using the web to effectively communicate about their work in order to build sustainable, professional careers.

FNG-5871-A**Workshop: Documentation**

Wednesday 10:00-12:00 (7 weeks, begins 3/20)

Spring semester: 1.5 credits

Instructor: A. Nevarez

This course will focus on the use of DSLR, video cameras and sound recording devices as tools for documenting installation and performance work. Students will learn the technical aspect of cameras, lenses and lighting, as well as microphones and sound recorders. Postproduction techniques, including digital retouching and enhancing will be explored using Adobe Photoshop, Premiere and Ableton Live.

FNG-5873-A**Workshop: The Artist as Educator**

Friday 10:00-12:00 (7 weeks, begins 3/22)

Spring semester: 1.5 credits

Instructor: A. Ogier-Bloomer

Many artists choose to teach as a complement to their studio practice, something that keeps them closely connected to the artistic community while forcing them to stay sharp and current. This course will introduce students to the possibilities of teaching—from museum education to K-12 to higher education, and will provide the skills necessary to identify and secure those positions. Time will be spent on the unique and extensive process of applying to college teaching jobs, including the materials required, the process of review and the importance of each required document. Through in-class assignments and peer workshoping, students will leave the course with a final teaching philosophy, cover letter, curriculum vitae and artist's statement for their teaching packet, as well as an outreach plan.

FNG-6950-A**Thesis**

Spring semester: 3 credits

This course will guide students through the MFA thesis process, from idea to final presentation. The main goals are to provide structure for the process of writing multiple drafts of the thesis catalog essay, producing documentation and incorporating it into the catalog, laying out and producing the catalog, and preparing and rehearsing the thesis presentation. Feedback will be provided at every step. Topics include: brainstorming and idea maps, research and writing strategies, outlining, time management, topic development, mechanics and organization, writing style and voice, public speaking strategies and academic integrity. By the end of the course you will be ready for your post-MFA professional life, with a catalog and an artist's talk that you can be proud of.

Course #	Day	Time	Instructor
FNG-6950-A	M	3:00-6:00	M. Farzin-Rad
FNG-6950-B	M	3:00-6:00	L. Luciano
FNG-6950-C	M	6:00-9:00	J. Wahi
FNG-6950-D	W	3:00-6:00	T. Goodeve

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

SUMMER RESIDENCY IN FINE ARTS

FID-4994 / FID-4995**Fine Arts: Residency in Contemporary Practices**

Summer 2018 semester: 4 undergraduate studio credits per session

\$3,000 per session

This intensive studio residency, hosted by SVA's MFA Fine Arts Department, has been designed for artists working in both medium-specific and cross-platform modes of production that aim for the intersection of art and ideas. Taught by distinguished members of the MFA Fine Arts faculty, the residency fosters a culture of rigorous practice and contemporary thought.

Each artist will have use of a private studio in a location central to New York City's gallery districts, museums and alternative hubs for culture and technology. Daily studio visits from renowned artists, curators and theorists support an ongoing discourse among an international community of fellow artists. In addition to concentrated work in the studio, artists will attend lectures, gallery walks, museum visits and workshops that support a professional art practice. Through focused creative engagement with the history and criticism of contemporary art, participants will be encouraged by a faculty of leading artists and scholars to take their work to the next level, aesthetically and conceptually. Faculty and guest lecturers will represent a variety of contemporary perspectives.

While the focus of the residency is on content and critical discourse, work in a variety of media is supported and encouraged, including drawing, painting, photography, performance, installation, digital and interactive media, electronics, sound, and all modes of experimental practice. Artists committed to a single form or medium can expect to delve deeper into the material concerns of their practice. Residents are also invited to consider the sociopolitical potentiality of art practices situated outside the paradigm of individual authorship, via forays into social practice and public forms. Ultimately, the goal of the program is to create an inclusive space for artistic research, activated by the spirit of inquiry.

Participants will have access to SVA's Visible Futures Lab and the opportunity to work with state-of-the-art tools for both digital and traditional fabrication. The printmaking studio is available for an additional fee, and provides access to silk-screen, etching, lithography, letterpress and digital facilities. Artists have access to the studios daily from 8:00 am to 11:00 pm. Overnight stays are allowed with entry to the building prior to 11:00 pm. The program culminates in an open studio exhibition.

Faculty and guest lecturers have included: Media Farzin, Mark Thomas Gibson, Miguel Luciano, Angel Nevarez, David Ross, Jerry Saltz, Mark Tribe and Caroline Woolard.

Course #	Dates
FID-4994-A	June 4 – July 6
FID-4995-A	July 10 – August 10

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

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 degree within four years, unless given an official extension by the provost.
- 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	fall
ILG-5100	The Digital Book	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-6200	Illustration Business Boot Camp	spring

Replacement or exchange of required classes are reviewed on an individual basis.

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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**

Tuesday 9:00-12:50

Fall semester: 3 credits

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-5100-A**The Digital Book**

Monday 9:00-12:50

Spring 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. Today, the proliferation of tablets and e-book readers is beginning to redefine storytelling and characters. 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 becoming increasingly apparent that reading, storytelling, animation and interactivity are standing on the precipice of an artistic revolution. Prerequisite: ILG-5090, Computer Illustration Portfolio.

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: 6 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: 3 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-6200-A**Illustration Business Boot Camp**

Thursday 9:00-11:50

Spring semester: 3 credits

Instructor: V. Koen

Illustration Business Boot Camp is based on intensive critique and instruction sessions. The course focuses on three main 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 each student's brand and identity tools in different mediums for communicating, showcasing and promoting that work.

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, 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-Digitl-A	fall
FIG-Digitl-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-Sculpt-A	fall
FIG-Sculpt-B	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-Printg-A	fall
FIG-Printg-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	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 degree within four years, unless given an official extension by the provost.
- 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	Code Literacy	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	Foundations of Systems Design	spring
IXG-5650	Entrepreneurial Design	spring
IXG-5800	Thesis Preparation Series	spring

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
IXG-6030	Thesis Development	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 Presentation	spring

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.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 11/1)

Fall semester: 1.5 credits

Instructor: N. Wehrle

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 9/6)

Fall semester: 1.5 credits

Instructor: J. Leo

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

Service Design and Transformation

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: M. Sitten

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. Lappin, 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**Code Literacy**

Thursday 2:00-4:50

Fall semester: 3 credits

Instructors: C. Kengle, B. Kruse

In this course students explore the growing landscape of computational media. As our ability to interact with one another has expanded through the proliferation of computing technology, code literacy has become vital toward understanding our digital surroundings. Students are introduced to principles and processes that outline how code is used to connect human beings together, tell stories, facilitate exploration and guide experiences. They are challenged to engage in a new language—native to computers—and given guidance toward understanding how the nanosecond precision of a microprocessor can extend their abilities and toolsets as designers and storytellers. Students are presented the core concepts and structures to computation and further challenged in crafting these skills into mechanisms for creating engaging and dynamic experiences.

IXG-5480-A**Crafting User Experiences**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructors: J. Leonard, J. Musick

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

Instructor: M. Borgatti

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 first 7 weeks, begins 1/14

IXG-5510-B second 7 weeks, begins 3/18

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 second 7 weeks, begins 3/18

PDG-5520-B first 7 weeks, begins 1/14

IXG-5610-A**Design in Public Spaces**

Tuesday 6:00-8:50 (7 weeks, begins 1/15)

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**Foundations of Systems Design**

Tuesday 6:00-8:50 (7 weeks, begins 3/19)

Spring semester: 1.5 credits

Instructor: TBA

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, 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 Preparation Series**

Tuesday 2:00-4:50

Spring semester: 3 credits

Instructors: C. Ellison, R. Morton, V. Ng

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**Thesis Development**

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.

Course #	Day	Time
IXG-6030-A	M	2:00-4:50
IXG-6030-B	Tu	10:00-12:50

IXG-6120-A**Public Interfaces**

Tuesday 6:00-8:50

Fall semester: 3 credits

Instructor: TBA

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**Future Wearables**

Monday 6:00-8:50 (7 weeks, begins 9/10)

Fall semester: 1.5 credits

Instructor: T. Southern

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**Urban Fictions**

Monday 6:00-8:50 (7 weeks, begins 11/5)

Fall semester: 1.5 credits

Instructor: D. Goddemeyer

Current technologies that digitize our cities such as the omnipresence of mobile phones, their "data trails" and the accessibility of generally available data will influence the urban environment in ways that are unprecedented and unforeseen. The promise of the "smart city" has yet to materialize; we are left instead with technology that increasingly commercializes space with a top-down approach and lacks a human-centered perspective that showcases the real ramifications of this digitization on our personal routine and daily interactions with the city. This course aims to explore potential benefits and opportunities and the impending issues that raise questions around the digitization and "scientification" of our public space by telling urban future "interaction stories."

IXG-6210-A**Leadership, Ethics and Professional Practices**

Monday 10:00-11:50

Spring semester: 3 credits

Instructor: M. Ahmed

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 1/15)

Spring semester: 1.5 credits

Instructor: D. Lichaw

While many of us rely on new tools, methods and processes to design interactive products, we often overlook one of the oldest, most effective tools out there—a structurally sound story. Borrowing from the narrative arts such as stage drama, fiction writing and filmmaking, this course will explore how to transform 2D and 3D designs to the fourth dimension by incorporating elements of time perception, human psychology and neuroscience toward increasing impact and engagement. More specifically, students will examine how to use story to craft, troubleshoot, test, demo and present time-based concepts, prototypes and finished products so that they are easier to use, more engaging and, ultimately, more successful.

IXG-6410-A**Content Strategies**

Tuesday 2:00-3:50 (7 weeks, begins 3/19)

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

Thesis Presentation

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.

Course #	Day	Time
IXG-6900-A	M	2:00-4:50
IXG-6900-B	Tu	10:00-12:50

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

INTERACTION DESIGN INTENSIVE SUMMER 2018

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 MyServices Student, which can be accessed at: myservices.sva.edu.

IXC-5021

Practice of Interaction Design

Summer 2018 semester: 1 CEU

Hours: 6:00-8:50

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.

Course #	Day/Dates	Instructor
IXC-5021-A	Monday, July 9 – August 6	E. Heinz
IXC-5021-B	Wednesday, July 11 – August 8	TBA

IXC-5027-A

Visualizing Information

Thursday 6:00-8:50

July 12 – August 9

Summer 2018 semester: 1 CEU

Instructor: C. Cannon

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-5037-A

Research Methods in Interaction Design

Tuesday 6:00-8:50

July 10 – August 7

Summer 2018 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

Saturday 10:00-12:50

July 14 – August 11

Summer 2018 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

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Digitl-A	fall
FIG-Digitl-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-Sculpt-A	fall
FIG-Sculpt-B	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-Printg-A	fall
FIG-Printg-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	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 degree within four years, unless given an official extension by the provost.
- 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.

Students must have their own Macintosh laptop with the most recent version of Adobe Creative Cloud installed. Additionally, all students must have, at minimum, two 1TB external hard drives, one portable and one for back-up. Students must also supply their own SD and/or CF cards. The department provides access to a comprehensive array of photography and video equipment including printers, scanners, cameras and presentation tools. Students can contact the department with any purchasing questions.

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-5025	Studio: Related Media	fall
PHG-5030-5032	Critique	fall
PHG-5035-5039	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.*

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

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
PHG-6210	Thesis Project: Presentation	spring

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

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 degree within six years, unless given an official extension by the provost.
- 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.

Students must have their own Macintosh laptop with the most recent version of Adobe Creative Cloud installed. Additionally, all students must have, at minimum, two 1TB external hard drives, one portable and one for back-up. Students must also supply their own SD and/or CF cards. The department provides access to a comprehensive array of photography and video equipment including printers, scanners, cameras and presentation tools. Students can contact the department with any purchasing questions.

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-5035-5039	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

** Note: Students working in video must contact their department advisor to see which studio courses are best suited to their practice.*

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester(s)
PHG-5025	Studio: Related Media	fall
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: It is recommended that video specialists register for PHG-5093-A, Contemporary Issues: Video Culture.*

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

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
PHG-6210	Thesis Project: Presentation	spring

Professional Series

The Scheimpflug Lecture Series features artists, curators, critics and creatives from the fields of the lens-based arts. A schedule of lectures and screenings will be announced at the start of each semester and attendance is mandatory for all students throughout their matriculation. The lecture series is a required component for graduation from the program.

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu. *Note: All students for whom English is their second language are required to take a workshop in English and the Visual Arts organized by the department at the beginning of the semester. 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: W. Milan

This group critique provides a stimulus for creative exchange and a forum for students to focus their individual growth and activities during the first year. Guided by prominent figures in the visual arts, the structure and content of meetings is determined largely by student needs.

PHG-5025-A

Studio: Related Media

Thursday 10:00-12:50

Fall semester: 3 credits

Instructors: A. Bell, TBA

This course will introduce students to a variety of tools and platforms at the forefront of lens-based imaging. It will combine readings and discussions with hands-on tutorials. Beginning with a discussion of technology and its relation to art practice, we will move on to explore the following topics: 3D capture and printing, UV and vinyl printing, digital embroidery, laser cutting, computational photography and coding for artists. Students will be encouraged to explore and think critically about new imaging technologies.

PHG-5030 through PHG-5039

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.

Course #	Day	Time	Semester	Instructor
PHG-5030-A	Tu	10:00-12:50	fall	TBA
PHG-5031-A	W	10:00-12:50	fall	L. Blalock
PHG-5032-A	F	10:00-12:50	fall	G. Powell
PHG-5035-A	Tu	10:00-12:50	spring	S. Attie
PHG-5036-A	W	10:00-12:50	spring	L. Magic Laser
PHG-5038-A	F	10:00-12:50	spring	L. Deschenes
PHG-5039-A	W	10:00-12:50	spring	S. VanDerBeek

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. Three-year students cannot repeat the section of Critique taken in their first year.

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 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 6:20-9:10

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-thus-far career, Godard—more rigorously and prolifically than any other filmmaker—blurred the presumed boundaries between so-called "fiction," documentary, ethnographic, pornographic and avant-garde films. His work will be central to this course, as will the films of Andy Warhol. We'll also look at work by Chris Marker, Orson Welles, Harun Farocki, Alan Clarke, Nick Broomfield, Jonas Mekas, Yvonne Rainer, Alain Resnais, Guy Debord, Werner Herzog, Jean-Pierre Gorin, Chantal Akerman, Robert Frank and Craig Baldwin. Weekly screenings and reading assignments will be required. A 1,000-word paper at mid-semester, and a longer paper at the end of the semester, will be required.

PHG-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. Avgikos

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-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-5092-A**Contemporary Issues: Pics or It Didn't Happen: Art After the Internet**

Friday 10:00-12:50

Fall semester: 3 credits

Instructors: E. Mattes, F. Mattes

How do we produce, disseminate and exchange images? How does the Internet challenge art conventions? This course is focused on the troubled relation between contemporary art and the Internet. We will analyze dozens of artworks from the mid-90s to today and stimulate group discussion around the latest critical issues in contemporary art and media theory. Special attention will be given to how the Internet is reshaping art: its production, distribution and how we experience it. Versions, dispersion and collaboration versus originality, uniqueness, and authorship in art are crucial elements for class discussion. We will examine works by artists who use digital media to produce art or, inversely, use conventional media to explore the digitized condition of contemporary life. Topics include: postproduction, Net Art, Surf Clubs, post-Internet, branding vs. invisibility, meme-making, Internet ugly, images circulation, crowdsourcing, performing on the Internet, data mining, surveillance and anonymity.

PHG-5093-A**Contemporary Issues: Video Culture**

Tuesday 3:00-5:50

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: L. Rexer

This course offers a forum to research, debate and unravel some of the pressing issues that affect contemporary photographers. Each week, we will concentrate on a question or a theme that is crucial to contemporary practitioners. Subjects include: does size matter?; contemporary print aesthetics; the return of black-and-white; the new color: where has editorial gone?; the power of the edit; roles of nostalgia in a digital era. Through lectures and readings, we will connect contemporary photography with historical precedents, and through discussions explore these connections to each student's photographic practice.

PHG-5096-A**Contemporary Issues: Past and Future Looking**

Wednesday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Bowen

Marshall McLuhan proposed that the true subject of any medium are the mediums preceding it. More recently, software and the shift to digital have profoundly shaped how we understand the lens-based arts as a medium and what it can do. This course will chart the evolving nature of this art form with an emphasis on contemporary work in computational photography, 3D-CGI, and other new imaging techniques. Our discussions will draw from artists and thinkers as diverse as Cory Arcangel, Paul Chan, Jeff Desom, Mary Ann Doane, Harun Farocki, Ryoji Ikeda, Friedrich Kittler, Takashi Makino, Lev Manovich, Christian Marclay, James Nares, Trevor Paglen, Deb Roy, Thomas Ruff, Joachim Sauter and Dirk Lüsebrink, Jennifer Steinkamp, Hito Steyerl, Jordan Wolfson, Xu Yong and The Yes Men. Additionally, computational workflows will be discussed, demonstrated and workshopped using iPhone apps and Adobe Creative Cloud. There will be short-form studio projects incorporated into the class that will explore a range of representative computational workflows. This low difficulty research will approach emerging optical tech as an art-making activity.

PHG-5098-A**Pass it Around: Visual Culture in the Age of Social Media**

Wednesday 3:00-5:50

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, 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.

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, 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: 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. It will cover Adobe Photoshop, Lightroom and Premiere Pro, as well as the use of digital cameras, flatbed and film scanners, monitors and displays. The enhancement of images for various output options, color and management, and basic video editing will all be addressed. Emphasis will be placed on refining and maximizing existing workflow techniques to create a body of work that is well-executed from concept to presentation.

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**

Monday 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

Building on the material covered in PHG-5402, Studio: Imaging I, this course will explore Adobe Photoshop as an image-editing tool, but delve much deeper. The emphasis will be upon refining and developing the skills you have learned, as well as new techniques. Topics covered include advanced color correction, blend modes, channels and masks, advanced layering techniques, photo restoration and retouching, smart objects, using multiple images, color management, advanced sharpening and output techniques, 3D, and more. Technical assignments will be supplemented with creative assignments. *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 3:00-5:50

Spring semester: 3 credits

Instructor: M. Patierno

While photography and video share many basic traits, they also differ in a variety of ways. For example, video is a time-based medium, and an electronic technology; composition includes movement of the frame and within the frame; and the editing of images is central to the process. This course explores such considerations through assigned exercises, and culminates in the production of two video projects during the semester. It also prepares students for advanced video and multimedia courses.

PHG-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**Studio: Solving the Mysteries of Light**

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.

Course #	Day	Time
PHG-5414-A	T	3:00-5:50
PHG-5414-B	W	3:00-5:50

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, from its 20th-century history to recent ebooks and book apps. Students will produce their own printed books and eBooks. *Note: Please bring a body of work for your book to the first session.*

PHG-5491-A**How to Fail Better**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: R. West

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: E. Bowes

This course is a continuation of PHG-5610, Studio: Video Projects I. See PHG-5610 for course description. *Note: Midyear entry only will permission of the department and instructor.*

PHG-5633-A**Interactive Programing 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**

Wednesday 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	3:00-5:50	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	10:00-12:50	E. Bowes
PHG-6070-C	Th	3:00-5:50	M. Heiferman

PHG-6200

Thesis Project

Spring semester: 6 credits

The thesis project represents a unique and original vision that furthers an understanding of creative visual expression. It is the culmination of the student's matriculation, suitable for public viewing, accompanied by written documentation that explains the historical precedents, evolution and generation of the project. Each student works in an integrated set of relationships with the Thesis Forms instructor, fourth-semester critique class and an outside advisor chosen from the community at large.

Course #	Day	Time	Instructor
PHG-6200-A	Tu	3:00-5:50	P. Umbrico
PHG-6200-B	W	6:00-8:50	G. Weinbren
PHG-6200-C	F	10:00-12:50	A. Moore

PHG-6210-A

Thesis Project: Presentation

Wednesday 10:00-12:50

Spring semester: 3 credits

Instructor: C. Traub

The culmination of the thesis year and the final stage of a student's matriculation is the formal presentation of the thesis project to a panel of faculty members. In addition to successfully passing the oral presentation, each student must submit all required written and visual documentation for the thesis project. The department chair will review all evaluations from the panel, the thesis advisor and thesis faculty. The successful completion of all components of the thesis is required for degree conferral.

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-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 AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	The New York Times Language Experience

MFA COMPUTER ARTS COURSE ELECTIVES

The following courses may be taken with the proper prerequisites and permission from both department chairs, space permitting. Photography, Video and Related Media majors will not be charged any lab access fee associated with these courses. Please refer to the MFA Computer Arts 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-5736	New Forms in Media
SCG-5744	Virtual Reality Storytelling
SCG-5752	Stereoscopic 3D
SCG-5759	3D for Fine Artists
SCG-5837	Interface Design: From Ideation to Realization
SCG-5863	Touch and Tech Art Lab I
SCG-6126	Touch and Tech Art Lab II
SCG-6127	Touch and Tech Art Lab III
SDG-5147	Animation Culture
SDG-5163	Video Art and Beyond
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

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

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-Sculpt-A	fall
FIG-Sculpt-B	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-Printg-A	fall
FIG-Printg-B	spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course #	Semester
PHG-Dkroom-A	fall
PHG-Dkroom-B	spring

SUMMER RESIDENCY IN PHOTOGRAPHY

CVD-4994-A

Future of Images: The Lens and Screen Arts

July 9 – August 9

Summer 2018 semester: 4 undergraduate studio credits; \$4,000

From 3D capture and output to coding and photogrammetry, the future of photographic imagery presents new challenges and exciting possibilities for lens-based artists. This unique studio residency is specifically designed for serious artists who wish to explore that potential. In addition to the creation of personal work, residents will participate in several intensive workshops introducing them to the basics of 3D capture and output, as well as coding for artists. Each week will include studio visits and critiques by faculty and guest critics, as well as lectures and screenings. Artists will be encouraged and supported in their efforts to develop their work both conceptually and aesthetically, and introduced to new tools to achieve those goals.

All residents will be given a personal workspace and have full access to the printing and studio facilities at the MFA Photography, Video and Related Media Department, including studio equipment, digital imaging and output centers. Residents also have access to SVA's Visible Futures Lab, a state-of-the-art fabrication studio, which offers a wide range of tools including 3D printers and capture devices.

Studio facilities in the MFA Photography, Video and Related Media Department are available from 8:00 am to 11:00 pm daily, and overnight stays are allowed with entry to the building prior to 11:00 pm.

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

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

Residents who wish to borrow equipment from the MFA Photography, Video and Related Media 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.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

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 degree within four years, unless given an official extension by the provost.
- 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-5193	Three-Dimensional Product Design	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
PDG-5520	Framing User Experiences	spring
PDG-5530	Smart Objects	spring
PDG-5560	Design for Social Value: Design Outputs	fall
PDG-5670	Studio Intensive: Material Futures	spring
PDG-5672	Studio Intensive: Design Performance	spring
PDG-5730	Design Narratives: Video Storytelling	spring
PDG-5731	Design Narratives: Design Histories	spring
PDG-5732	Design Narratives: Point of View	spring
PDG-5743	Integrated Sustainability I	fall

SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
PDG-6070	Leadership and Strategic Management	fall
PDG-6160	Product, Brand and Experience	fall
PDG-6131	Design for Social Value: Design and Politics	fall
PDG-6143	Integrated Sustainability: Mass-Production Manufacturing	fall
PDG-6210	Virtual Realities	fall
PDG-6240	Thesis I	fall
PDG-6630	Service Entrepreneurship	spring
PDG-6635	Futuring and Three-Dimensional Product 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 MyServices Student, which can be accessed at: myservices.sva.edu.

PDG-5040-A

Design Research and Integration

Monday 5:00-7:50

Fall semester: 3 credits

Instructor: M. Swope

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

Friday 10:00-12:50 (7 weeks, begins 11/2)

Fall semester: 1.5 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

Tuesday 10:00-12:50 (7 weeks, begins 10/30)

Fall semester: 1.5 credits

Instructors: J. Wynn, R. Tyson

This course will trace the life of designed products and services through the systems that make them possible, valuable and meaningful. It examines some fundamental questions: What obligations must be addressed when conceiving the scale systems of designed objects? What constraints does working at scale put on the designer? How does conceiving these consequences change how we design? This course encourages collaboration to conceive, explore and articulate the implications of designed products and services—the limits, possibilities and opportunities that shape a professional designer's practice and career.

PDG-5190-A**Studio Intensive: Affirming Artifacts**

Friday 10:00-12:50 (8 weeks, begins 9/7)

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 (7 weeks, begins 1/15)

Spring semester: 1.5 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 4/2)

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-5193-A**Three-Dimensional Product Design**

Tuesday 10:00-12:50 (8 weeks, begins 9/4)

Fall semester: 1.5 credits

Instructors: S. Smith

Three-Dimensional Product Design introduces students to product development and the design of basic hand tools. It uses the past as a frame and asks students to research and redesign tools that have been rendered obsolete or forgotten by some technological innovation or cultural shift. The philosophical argument of the course is that humanity's development is inextricably intertwined with the development of its hand tools, and that our survival through an unforeseeable future depends on the sustainability of our handwork.

PDG-5230-A**Lecture Series and Studio Visits I**

Thursday 10:00-12:50

Fall semester: no credit

Instructor: A. Wessler

Throughout the program, students visit design sites and studios of innovative and ambitious design-makers in the New York City area. 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

Instructor: A. Wessler

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: T. Mogi

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.

PDG-5520-A**Framing User Experiences**

Monday 6:00-8:50 (7 weeks, begins 1/14)

Spring semester: 1.5 credits

Instructor: J. Severs

Products are no longer simply products; they live within complex business and technological ecosystems. To fully understand the user experience, designers must be highly flexible communicators, facilitators, mediators and thinkers. Whether designing a dialysis machine, a mobile phone app, or a water filtration system for the developing world, design is as much about framing user experiences as it is about the creation of new artifacts. This course focuses on the relationships between objects and their contexts, how to identify human behaviors and needs, and how those behaviors and needs converge to create user experiences.

PDG-5530-A (previously IXG-5510)**Smart Objects**

Monday 6:00-8:50 (7 weeks, begins 3/18)

Spring semester: 1.5 credits

Instructor: M. Borgatti

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.

PDG-5560-A (previously PDG-6130)

Design for Social Value: Design Outputs

Tuesday 10:00-1:00 (7 weeks, begins 9/4)

Fall semester: 3 credits

Instructors: R. Abrams, J. Rittner

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-5670-A

Studio Intensive: Material Futures

Tuesday 10:00-12:50 (5 weeks, begins 1/15)

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 2/19)

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 1/17)

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 2/21)

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 4/4)

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-5743-A

Integrated Sustainability I

Tuesday 5:00-7:50 (5 weeks, begins 9/4)

Fall semester: 1 credit

Instructor: R. Silver

This course challenges students to include socio-environmental concerns as part of their emerging design practice. Students will explore global ecological challenges and then model their own influence on these issues through quantitative research with cutting-edge applications and tools. By further clarifying individual and class values and worldviews, students will uncover motivations, barriers and incentives for creating positive, sustainable impact.

PDG-6070-A

Leadership and Strategic Management

Thursday 10:00-12:50

Fall semester: 3 credits

Instructor: E. Galbut

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-6143-A

Integrated Sustainability: Mass-Production Manufacturing

Tuesday 5:00-7:50 (5 weeks, begins 11/13)

Fall semester: 1 credit

Instructor: R. Silver

Exploring the exponential consequences of designed artifacts on global, ecological and human resources is the focus of this course. By integrating best practices from Design for the Environment (DfE), supply chain management and life-cycle assessment frameworks into the design process, students will consider the system-wide environmental and social impacts of the solutions they create. Theory will become practice through opportunities to prototype and examine mass-production

manufacturing options for designs, while modeling the energy and raw materials consumed and wasted during these processes. Students will complete this course with an adaptable toolkit for designing sustainable solutions that scale, to integrate into their future academic and professional work.

PDG-6160-A

Product, Brand and Experience

Tuesday 5:00-7:50 (10 weeks, begins 9/4)

Fall semester: 2 credits

Instructor: H. Atlason

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-6210-A

Virtual Realities

Thursday 5:00-7:50

Fall semester: 3 credits

Instructors: D. Perlin

As products and experiences move from the physical to the digital, and now to the virtual, new design technologies, processes and methodologies are required. This course introduces students to the foundational principles of designing for VR (virtual reality) and AR (augmented reality), taking them through deep dives into the hardware, software and UX considerations of designing for this new medium. Overarching topics will range from live-action 360 filmmaking to sound design, character and persona design, and narrative structure. Students will leverage their newfound skills and techniques to create immersive experiences in a final project using the Unity platform.

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 1/17)

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 Three-Dimensional Product Design

Monday 5:00-7:50

Spring semester: 3 credits

Instructor: S. Smith

Futuring and Three-Dimensional Product Design helps students develop traditional 3D product designs that instantiate the central argument(s) of their thesis. Using the future as a frame of reference, students will be asked to imagine how their research will unfold in the future and to imagine how they can meet those behavioral criteria and demands with three-dimensional product propositions. We will examine how, in an increasingly digital world, three-dimensional artifacts will continue to create value for humanity. The course's approach moves through three phases: deep futuring, near futuring, presenting. As students reel their wild explorations back into the present, they hone a product concept that is ready for an unforeseeable future, but meets the functional, aesthetic and philosophical demands of today.

PDG-6640-A

Business Modeling

Thursday 5:00-7:50 (7 weeks, begins 3/21)

Spring semester: 1.5 credits

Instructor: TBA

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 earnings 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

Tuesday 10:00-12:50 (10 weeks, begins 1/15)

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**

Tuesday 10:00-12:50 (5 weeks, begins 4/2)

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**

Monday 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 AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

RisoLAB Access

One semester: no credit

Access fee: \$350

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. Students who wish to work in the Lab must have successfully completed RisoLAB's Risograph training or a Risograph course. For more details and to register, please visit: risolab.sva.edu/access-reg.

MFA Social Documentary Film

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

The required course load is 15 credits per semester.

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 degree within four years, unless given an official extension by the provost.

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-5020	Camera and Sound Lab I	fall
DFG-5025	Camera and Sound Lab II	spring
DFG-5040	Directing I	fall
DFG-5045	Directing II	spring
DFG-5070	Editing I	fall
DFG-5075	Editing II	spring
DFG-5080	Editing Lab I	fall
DFG-5085	Editing Lab 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-6260	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

FIRST YEAR

DFG-5010-A Cinematography and Sound I

Thursday 9:00-11:50 and 1:00-3:50

Fall semester: 3 credits

Instructors: A. Baumann, T. Hurwitz, M. Mandler, J.T. Takagi

Success in the film industry requires fluency in the cinematic language and an immersion in the world of production techniques. Beginning with the uses of image and sound as the 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 benefit from the aesthetics and vantage points represented by the several faculty members who co-teach this course. *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 1:00-3:50

Spring semester: 3 credits

Instructors: P. Chelkowski, T. Hurwitz, K. Johnson, 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-5020 Camera and Sound Lab I

Fall semester: no credit

Instructors: A. Joshi, E. Spink

This lab must be taken in conjunction with DFG-5010, Cinematography and Sound I.

It gives students an opportunity for hands-on training with camera and sound equipment that is vital for professional-level filmmaking.

Course #	Day	Time
DFG-5020-A	Tu	12:00-1:50
DFG-5020-B	Tu	3:00-4:50

DFG-5025 Camera and Sound Lab II

Spring semester: no credit

Instructors: A. Joshi, E. Spink

This lab must be taken in conjunction with DFG-5015, Cinematography and Sound II. See DFG-5020 for course description.

Course #	Day	Time
DFG-5025-A	Tu	12:00-1:50
DFG-5025-B	Tu	3:00-4:50

DFG-5040**Directing I**

Fall semester: 3 credits

Instructor: D. Dickson

The potency of a documentary relies on the instincts 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	W	6:00-8:50

DFG-5045**Directing II**

Spring semester: 3 credits

This is the second part of a two-semester course. See DFG-5040 for course description.

Course #	Day	Time	Instructor
DFG-5045-A	M	6:00-8:50	R. Hankin
DFG-5045-B	W	6:00-8:50	M. Chang

DFG-5070**Editing I**

Fall semester: 3 credits

Instructor: A. Collins

If viewing a film is understood to be an interpretive process, then the organization of image and sound is critical to the endeavor. The editor transforms footage 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 arc are created. 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	W	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	W	6:00-8:50

DFG-5080**Editing Lab I**

Fall semester: no credit

Instructor: K. Gonzales

This lab must be taken in conjunction with DFG-5070, Editing I. It is designed to give students an opportunity for hands-on training in Avid and other essential programs and tools for editing.

Course #	Day	Time
DFG-5080-A	Tu	12:00-1:50
DFG-5080-B	Tu	3:00-4:50

DFG-5085**Editing Lab II**

Spring semester: no credit

Instructor: K. Gonzales

This lab must be taken in conjunction with DFG-5075, Editing II. See DFG-5080 for course description.

Course #	Day	Time
DFG-5085-A	Tu	12:00-1:50
DFG-5085-B	Tu	3:00-4:50

DFG-5140-A**Producing I**

Tuesday 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**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructors: J. Anderson, A. Schewel

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 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 artistry, ethics and journalistic integrity.

DFG-5520-A**Process and Style I**

Thursday 6:00-8:50

Fall semester: no credit

Instructor: R. Vincelli Gustine

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**

Thursday 6:00-8:50

Spring semester: no credit

Instructor: R. Vincelli Gustine

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 best ideas fall to 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.

SECOND YEAR**DFG-6120-A****Process and Style III**

Thursday 6:00-8:50

Fall semester: no credit

Instructor: R. Vincelli Gustine

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**

Thursday 6:00-8:50

Spring semester: no credit

Instructor: R. Vincelli Gustine

This is the second part of a two-semester course. See DFG-6120 for course description.

DFG 6260-A**Visiting Artists: Documentary Masters**

Monday 6:00-8:50

Fall semester: 3 credits

Instructors: A. Berliner, L. Cheattle, R. Kauffman, T. Shimin

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, changes in the field and the instructors' expertise.

DFG-6520**Thesis: Directing**

Fall semester: 3 credits

Instructor: S. Pollard

This course will guide students through the process of bringing their thesis ideas to fruition after a summer of filming. 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	Tu	6:00-8:50
DFG-6520-B	W	6:00-8:50

DFG-6530**Thesis: Directing Lab**

Spring semester: 6 credits

Instructor: D. Dickson

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	Tu	6:00-8:50
DFG-6530-B	W	6:00-8:50

DFG-6570**Thesis: Editing**

Fall semester: 3 credits

Instructor: E. D. Shepherd

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	Tu	6:00-8:50
DFG-6570-B	W	6:00-8:50

DFG-6580**Thesis: Editing Lab**

Spring semester: 6 credits

Instructor: E. D. Shepherd

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	Tu	6:00-8:50
DFG-6580-B	W	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 begin to will research, target and submit their thesis to a required number of film festivals, both domestic and abroad.

DFG-6950-A**Thesis Extension**

One semester: 3 credits

Day/Time: TBA

Instructor: M. Chermayeff

This course is designed for students who need an additional semester to complete their projects. Students will have access to all facilities, receive critique from faculty and continue to work with their thesis advisor.

ENGLISH AND THE VISUAL ARTS COURSES FOR GRADUATE STUDENTS

These courses are designed for international graduate students 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 446.

EVG-0168	Speak Visually
EVG-0169	Questioning Contemporary Art and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage: Thesis and Professional Composition
EVG-0251/0252	Pronunciation Workshop
EVG-0256	The Studio Critique Language Experience
EVG-0283/0284	Improve Your Vocabulary
EVG-0293	The New York Museum Language Experience
EVG-0334	<i>The New York Times</i> Language Experience

SUMMER RESIDENCY IN DOCUMENTARY FILMMAKING**DFD-4993-A****Documentary Filmmaking: The Art of the Interview**

June 11 – June 22

Summer 2018 semester: 2 undergraduate studio credits

\$2,000; equipment fee, \$500

This intensive residency offers participants an opportunity to sharpen their documentary directing skills, learn professional techniques for camera, lighting and sound, and better understand the mechanics of editing a scene for the greatest impact. Participants will create two interview-based short documentaries during the program, challenging themselves to conduct thoughtful, evocative interviews, and to work quickly, giving their skills a turbo charge.

Workshops with filmmakers working at the top of the documentary field and hands-on labs on the streets of the city complement independent work. Together these elements form an intense program encouraging creativity, learning and progress. Work-in-progress screenings allow for filmmakers to receive critique from faculty and their peers. Guest filmmakers will show their documentaries and give in-depth answers during the Q&A sessions, which are designed to give further insight into the experiences of working filmmakers. The program concludes with a public screening event of each participant's best film.

Filmmakers will work within the MFA Social Documentary Film Department and have access to equipment, including industry-level HD or 4K cameras, microphones, recorders and lighting. Filmmakers will be provided access to edit suites and software, as well as the department voice over booth. Facilities are available Monday through Friday, 9:00 am to 9:00 pm. Staff technicians are available for assistance and technical support.

Faculty is scheduled to include: director Deborah Dickson; cinematographer Tom Hurwitz, ASC; editor Ann Collins.

Prerequisites: Fluent in Mac OS; a working knowledge of Adobe Premiere, Final Cut, or iMovie editing software; some experience in filming with any DSLR or video camera.

Note: Participants will be 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.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

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 degree within six years, unless given an official extension by the provost.
- 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 and White and One Color	summer
VNG-5080	Analog to Digital: Dynamic Transformations	summer
VNG-5130	Wired for Story: Creating Powerful Narratives	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	Bridging Image and Context	summer
VNG-6150	Shaping Your Story	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	Presentation and Communication	summer
VNG-6900	Thesis Production and Professional Practice	summer

GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

Note: Courses are listed by year.

FIRST YEAR

VNG-5040-A

Black and White and One Color

Tuesday, Thursday; June 5 – July 26 (no class July 5)

Hours: 9:00-11:50

Summer 2018 semester: 3 credits

Instructor: N. Fox

Beyond the surface and medium, how do stories really work visually in images? What fundamental elements are required and how do our narrative choices as visual storytellers inform or affect how each story is constructed and received? Are there rules and how do we break them? This course aims to help students explore, challenge and examine these questions and the fundamental building blocks of visual storytelling in their own work through a limited and focused palette. Through collaboration and rapid prototyping, students will be given a series of visual story explorations that are intended to disrupt and challenge their assumptions and current working methods by asking each student to dig deeper and discover how their decisions as visual storytellers truly mold and shape their narrative approach as both author and artist.

VNG-5080-A

Analog to Digital: Dynamic Transformations

Tuesday, Thursday; June 5 – July 26 (no class July 5)

Hours: 1:00-3:50

Summer 2018 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 their story work through digital image-making, motion graphics, print and web. The tools of Adobe Photoshop, Illustrator and After Effects will be explored, as well as 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 discussed.

VNG-5130-A

Wired for Story: Creating Powerful Narratives

Monday, Wednesday; June 4 – July 25 (no class July 4)

Hours: 9:00-11:50

Summer 2018 semester: 3 credits

Instructor: L. Cron

Writing artfully shouldn't be the first concern of any author; this is as true for the beginner as it is for the seasoned pro. First and foremost, every story author, visual or otherwise, needs a firm grasp of what a story actually is, and what his or her audience is hardwired to expect in every story it reads, hears, interacts with or views (which is often the opposite of what writers have been taught or think it is). This course will tap into recent discoveries in brain science and uncover what those expectations are, where they came from, and how to translate each student's unique stories into the universal language of storytelling. Instead of rooting around in story plot, key story elements will be unearthed beneath the plot that bring it to life, drive it forward and give it meaning. These elements have little to do with the surface plot or "writing well" and everything to do with what people actually respond to in every story encountered. The course will proceed step by step, from the first glimmer of an idea to an evolving, multilayered narrative capable of hooking the audience from the very first page. Just as important, students will come away with a yardstick to gauge whether each twist is on target or is a digression that brings the narrative to a screeching halt.

VNG-5170-A**History of Visual Storytelling**

Monday, Wednesday; June 4 – July 25 (no class July 4)

Hours: 1:00-3:50

Friday June 8 – July 20 (no class July 6)

Hours: 9:00-11:50 and 1:00-3:50

Summer 2018 semester: 3 credits

Instructors: B. Kartalopoulos, L. Marcus, S. Morrison, L. Rosen

This course provides an overview of visual storytelling in photography, film and graphic media. It will examine the evolution of children's books, comics, photography and film 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 photography and film. Guest artists and lecturers will address the class and field trips will be included.

VNG-5540-OL**Story Visualized**

Fall semester: 3 credits

Instructor: J. Rugg

Visual storytelling is a language. Advertising, video, cartoons, symbols, icons and typography transfer information at rates that we previously could not have imagined possible. Today's content crosses borders and time at the speed of thought—its meaning often altered by everyone who receives its signal. In this course, students will investigate the role of distribution, technology and media in creative content, as well as the significance of editing, design, format and context in narrative. They will consider the impact of business on their practice. Assignments include methods of adapting and creating fictional and nonfictional visual narratives from original and found texts. Students will deconstruct, reconfigure and critically analyze existing visual narratives such as films, video games, book covers, movie posters and graphic novels.

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 emphasized in this course. Through a series of exercises, students will develop writing skills in the core components of storytelling, such as an active but flawed protagonist with a concrete goal, a story with a solid structure based on a character arc, and a unique concept with a specified target audience. The similarities and differences among theater, film, television, comics, and other visual media will be explored through lectures, but primarily by writing itself. The objective of this course is to expose students to the fundamentals of storytelling as applied through writing for a variety of visual narrative mediums.

VNG-5620-OL**Digital Short Story**

Spring semester: 6 credits

Instructors: J. Rugg, M. Sable

In this course students will combine and apply the ideas and concepts from VNG-5540, Story Visualized, and VNG-5580, Creative Script, to create an original short story in a digital, visual narrative format. We will focus on the creative process of taking an idea from its initial stage through a proposal, story and character development, editing, layout, design, color palette, typography and, finally, revision and finishing. The course culminates in an exhibition of both the digital story and physical artwork. As students create works intended for digital publication and distribution, traditional production techniques will be addressed, including the technical considerations necessary to produce both digital and print copies. Guest artists will discuss digital publishing, online community building, self-promotion, digital distribution and self-publishing.

VNG-5650-OL / VNG-5655-OL**Lecture Series I and II**

Fall and spring semesters: no credit

Instructor: J. Rosen

This series offers students the opportunity to hear from a wide variety of professional perspectives. Lectures will be given by artists, authors, art directors, and others from around the world, and will address multiple aspects of narrative, picture-making, history and storytelling.

Course #	Semester
VNG-5650-OL	fall
VNG-5655-OL	spring

SECOND YEAR

VNG-6120-A

Bridging Image and Context

Tuesday, Thursday; June 5 – July 26 (no class July 5)

Hours: 1:00-3:50

Summer 2018 semester: 3 credits

Instructor: D. Vainesman

Perhaps more than ever, type and image go beyond their original targets of visual communication and message design and have become visual and cultural art forms all their own. With thousands and thousands of typographic options to choose from, how do visual storytellers decide which font, design and format is best? How can the content or message of our work inform our decisions? And how will that typographic decision impact and/or engage the story's audience? In this course students will be challenged to look beyond basic typographic design approaches by considering alternative methodologies including psychology, sociology, history and aesthetics to solve the various design challenges unique to each work. Students will recognize the beauty of the letterform and learn how to bridge their work's visual content and contextual meaning to develop a rich and vibrant artistic/communicative palette. From minimal to "in-your-face" typography, students will explore their work and voice as visual communicators.

VNG-6150-A

Shaping Your Story

Monday, Wednesday; June 4 – July 25 (no class July 4)

Hours: 1:00-3:50

Summer 2018 semester: 3 credits

Instructor: L. Cron

As readers, viewers and consumers of story, we are hard-wired to respond to every story we encounter. In this course students will sharpen their storytelling skills for their thesis projects by focusing on the "who, how, what, where" and, most importantly, the "why." From a deep understanding of what story is, students will zero in on the story they want to tell and how they want to tell it, given the specific visual method they plan to employ. Through class discussions, students will develop the foundation, shape and scope of their narrative, establishing a clear yardstick by which to create, gauge and evaluate the relevance of every story element in their thesis. Students will also practice and perfect pitching their story, in conjunction with the plan for production of the thesis.

VNG-6210-A

Visual Writing

Monday, Wednesday; June 4 – July 25 (no class July 4)

Hours: 9:00-11:50

Summer 2018 semester: 3 credits

Instructor: T. Szetela

This course focuses on the application of mapping and data visualization techniques for use in concept development and world building. Students will identify locations connected to their existing story ideas and will investigate these locations using documentary media, data collection, and other methods of site-specific research. Students will compile the materials they gather into visual archives and create analog and digital maps that describe their content. The work produced in the course will function as a reference for the development of thesis projects and as a means of communicating the spaces that these stories will inhabit, and the experiences their audiences will have while navigating them.

VNG-6240-A

Form, Empathy and Character Play

Tuesday, Thursday; June 5 – July 26 (no class July 5)

Hours: 9:00-11:50

Summer 2018 semester: 3 credits

Instructor: C. Roussos

Character and narrative are symbiotic; character + choice = story. Sometimes the only way to find a character's "voice" as a storyteller is to get into character—we must become the character in order to understand it. This course is designed to further develop skills in character creation through examining what makes characters behave the way they do. With lectures on character archetypes, character crisis, defining moments, unconscious desire and design, students will examine the elements necessary for creating their own characters. Through improv and role-playing techniques, students will understand their how their characters will behave in fictional settings, better enabling them to write and visualize their character creations.

VNG-6320-OL

Identity in a Digital World

Fall semester: no credit

Instructors: M. Rota, B. Zackheim

What is the story of your life and work that people will find when they enter your name into their browsers? Artists have the ability to control their public identity online and, more than that, they can guide their identity onto the computers and in front of potential clients and marketplaces full of interested viewers looking for exactly the sort of content the artist is creating. This course will introduce aspiring artists and storytellers to the online tools available for sculpting a personal identity, and finding the specific marketplace ideally suited for their unique voice. A variety of web-hosting platforms and blogs will be discussed, along with marketing via social media platforms, gathering data and making sure the work is being seen, as well as helping to match the right platforms with the right content. The pros and cons of each tool will be reviewed, followed by talk about specific strategies for finding clients and generating traffic and interest. Interviews will be provided from a host of creative professionals.

VNG-6330-OL

Selling Your Story

Spring semester: no credit

Instructors: B. Zackheim, M. Rota

Selling your story means telling your story. The creative person's marketing plan can be simple, but it must weave a compelling tale that helps people understand what has been created. Through frank and personal process one-on-ones, students will find the best promotional tools and processes. Students will develop and document their own promotional campaign in a thorough marketing plan that is intended to expand their audience and professional networks for both their thesis show and professional practice. Once completed in this course, each student's marketing plan will be executed in the third summer semester—connecting their story to audience.

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 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 Review I and II

Fall and spring semesters: no credit

Instructor: N. Fox

To support thesis development and their mentor experience, students will document the mentorship process, engage in discussions and develop their exhibition installation designs during the fall and spring semesters. In addition, individual meetings with the department chair will be held throughout both semesters.

Course #	Semester
VNG-6540-OL	fall
VNG-6545-OL	spring

THIRD YEAR

VNG-6820-A

Connecting Story to Audience

Tuesday, Thursday; June 5 – July 26 (no class July 5)

Hours: 1:00-3:50

Summer 2018 semester: 3 credits

Instructor: B. Zackheim

Promotion is a key part of marketing, but it is only one part. To market our work effectively we need to weave promotions, sales and tales into a captivating whole. Do that, and your marketing leads to sales. But what are you selling? Yourself? Your story? An idea? This course will be a forum in which to discuss the elements of the thesis project that drives each student. By developing a marketing plan through discussions, we'll spot opportunities to highlight each student's passions, process and professional practice—connecting each student's story to his or her respective audience.

VNG-6850-A

Presentation and Communication

Tuesday, Thursday; June 6 – July 26 (no class July 5)

Hours: 6:00-8:50

Summer 2018 semester: 3 credits

Instructor: TBA

This course works closely in conjunction with the other final semester courses to prepare students for their professional life in the world of creative production. At the end of the semester, students will present a 20-minute artist's talk on their thesis project and their creative practice, sharing insights into their process. This practice is a vital and necessary component of any creative's life. Students will also refine their professional presentation skills through exercises and visiting artists' talks, and by preparing materials for job and arts opportunities. Critical and practical readings, and individual meetings with the instructor will lay the foundation for public speaking engagement and their professional initiatives. Guest lectures and field trips will complement the course.

VNG-6900-A

Thesis Production and Professional Practice

Monday, Wednesday; June 4 – July 25 (no class July 4)

Hours: 9:00-11:50 and 1:00-3:50

Summer 2018 semester: 6 credits

Instructor: N. Fox

As visual storytellers, we create and contribute original narrative works of art and literature for an audience to consume and critics, peers to validate and history to judge. Over the course of the thesis year, each student is responsible for varying levels of professional practice, portfolio development, promotion, ownership and authorship. The thesis year and thesis project is a reflection of each student's unique voice as artist, author and visual storyteller. In this final studio course, students will complete their thesis study, installation, exhibition and exit interview. In addition, various guest artists, authors, critics, publishers and industry leaders will be invited to network and critique—both in the classroom and on an individual basis. Approval of the thesis by the Thesis Committee and department chair are required for degree conferral.

SUMMER 2018 FACILITIES ACCESS

RisoLAB Access for MFA Visual Narrative Students

Summer semester: June 4 – August 3

No credit; no fee

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. All MFA Visual Narrative students receive training in their first summer semester.

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

FIG-Printg-A

Printmaking Workshop Access

June 4 – August 15

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 4 – August 3

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.*

FALL 2018 / SPRING 2019 FACILITIES ACCESS

RisoLAB Access for MFA Visual Narrative Students

One semester: no credit; no fee

Created and managed by the MFA Visual Narrative Department, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing. It provides the opportunity for creative expression, offers an understanding of the print production process, and encourages collaboration in the production and publishing of student projects. RisoLAB access includes use of the Risograph duplicators for self-publishing and printing, as well as small-format bindery tools, paper trimming equipment, inks, paper, tools and resources, along with tech support. All MFA Visual Narrative students receive training in their first summer semester.

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 tools and shop equipment. Graduate students who have projects that support and/or enhance the VFL's philosophy of purposeful and extensible 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, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

Course # Semester

PDG-Access-A fall
PDG-Access-B spring

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 must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course # Semester

PHG-Dkroom-A fall
PHG-Dkroom-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-Sculpt-A fall
FIG-Sculpt-B 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-Printg-A fall
FIG-Printg-B spring

ENGLISH AND THE VISUAL ARTS

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

EVG-0168

Speak Visually

Fall semester: no credit

Instructor: G. Savannah

This course focuses on visual media and how to talk about it. Through discussion of new contemporary art and design, students will practice using 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. Some class sessions will focus on writing fundamentals. Students will work on elevator pitches as well as curatorial projects. The meetings are fast-paced with exercises designed to correct pronunciation, build vocabulary and enhance fluency. Students will gain greater confidence in their English language abilities, enabling them to participate more fully in their other graduate courses.

Course #	Day	Time
EVG-0168-A	W	3:00-5:50
EVG-0168-B	Th	11:00-1:50
EVG-0168-C	F	10:00-12:50

EVG-0169

Questioning Contemporary Art and Design

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. As students gain cultural literacy and a more discriminating eye, pronunciation will also be fine-tuned. Artists to be discussed include Jeremy Blake, Jordan Brunner, Alastair McColl, Richard Woods, Ferry Staverman, Chen Zhen, Angela Steffen, Stephen Burks, Daniel Buren, Eunjung Hwang, Carl Fudge, Assume Vivid Astro Focus, Jim Drain, James Siena, Emilio Perez and Sabrina Ratté.

Course #	Day	Time
EVG-0169-A	Th	12:00-2:50
EVG-0169-B	F	12:00-2:50

EVG-0223

Visual to Verbal: Film, Art, Writing

Fall semester: no credit

Instructor: G. Savannah

This course will support the fashioning of inventive studio and thesis projects. Students will articulate their aesthetic in relation to cinematography, astute visual approaches and cultural insight. Through written responses to film, they will develop cogent passages for theses, statements and presentations. Current idiomatic English and precise vocabulary will be emphasized with editing assistance provided. We will discuss visual metaphor in the films of the following directors: Charlie Kaufman, Alain Resnais, Tsai Ming Liang, Wes Anderson, Emir Kusturica, Chris Marker, Kim Ki-duk, Ben Stewart, Reisenbüchler Sándor, Jacolby Satterwhite, Jerzy Stuhr, Won Kar Wai. The first two sessions of this course are group meetings. For the remainder of the semester, individual conferences with the instructor will be scheduled.

Course #	Day	Time
EVG-0223-A	W	10:00-12:50
EVG-0223-B	Th	3:00-5:50

EVG-0233

Write to Engage: Thesis and Professional Composition

Spring semester: no credit

Instructor: G. Savannah

Through reading passages from critical essays 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 effectively. The result will be writing in a personal style that communicates original thinking and engages the reader. The first four group sessions each begin with a feature film clip shedding light on a pivotal writing point. For the remainder of the semester, individual conferences with the instructor will be scheduled.

Course #	Day	Time
EVG-0233-A	M	3:00-5:50
EVG-0233-B	Th	3:00-5:50

EVG-0251 / EVG-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
EVG-0251-A	fall
EVG-0252-A	spring

EVG-0256-A

The Studio Critique Language Experience

Friday 3:20-6:10

Spring semester: no credit

Instructor: A. Viti

This course will prepare students in any major to fully participate in studio critiques. Students will practice talking about their work in an appropriate, intelligent and confident manner. Students will learn key vocabulary words essential in giving a successful critique about their own work, their classmates work and work from artists during Museum field visits. *Note: This course is cross-listed with EVD-0256.*

EVG-0257

Strategies in Critique Fluency

Tuesday 10:00-12:50

One semester: no credit

Instructor: A. Viti

This course is designed to support English language development as it pertains to the discussion of students' work, other artists' work and critical writings. Students will contribute to the course content by submitting their work for class critique, giving presentations on engagements that have an impact on their current projects and sharing their broader interests. Vocabulary, idiomatic expressions and grammar will be discussed and developed in order to help students adapt to the idiosyncrasies of speaking fluently. Sessions will feature exercises in verbal descriptions, media presentations, analysis of student artwork and museum visits.

Course #	Semester
EVG-0257-A	fall
EVG-0257-B	spring

EVG-0283 / EVG-0284**Improve Your Vocabulary**

Tuesday 9:00-11:50

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through TED Talks and news and broadcasts, as well as participation in engaging discussions, presentations and exercises 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 vary each semester. *Note: This course is cross-listed with EVD-0283 and EVD-0284.*

Course #	Semester
EVG-0283-A	fall
EVG-0284-A	spring

EVG-0293-A**The New York Museum Language Experience**

Thursday 3:20-6:10

Fall semester: no credit

Instructor: J. Loli

This course provides an interactive way to learn about art history through New York City museum exhibits. Each week students will visit a museum to study selected works of art, building critical thinking and understanding of symbolic language. Students will write, document and photograph their discoveries, findings and thoughts. Students will relate these visits to their own artistic disciplines and learn from each other through group interactive activities. *Note: This course is cross-listed with EVD-0293.*

EVG-0334 / EVG-0335**The New York Times Language Experience**

Wednesday 9:00-11:50

Fall semester: no credit

Instructor: E. Blacksberg

Experience contemporary English language through *The New York Times*, one of the most respected newspapers in the United States. Immerse yourself in exciting stories and opinion pieces presented by a cross-section of opinion molders as you absorb American culture. This course is designed to boost reading comprehension, speaking and vocabulary. Topic vary each semester. *Note: This course is cross-listed with EVD-0334 and EVD-0335.*

Course #	Semester
EVG-0334-A	fall
EVG-0335-A	spring



Forms



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 _____ 2018 / _____ 2019 semester.

ID number

Instructor signature

Date

Advisor signature

Effective date

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