

SCHOOL OF  
VISUAL ARTS

**UNDERGRADUATE  
& GRADUATE  
2020-2021**



REGISTRATION  
BOOK



**2020–2021  
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](http://www.highered.nysed.gov)) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; 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 programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

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

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation ([accredit-id.org](http://accredit-id.org)), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs by the Association for Advancing Quality in Educator Preparation (AAQEP). Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation program offered by the School of Visual Arts is considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts' Master of Arts in Teaching in Art Education program was previously 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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## **MARCH 2020**

- Sunday, March 1 Optimal financial aid date for returning students to submit 2020-2021 FAFSA application
- Monday, March 2 Last day to officially drop spring 2020 undergraduate and graduate courses without a grade (academic progress and financial liability may be affected)
- Monday through Sunday, March 2 – 8 Spring break, no classes
- Tuesday through Monday, March 3 – April 20 Students may be dropped from spring 2020 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 6 Staff holiday, College closed
- Monday through Friday, March 9 – 20 Registration for all currently enrolled undergraduate and graduate students for 2020-2021 academic year (by appointment only)

## **APRIL 2020**

- Friday, April 3 OPT application and program extension request deadline for international students in their final semester of study
- Wednesday and Thursday, April 8 – 9 Passover, no continuing education classes
- Monday, April 13 Financial aid deadline for submitting all loan applications for fall/spring or spring only students
- Monday, April 20 Last day to officially drop spring 2020 undergraduate and graduate courses (academic progress and financial liability may be affected)

## **MAY 2020**

- Friday, May 1 Due date for summer 2020 semester tuition
- Monday, May 4 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2019 semester
- Monday, May 4 Due date for all spring 2020 semester grades
- Tuesday, May 5 Summer 2020 semester begins
- Tuesday, May 5 Check-out SVA residence halls for non-graduating students
- Thursday, May 14 Commencement, class of 2020
- Friday, May 15 Check-out SVA residence halls for graduating students
- Monday, May 25 Memorial Day, College closed

## **JUNE 2020**

- Monday, June 1 Summer 2020 continuing education program begins
- Tuesday, June 30 Financial aid deadline for submitting 2019-2020 TAP and FAFSA applications

## **JULY 2020**

- Friday through Sunday, July 3 – 5 Independence Day holiday, College closed

## **AUGUST 2020**

- Saturday, August 1 Due date for fall 2020 semester tuition
- Thursday and Friday, August 6 – 7 Course adjustment period fall 2020 and spring 2021 semesters (departmental advisors' offices)
- Sunday, August 9 Check-out SVA residence halls for summer 2020 semester students
- Monday, August 24 Summer 2020 semester ends
- Sunday, August 30 Check-in SVA residence halls for new students
- Monday through Friday, August 31 – September 4 Orientation for new students

## SEPTEMBER 2020

Saturday, September 5	Check-in SVA residence halls for returning students
Monday, September 7	Labor Day, College closed
Tuesday, September 8	Undergraduate and graduate classes begin
Tuesday through Tuesday, September 8 – 15	Course adjustment period fall 2020 and spring 2021 semesters (departmental advisors' offices)
Tuesday, September 15	Last day to register for fall 2020 semester courses, including independent study
Monday, September 21	Fall 2020 semester continuing education program begins
Sunday and Monday, September 27 – 28	Yom Kippur, no continuing education classes

## OCTOBER 2020

Thursday, October 1	SVA-sponsored student health insurance waiver deadline for fall 2020 semester
Thursday, October 1	Early 2021-2022 FAFSA filing for new and returning students
Thursday, October 8	SEVIS registration deadline for international students
Monday, October 12	Columbus Day, no continuing education classes
Monday, October 12	Online registration for spring 2021 and summer 2021 semesters opens for students accepted for the spring 2021 semester
Monday, October 19	Last day to officially drop fall 2020 semester undergraduate and graduate courses without a grade (academic progress and financial liability may be affected)
Tuesday through Tuesday, October 20 – December 1	Students may drop fall 2020 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 21	Administrative withdrawal from spring 2021 courses for students without financial clearance for the fall 2020 semester

## NOVEMBER 2020

Monday through Wednesday, November 16 – 18	Course adjustment period for spring 2021 semester (departmental advisors' offices)
Wednesday through Sunday, November 25 – 29	Thanksgiving holiday, no continuing education classes
Thursday through Sunday, November 26 – 29	Thanksgiving holiday, College closed
Friday, November 27	Online registration for spring 2021 and summer 2021 semesters ends for students accepted for the spring 2021 semester

## DECEMBER 2020

Tuesday, December 1	Due date for spring 2021 semester tuition for students not on a payment plan
Tuesday, December 1	Financial aid deadline for submitting all loan applications for students registered for fall 2020 semester only
Tuesday, December 1	Registration for spring 2021 and summer 2021 semesters continues for students accepted for the spring 2021 semester (by appointment with departmental advisors)
Tuesday, December 1	Last day to officially drop fall 2020 semester undergraduate and graduate courses (academic progress and financial liability may be affected)
Friday, December 4	OPT application and program extension request deadline for international students in their final semester of study
Tuesday, December 15	Tuesday undergraduate and graduate classes end
Wednesday, December 16	Wednesday undergraduate and graduate classes end
Monday, December 21	Monday undergraduate and graduate classes end
Tuesday, December 22	Last session of Thursday undergraduate and graduate classes
Wednesday, December 23	Classes end; last session of undergraduate and graduate Friday/Saturday/Sunday classes. Last day Registrar's Office will accept grade changes for spring 2020 and summer 2020 semesters
Wednesday, December 23	Check-out SVA residence halls for non-returning students
Wednesday, December 23	Due date for all fall 2020 semester grades
Thursday through Sunday, December 24 – January 3	Staff holiday, College closed



## **JANUARY 2021**

Friday, January 1	Due date for spring 2021 semester tuition for students on a payment plan
Wednesday, January 6	Check-in SVA residence halls for new students
Thursday and Friday, January 7 – 8	Orientation for new students
Friday, January 8	Optimal financial aid deadline for submitting 2021-2022 FAFSA forms for early decision for fall 2021 semester
Monday, January 11	Undergraduate and graduate classes begin
Monday through Tuesday, January 11 – 19	Course adjustment period (departmental advisors' offices)
Monday, January 18	Martin Luther King, Jr. Day, College closed
Tuesday, January 19	Last day to register for spring 2021 semester courses, including independent study
Monday, January 25	Spring 2021 semester continuing education program begins

## **FEBRUARY 2021**

Monday, February 1	Optimal filing deadline for new students to submit FAFSA forms to central processor for 2021-2022 financial aid
Monday through Monday, February 1 – 15	Residence hall room selection for returning students
Tuesday, February 2	Administrative withdrawal from summer 2021 courses for students without financial clearance for the spring 2021 semester
Monday, February 8	SVA-sponsored student health insurance waiver deadline for spring 2021 semester
Wednesday, February 10	SEVIS registration deadline for international students

## **MARCH 2021**

Monday, March 1	Optimal financial aid date for returning students to submit 2021-2022 FAFSA application
Monday, March 1	Last day to officially drop spring 2021 semester undergraduate and graduate courses without a grade (academic progress and financial liability may be affected)
Monday through Sunday, March 1 – 7	Spring break, no classes
Monday through Monday, March 1 – April 19	Students may drop spring 2021 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 5	Staff holiday, College closed
Monday through Friday, March 8 – 19	Registration for all currently enrolled undergraduate and graduate students for 2021-2022 academic year (by appointment only)
Saturday and Sunday, March 27 – 28	Passover, no continuing education classes

## **APRIL 2021**

Friday, April 2	OPT application and program extension request deadline for international students in their final semester of study
Monday, April 12	Financial aid deadline for submitting all loan applications for fall/spring or spring-only students
Monday, April 19	Last day to officially drop spring 2021 semester undergraduate and graduate courses (academic progress and financial liability may be affected)

## **MAY 2021**

- Saturday, May 1 Due date for summer 2021 semester tuition
- Monday, May 3 Due date for all spring 2021 semester grades
- Monday, May 3 Undergraduate and graduate classes end; last day Registrar's Office will accept grade changes for fall 2020 semester
- Tuesday, May 4 Check-out SVA residence halls for non-graduating students
- Tuesday, May 4 Summer 2021 semester begins
- Thursday, May 13 Commencement, class of 2021 (tentative date)
- Friday, May 14 Check-out SVA residence halls for graduating students (tentative date)
- Monday, May 31 Memorial Day, College closed

## **JUNE 2021**

- Monday, June 7 Summer 2021 continuing education program begins
- Wednesday, June 30 Financial aid deadline for submitting 2020-2021 TAP and FAFSA applications

## **JULY 2021**

- Friday through Sunday, July 2 – July 4 Independence Day holiday, College closed
- Monday, July 26 Summer 2021 foundation program ends

## **AUGUST 2021**

- Sunday, August 1 Due date for fall 2021 semester tuition
- Sunday, August 8 Check-out SVA residence halls for summer 2021 semester students
- Monday, August 23 Summer 2021 semester 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 [sva.edu/registrar](http://sva.edu/registrar).

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 them.
- 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/registrar](http://sva.edu/registrar).



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 2020 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 9 through Friday, March 20, according to the procedures outlined below.

### February 24 – March 20, 2020

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

### March 9 – March 20, 2020

Registration online via MyServices Student. Registration priority times will be randomly 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 2020 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 15th 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](http://sva.edu/regbook).

## ACADEMIC ADVISEMENT

General email: [acadadvis@sva.edu](mailto:acadadvis@sva.edu)

## DEPARTMENTAL ADVISORS

### Advertising (1st year)

Alida Beck-LaRocca, Tel: 212.592.2121 Fax: 212.592.2413  
Email: [abecklarocca@sva.edu](mailto:abecklarocca@sva.edu)

### Advertising (2nd year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2545  
Email: [ypowelldavis@sva.edu](mailto:ypowelldavis@sva.edu)

### Advertising (3rd year)

Daniel Tomlin, Tel: 212.592.2542 Fax: 212.592.2413  
Email: [dtomlin@sva.edu](mailto:dtomlin@sva.edu)

### Advertising (4th year)

Adam Sarsfield Tel: 212.592.2594 Fax: 212.592.2545  
Email: [asarsfield@sva.edu](mailto:asarsfield@sva.edu)

### Animation (1st and 2nd years)

Phyllistine Travis, Tel: 212.592.2694 Fax: 212.592.2545  
Email: [ptravis@sva.edu](mailto:ptravis@sva.edu)

### Animation (3rd and 4th years)

Nicholas Pannocho, Tel: 212.592.2878 Fax: 212.592.2545  
Email: [npannocho@sva.edu](mailto:npannocho@sva.edu)

### Cartooning

Nada Mohammed, Tel: 212.592.2456 Fax: 212.592.2545  
Email: [nmohammed@sva.edu](mailto:nmohammed@sva.edu)

### Computer Art, Computer Animation and Visual Effects

Mahtab Aslani, Tel: 212.592.2522 Fax: 212.592.2574  
Email: [maslani@sva.edu](mailto:maslani@sva.edu)

### Design (1st year)

Alida Beck-LaRocca, Tel: 212.592.2121 Fax: 212.592.2413  
Email: [abecklarocca@sva.edu](mailto:abecklarocca@sva.edu)

### Design (2nd year)

Yolanda Powell-Davis, Tel: 212.592.2123 Fax: 212.592.2545  
Email: [ypowelldavis@sva.edu](mailto:ypowelldavis@sva.edu)

### Design (3rd year)

Daniel Tomlin, Tel: 212.592.2542 Fax: 212.592.2413  
Email: [dtomlin@sva.edu](mailto:dtomlin@sva.edu)

### Design (4th year)

Adam Sarsfield Tel: 212.592.2594 Fax: 212.592.2545  
Email: [asarsfield@sva.edu](mailto:asarsfield@sva.edu)

### English and the Visual Arts (all departments)

Phyllistine Travis, Tel: 212.592.2694 Fax: 212.592.2545  
Email: [ptravis@sva.edu](mailto:ptravis@sva.edu)

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

John Michael Byrd, Tel: 212.592.22968 Fax: 212.592.2054  
Email: [jmbyrd@sva.edu](mailto:jmbyrd@sva.edu)

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

Elvera L. Vilson, Tel: 212.592.2191 Fax: 212.592.2290  
Email: [evilson@sva.edu](mailto:evilson@sva.edu)

### Fine Arts

Dora Riomayor, Tel: 212.592.2543 Fax: 212.592.2545  
Email: [driomayor@sva.edu](mailto:driomayor@sva.edu)

### Honors Program (all departments)

Jeremy Cohan, Tel: 212.592.2068  
Email: [jcohan2@sva.edu](mailto:jcohan2@sva.edu)

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

Karina Ayure, Tel: 212.592.2973 Fax: 212.592.2413  
Email: [kayure@sva.edu](mailto:kayure@sva.edu)

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

Wayde McIntosh, Tel: 212.592.2122 Fax: 212.592.2413  
Email: [wmcintosh@sva.edu](mailto:wmcintosh@sva.edu)

### Interior Design

Kathleen Hayes, Tel: 212.592.2585 Fax: 212.592.2573  
Email: [khayes1@sva.edu](mailto:khayes1@sva.edu)

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

Frank Priegue, Tel: 212.592.2307 Fax: 212.592.2393  
Email: [fpriegue@sva.edu](mailto:fpriegue@sva.edu)

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

Angela Kaniecki, Tel: 212.592.2331 Fax: 212.592.2318  
Email: [akaniecki@sva.edu](mailto:akaniecki@sva.edu)

### Visual and Critical Studies

Paul D'Innocenzo, Tel: 212.592.2221 Fax: 212.592.2256  
Email: [pdinnocenzo@sva.edu](mailto: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](http://sva.edu/regbook).

*Note: Students enrolled for the spring 2020 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 2020 and spring 2021 semesters will be held Thursday and Friday, August 6 and 7, 2020, and Tuesday through Tuesday, September 8 – 15, 2020, 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 2021 semester will be held Monday through Wednesday, November 16 – 18, 2020 and Monday through Tuesday, January 11 – 19, 2021, 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 24 – March 20, 2020

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

### March 9 through the start of classes

Registration for Summer 2020 courses (as listed in the Summer 2020 section of this book).

### March 9 – March 20, 2020

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, 2020

Tuition and fees due date for the summer 2020 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, 2020

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

### August 1, 2020

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 6 – August 7, 2020

Course adjustment period, fall 2020 and spring 2021 semesters (department advisors' offices)

### September 8 – September 15, 2020

Course adjustment period, fall 2020 and spring 2021 semesters (department advisors' offices)

### November 16 – November 18, 2020

Course adjustment period for spring 2021 semester (department advisors' offices)

### December 1, 2020

Due date for spring 2021 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, 2020

Registration for first-time freshmen, spring 2021 and summer 2021, by appointment with a departmental advisor.

### January 1, 2021

Due date for spring 2021 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 11 – January 19, 2021

Course adjustment period for spring 2021 semester (department advisors' offices)

### May 1, 2021

Tuition and fees due date for the summer 2021 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

\$21,700 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	\$1,300	per semester
Animation	\$1,200	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	\$1,300	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 \$1,450 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 2020 SEMESTER

Tuition for summer 2020 courses (as listed in the summer 2020 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 2020 summer foundation program will be charged tuition and fees as outlined in the 2019-2020 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 2019-2020 Undergraduate and Graduate Registration Book.*

### Summer 2020 Undergraduate Access Fees

BFA Computer Art Lab (SDD-Access)	June 1 – July 31	\$500
BFA Printmaking Workshop (FID-Printg)	June 1 – August 15	\$300
BFA Digital Imaging Center (DSD-Access)	June 4 – August 3	\$300
RisoLAB Access (RisoLAB-Access)*	June 3 – August 11	

\* Note: For a schedule of RisoLAB fees, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).

### Housing Charges: Fall 2020/Spring 2021

24th Street Residence Single	\$9,975	per semester
24th Street Residence Double	\$9,975	per semester
24th Street Residence Small Double	\$9,100	per semester
24th Street Residence Triple	\$8,275	per semester
Gramercy Residence Double	\$9,025	per semester
Gramercy Residence Studio (shared)	\$9,900	per semester
Ludlow Residence Single	\$9,800	per semester
Ludlow Residence Double	\$9,000	per semester
23rd Street Residence Double	\$9,300	per semester
23rd Street Residence Small Double	\$8,000	per semester

\* Note: Single rooms in the 24th Street Residence are reserved for Residence Assistants (RAs).

### Housing Charges: Summer 2020\*

24th Street Residence Double	\$4,600	per semester
24th Street Residence Small Double	\$4,350	per semester
24th Street Residence Triple	\$4,100	per semester
Ludlow Single	\$5,100	per semester
Ludlow Double	\$4,600	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](mailto:summerhousing@sva.edu). For information on summer housing contract dates and rates please visit: [sva.edu/summerhousing](http://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](http://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.

### Late Payment Fee

Students who do not meet the deadline for tuition remittance 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.



## Health Insurance Fees

For plan information and/or to waive this fee before the deadline visit [sva.edu/uhp](http://sva.edu/uhp).

*Note: Health insurance fees for the 2020-2021 academic year will be available in April 2020. Please visit [sva.edu/tuition](http://sva.edu/tuition).*

Rates for the 2019-2020 academic year were as follows:  
\$1,345 per semester (if enrolled in the student health insurance for the academic year)

\$1,730 spring semester (if enrolled in the student health insurance for the spring semester only)

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 2019 summer semester was \$440. The 2020 summer rate will be available in April 2020. Please visit [sva.edu/tuition](http://sva.edu/tuition). This fee 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](http://sva.edu/uhp).

## Payment Plan Fee

\$200 per academic year

## Veterans Benefits and Transition Act of 2018

In accordance with the Veterans Benefits and Transition Act of 2018, Title 38, Section 3679(e), students who are entitled to educational assistance under Chapter 31, Vocational Rehabilitation and Employment, or Chapter 33, Post-9/11 GI Bill benefits, will not incur any penalty (including the assessment of late fees or denial of access to classes or institutional facilities, or be required to borrow additional funds) because of their inability to meet their financial obligations to SVA due to the delayed disbursement of funding from the Department of Veteran Affairs under chapter 31 or 33.

## 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 2019-2020 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, 2016 through December 31, 2018.

	Jan-Dec '16	Jan-Dec '17	Jan-Dec '18
Arson	0	0	0
Burglary	1	2	1
Motor vehicle theft	0	0	0
Murder	0	0	0
Negligent manslaughter	0	0	0
Robbery	0	0	0
Sexual assault	0	0	0

Since August 1, 1991, a database has been maintained in the Office of Institutional Research concerning the number of violations occurring on campus. This report covers activity for the period January 1, 2016 through December 31, 2018.

	Jan-Dec '16	Jan-Dec '17	Jan-Dec '18
Drug law violations	22	20	22
Liquor law violations	41	68	46
Weapons possession	0	1	1

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





Summer



# ADVERTISING

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

## **ADD-3652-A**

### **Honors: Pop-Thinking x ACLU**

Wednesday May 27 – August 12

Hours: 6:00-10:00

Summer semester: 3 studio credits

Instructors: S. Ha, M. Oh

Together, with the American Civil Liberties Union (ACLU), we will explore ways to use advertising to defend human rights. In order to do so students will cultivate the ability to persuasively communicate with an audience in a digital world. Our primary goal is to explore and understand topical moments in pop culture, current events, social media and technology to effectively aid the ACLU with their campaign efforts. This will enable us to think, act and create like our audience—that is pop-culturally obsessed, digitally savvy and constantly consuming content. However, unlike other courses, we will be working with an actual client and presenting ideas. This is a hands-on experience of what it's like to work with a real-world client. *Note: Open to junior and senior advertising and design majors only.*

# ANIMATION

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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 19 – June 16

Hours: 12:00-4:50

Summer semester: 3 studio credits

Instructor: M. Menjivar

This course is an introduction to the principles of animation with hands-on and in-class exercises that explore the process of animation creation from paper to pixel. Basic concepts will be examined, including keys, break down, in-betweening, squash and stretch, anticipation, character design and walk cycle—all of which are the building blocks of animation filmmaking. Drawing skills will be emphasized.

## **AND-2090-A**

### **Perspective Drawing**

Tuesday, Thursday; May 19 – June 16

Hours: 10:00-2:50

Instructor: TBA

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 critique throughout the semester.

## **AND-2167-A**

### **Storyboarding for Animation**

Monday, Wednesday; May 18 – June 17

Hours: 10:00-2:50

Summer semester: 3 studio credits

Instructor: B. Rodriguez

Story is one of the most important aspects of a film. It is the backbone and structure that carry the entire flow of a film, as well as connecting all the characters into one plot. In this course students will create storyboards for animated films as they explore continuity, composition, camera placement and framing choices along with basic story structure and character delineation. In storyboard form, plots, situations and conflicts will be developed. The entire process, from rough sketches to a finished presentation, will be covered by using Toon Boom Storyboard Pro.

## **AND-2219-A**

### **Toon Boom Animation**

Tuesday, Thursday; May 19 – June 16

Hours: 10:00-2:50

One semester: 3 studio credits

Instructor: B. Rodriguez

The basics of Toon Boom Harmony and Storyboard Pro will be introduced in this course. Students will begin with an exploration of Harmony's traditional, paperless animation tool kit and then dive into keyframe-based animation techniques to build simple puppets utilizing Harmony's parenting system and deformation effects. Midway through the course Storyboard Pro will be introduced where its UI and output options will be examined, and how best to use both applications in a production capacity. Finally, the last leg of the course will bring all of these parts together as students build more complex scenes using Harmony's 2D/2.5D compositing tools and visual effects.

## **AND-3120-A**

### **Visual Development**

Monday, Wednesday; May 18 – June 17

Hours: 10:00-2:50

Summer semester: 3 studio credits

Instructor: TBA

Visual development skills are essential for creating compelling images that will engage an audience. Through lectures, demonstrations and individual projects, this course will expand students' visual vocabulary and sharpen their analytical skills. Topics will include principles of compositions; camera dynamics and staging guidelines for thumbnail sketching, storyboarding and finished concept art; understanding value arrangement and color fundamentals; perspective as an expressive tool; and character design analysis. Projects are designed to replicate professional assignments, such as developing exterior and interior environments with character placement. Works-in-progress will be shown throughout the semester for critique.

# ART HISTORY

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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 26 – June 25

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: TBA

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 26 – July 14

Hours: 3:20-6:10

Summer semester: 3 art history credits

Instructor: TBA

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-1170

### Animation: From Paper to Pixels

Tuesday, Thursday, May 26 – July 14

Hours: 12:10-3:00

Summer semester: 3 art history credits

Instructor: T. Stathes

Animation milestones will be screened and examined in this course. We will begin by studying the work of pioneer animators, such as Winsor McCay, Disney and Fleischer, then focus on special topics from later periods, eventually concluding with CG's impact on the art form and industry. Students will view both rare and significant animated films that have influenced the direction of animation for well over a century.

## AHD-2020-A

### Modern Art Through Pop I

Tuesday, Thursday, May 26 – July 14

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 27 – July 15 (begins Wednesday, May 27)

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 26 – June 25

Hours: 10:00-1:50

Summer semester: 3 art history credits

Instructor: A. Wooster

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

## AHD-2070-A

### International Cinema

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

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-2596

### Museum Studies

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.*

Course #	Day/Dates	Time
AHD-2596-A	Monday May 18 – July 27	9:00-12:50
AHD-2596-B	Thursday May 21 – July 30	9:00-12:50

## AHD-2613-A

### Street Art and Public Art in New York

Tuesday, Thursday, May 26 – July 14

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.

**AHD-2813-A****Modern Feminist Theory**

Tuesday, Thursday; May 26 – July 14

Hours: 12:00-3:50

Summer 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-2951-A****Global Science and Art Today**

Thursday May 29 – July 30

Hours: 1:00-4:50

Summer semester: 3 humanities and sciences credits

Instructor: L. Gamwell

Science and art combine naturally—like solutes in a solvent—because both aim to capture essences, discover underlying principles and express truth. This course covers the most recent discoveries in astronomy, biology, physics and psychology, as well as creations of contemporary art. The artists, many of whom have had significant training in science, have an approach that is at the core of the international art world today: the combination of the abstract, minimalist aesthetic with science in research-based studio practices to create powerful, artistic metaphors for the natural world and the human condition that incorporate insights from laboratories and telescopes around the world. *Note: In addition to the 10 in-class sessions, a field trip will be scheduled at the beginning of the semester.*

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

Tuesday, Thursday; May 26 – July 14

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 7 – August 13

Hours: 10:00-2:10

Summer semester: 3 art history credits

Instructor: A. Wooster

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

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

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

Hours: 6:30-9:20

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](http://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 27 – July 15 (begins Wednesday, May 27)

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 26 – July 14

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 27 – July 15 (begins Wednesday, May 27)

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 26 – July 14

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 26 – July 14

Hours: 9:00-11:50

Summer semester: 3 studio credits

Instructor: E. Reinfield

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 26 – July 14

Hours: 6:30-9:20

Summer semester: 3 studio credits

Instructor: B. Gallagher

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

Tuesday, Thursday; May 26 – July 14

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

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 26 – July 14

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 26 – July 14

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.*



# DESIGN

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

## **ADD-3652-A**

### **Honors: Pop-Thinking x ACLU**

Wednesday May 27 – August 12

Hours: 6:00-10:00

Summer semester: 3 studio credits

Instructors: S. Ha, M. Oh

Together, with the American Civil Liberties Union (ACLU), we will explore ways to use advertising to defend human rights. In order to do so students will cultivate the ability to pervasively communicate with an audience in a digital world. Our primary goal is to explore and understand topical moments in pop culture, current events, social media and technology to effectively aid the ACLU with their campaign efforts. This will enable us to think, act and create like our audience—that is pop-culturally obsessed, digitally savvy and constantly consuming content. However, unlike other courses, we will be working with an actual client and presenting ideas. This is a hands-on experience of what it's like to work with a real-world client. *Note: Open to junior and senior advertising and design majors only.*

## **DSD-2220-A**

### **Design Procedures**

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

Instructional hours: 9:00-12:15

Studio hours: 12:30-5:50

Summer semester: 3 studio credits

Instructor: 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**

### **Typography Workshop**

Monday through Friday, June 15 – July 6

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: O. Mezhibovskaya

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

## **DSD-2240-A**

### **Graphic Design Workshop**

Monday through Friday, July 13 – July 31

Instructional hours: 9:00-11:50

Studio hours: 12:00-5:50

Summer semester: 3 studio credits

Instructor: S. Buschkuhl

This course will explore graphic design through history, theory and practical application in order for students to gain a greater understanding of the art of visualizing ideas and solving problems. Working with typography and image students will be challenged with an assignment that is both experimental and formal. Guest lectures, field trips, critiques, presentations and discussions are all included.

## **DSD-3331-A**

### **Three-Dimensional Design**

Monday through Friday, June 1 – June 19

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.

## **DSD-3334-A**

### **Design Boot Camp**

Monday through Friday, June 1 – June 19

Instructional hours: 12:10-3:00

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

Summer semester: 3 studio credits

Instructor: J. Newton

Make work that doesn't feel like work. Explore your voice and vision through a three-week intensive design boot camp. Students will hone design skills from typography to image-making and employ these skills through two to three multi-element projects. Using personal observation and research, students will investigate the intersection between client needs and personal voice, and work through the process from concept to creation, final art, social media and promotion. By the end of this course, students will have created a series of visually consistent, portfolio-worthy pieces that reflect both branding and editorial/storytelling concepts.

## **FID-3847-A**

### **Printmaking: Letterpress**

Thursday May 28 – July 16

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$300

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.*

# ENGLISH AND THE VISUAL ARTS SUMMER PROGRAM

June 18 – August 14  
\$7,350\*

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 18th and June 19th. 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 2019 summer semester was \$440. The 2020 summer rate will be available in April 2020. Please visit [sva.edu/tuition](http://sva.edu/tuition). This fee 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-0010-F	W	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	C. Donnelly
EVD-0011-B	Th	9:00-12:50	E. Blacksberg
EVD-0011-C	M	9:00-12:50	C. Donnelly
EVD-0011-D	F	9:00-12:50	C. Donnelly
EVD-0011-E	M	2:00-5:50	E. Blacksberg
EVD-0011-F	Tu	9:00-12:50	C. Donnelly

## 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	TBA
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-0020-F	F	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	TBA
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-0025-F	F	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	E. Upton
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-0035-F	Th	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	TBA
EVD-0040-B	Th	2:00-4:50	E. Blacksberg
EVD-0040-C	W	10:00-12:50	E. Blacksberg
EVD-0040-D	M	10:00-12:50	H. Rubinstein
EVD-0040-E	Tu	10:00-12:50	H. Rubinstein
EVD-0040-F	W	10:00-12:50	H. Rubinstein

## ENGLISH AND THE VISUAL ARTS 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 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	D. Salati
FII-1005-C	W	2:00-5:50	M. Rota
FII-1005-D	F	3:00-6:50	A. Gerndt
FII-1005-E	M	9:00-12:50	A. Rusin
FII-1005-F	Tu	4:10-8:00	TBA

### PHI-1005

#### New York City Through Digital Photography

Summer semester: 3 studio credits

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

Course #	Day	Time	Instructor
PHI-1005-A	F	9:00-2:50	K. Hayes
PHI-1005-B	M	9:00-2:50	M. Roussel
PHI-1005-C	Th	9:00-2:50	E. McKenna
PHI-1005-D	Tu	9:00-2:50	J. Seador
PHI-1005-E	F	9:00-2:50	E. McKenna
PHI-1005-F	M	9:00-2:50	J. Seador

## FILM

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

### CFD-2050-A

#### Sound Production

Tuesday, Thursday; May 19 – June 16

Hours: 10:00-3:50

Summer semester: 3 studio credits

Instructor: S. Rogers

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.

### CVD-2060-A

#### Avid

Tuesday, Thursday; May 19 – June 23

Hours: 9:00-12:50

Summer semester: 3 studio credits

Instructor: T. Wu

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.

### CFD-2162-A

#### Pro Tools

Tuesday, Thursday; May 19 – June 23

Hours: 1:00-4:50

Summer semester: 3 studio credits

Instructor: P. Goodrich

This course will focus on the basic skills needed to operate within the Pro Tools interface as well as basic concepts of digital audio. Students will record dialogue, sound effects, and Foley and synchronize these elements to picture. Signal flow, digital effects, MIDI concepts, file management and basic techniques in audio editing and mixing will also be covered. Students will record, create, mix and output sound for several projects throughout the course.

## FINE ARTS

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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, Thursday; May 13–May 28 (begins Wednesday, May 13)

Hours: 12:10-6:00

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 3 – July 23

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-2661-A

#### **Embroidery and the Digital Sewing Machine**

Thursday May 21 – July 16

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-2806 / FID-2807

#### **Printmaking: Silkscreen**

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$300

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

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

### FID-2821-A

#### **Printmaking: Etching**

Thursday May 28 – July 16

Summer semester: 3 studio credit

Materials fee: \$300

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 27 – July 15

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$300

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 22 – June 26 (begins Friday, May 22)

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 2 – July 23

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-3521-A****Art and Fashion**

Tuesday, Friday; May 26 – July 17

Hours: 12:10-6:00

Summer 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, print on fabric, applique, embroidery, beadwork, EL wire, quilting and stuffing. 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 an iconic look as a living work of art. Prerequisite: Students who wish to use digital embroidery must have taken FID-2661/FID-2662, Embroidery and the Digital Sewing Machine. Note: Open to students from all departments.

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

Friday May 29 – July 24

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$300

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 27 – July 15

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$300

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 26 – July 14

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](https://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 18 – July 8

Hours 9:00-11:50

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-3328-R

### The World Since 1945

Tuesday, Thursday; May 19 – July 7

Hours: 12:10-3:00

Summer semester: 3 humanities and sciences credits

Instructor: C. Skutsch

The conflicts, crises and trends that have built our modern world will be examined in this course. We will cover the Cold War, nuclear proliferation, the Korean and Vietnam wars, decolonization, the European Union, the creation of Israel and the Israeli-Arab wars, the break-up of the Soviet Union and Yugoslavia, and current conflicts from 9/11 and Afghanistan to North Korea to ISIS and the Syrian Civil War.

## HHD-2785-R

### Society and Culture from the Renaissance to the Present

Monday, Wednesday; May 18 – July 8

Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

This course will examine aspects of the social and cultural life of human societies from the early-modern era to the present. This period saw some of the most profound changes in people's lives, affecting the material circumstances in which they lived, but also affecting basic social relationships and fundamental beliefs. Special attention will be given to the long-term effects and consequences of the Industrial Revolution on the lifestyles, beliefs, and culture of all levels of society. We will also consider the dynamic of social differences caused by class and gender divisions. We will also survey topics such as family structure, attitudes to work, methods of entertainment, the role of religion, and popular culture as it illustrates elements of social existence. We will explore institutional responses to changing social needs and examine their historical effects on peoples' lives. This course will also put a special focus on the social and economic struggles of the early 20th century and revolutionary changes in social circumstances that developed after World War II. Lastly, we will consider the dynamic forces shaping the lives of Western peoples in the past generation, and we will weigh the prospects for the future.

## HLD-2144-R

### Here is New York

Tuesday, Wednesday, Thursday; May 19 – June 18

Hours: 12:10-3:00

Summer semester: 3 humanities and sciences credits

Instructor: K. Wolfe

Many writers who've spent any time in New York City can't seem to shake the buzz and creativity that vibrates from the pavements of every colorful borough. And so, we have a mountain of literature paying homage to this place. From E. B. White's legendary essay "Here is New York" to work by James Baldwin, Truman Capote, Joan Didion, Edgar Allan Poe, Mary McCarthy, Allen Ginsburg, Zora Neale Hurston, and more, this course will crack open that library. We'll read and discuss these

works and take note of how the city haunted or inspired each writer. Students will be challenged to write about their own experiences in the city. At least one field trip will accompany in-class work.

## HLD-3224-R

### Literature and Sexual Diversity

Monday, Wednesday; May 18 – July 8

Hours: 6:30-9:20

Summer semester: 3 humanities and sciences credits

Instructor: S. Pandit

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 18 – July 8

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 19 – July 7

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."

## HMD-3021-R

### Technology, Identity and Crisis

Tuesday May 12 – August 18

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Technological innovation has been a major driver of fundamental cultural and socioeconomic developments in human society. This course will examine technology as a major engine of change. Particular focus will be placed on specific examples of technological innovation and its impacts on modern life. We will devote special attention to the development of crucial technologies affecting modern civilization from the Industrial Revolution to the present. One goal of the course will be to understand the basic material and scientific principles behind technological developments at the foundation of modern society. Major topics covered will include transportation, communications, electrification and materials. These technologies are now so pervasive that they largely define who we are. This all comes at a cost, however, as *That-Which-Makes-Us-Who-We-Are* has massive consequences, often on a global scale and not all very positive. Our other goal, then, is to consider the consequences of our technological lives for the environment, for social stability, and for long-term economic growth. Readings

will include an array of modern studies on various technologies and their impacts. *Note: This course is fully online and offered through a combination of media-based lectures, asynchronous discussions and live video conferences. Technical Requirements: Online courses are hosted in Canvas, our College-wide learning system. Most computers (5 years old or newer recommended) can access these online courses without a problem. The courses work with Windows (Windows XP, SP3 and newer), Macintosh (Mac OSX 10.6 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 1024x600 (the average size of a netbook) and good broadband Internet connection to participate in the online courses.*

#### **HMD-3367-R**

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

Monday, Wednesday, Friday; May 27 – June 29 (begins Wednesday, May 27)  
Hours: 3:20-6:10

Summer semester: 3 humanities and sciences credits

Instructor: A. Alvarado-Díaz

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.

#### **HMD-3472-R**

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

Tuesday, Thursday; May 19 – July 7  
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**

Wednesday May 13 – August 5  
Hours: 6:30-10:00

Summer semester: 3 humanities and sciences credits

Instructor: D. Borg

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

#### **HPD-4057-R**

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

Monday June 1 – August 3

Hours: 6:00-9:50

Summer semester: 3 humanities and sciences credits

Instructor: L. Gamwell

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

#### **HPD-4282-R**

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

Monday, Tuesday, Thursday; May 21 – June 25 (begins Thursday, May 21)

Hours: 6:30-9:20

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 27 – July 15 (begins Wednesday, May 27)

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-3113-R**

##### **Botany: The Natural History of Plants**

Thursday May 14 – July 23

Hours: 5:00-8:50

Summer semester: 3 humanities and sciences credits

Instructor: M. Feller

In this course students will learn botany through firsthand experience and observation of local plants in their ecological contexts on field trips to local natural areas, parks and botanic gardens. Topics will include the classification of flowering and non-flowering plants; field identification; native plant communities, ecology, and wildlife habitat; soils, invasive species, and ecological management and restoration; economic botany and the origins of agriculture; pollination, bees, butterflies and moths; plant and insect co-evolution: "chemical warfare"; and traditional medicine, folklore and religion. Students will be required to do independent field work and keep a natural history journal.

**HSD-3266-R****Breaking Down Sustainability**

Tuesday May 12 – July 21

Hours: 6:30-10:00 pm

Summer semester: 3 humanities and sciences credits

Instructor: D. Bissett

The Oxford Learner's Dictionary defines "sustainability" as: (1) the use of natural products and energy in a way that does not harm the environment; and (2) the ability to continue or be continued for a long time. In this course, we will unfold these definitions by first studying environmental science and the issues confronting us today, such as climate change, pollution, waste disposal and world hunger. We will then explore specific government policies and private sector practices, as well as choices individuals can make to promote sustainability. Discussion topics include, but are not limited to, energy, natural resources, plastic, food and fashion.

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

Monday June 1 – August 3

Hours: 1:00-4:50

Summer semester: 3 humanities and sciences credits

Instructor: L. Gamwell

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

**ILLUSTRATION**

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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 26 – July 28

Hours: 12:00-5:50

Summer semester: 3 studio credits

Instructors: 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 two legendary illustrators—Teresa Fasolino, Frances Jetter—each with their own innovative approach to the genre. Students will develop projects that reflect their own point of view in relation to given texts. Personal attention will be paid to mastery of your chosen medium or mediums, be it paint, print, sculpture, ink or pencil. Experimentation will be encouraged, and the development of a professional portfolio will be discussed. *Note: Studio space is available for the 10-week session.*

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

Thursday, Friday; May 28 – June 26

Hours: 9:00-2:50

Summer semester: 3 studio credits

Instructor: G. Crane

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

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

Wednesday May 27 – July 15

Hours: 9:00-2:50

Summer semester: 3 studio credits

Materials fee: \$300

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

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## **PHD-2040-A**

### **Studio Photography I**

Tuesday, Thursday; May 26 – July 2

Hours: 6:00-9:50

Summer semester: 3 studio credits

Instructor: K. Shung

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

## **PHD-2045-A**

### **Studio Photography II**

Tuesday, Thursday; July 7 – August 13

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-2090-A**

### **Video II**

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

Hours: 3:20-6:10

Summer semester: 3 studio credits

Instructor: K. Newbegin

The goal of this course is to expand upon basic technical concepts in video as well as explore its conceptual possibilities. Its emphasis will be on an enhanced understanding of the medium through critical discourse. Various genres will be addressed, and students will articulate their interests in narrative form. Prerequisite: A basic video course.

## **PHD-3164-A**

### **Photo Bookworks: Zines and Monographs**

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

Hours: 12:10-3:50

Summer 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-3207-A**

### **Location Photography**

Thursday, May 21 – July 9

Hours: 12:10-6:00

Summer semester: 3 studio credits

Instructor: J. Desler Costa

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-3250-A**

### **Portfolio Colloquium**

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

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](http://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: 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 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: Dara Birnbaum, Jodie Lyn-Kee-Chow, Media Farzin, Mark Thomas Gibson, Miguel Luciano, Angel Nevarez, David Ross, Jerry Saltz, Mark Tribe and Caroline Woolard.

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

Course #	Dates
FID-4994-A	June 1 – July 2
FID-4995-A	July 7 – August 7

## FID-4991 / FID-4992

### Fine Arts: Painting and Mixed Media

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

Hosted by SVA's MFA Fine Arts Department, 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.

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 lecturers have included Andrianna Campbell, Andrea Champlin, Ofri Cnaani, Gregory Coates, Steve DeFrank, Peter Hristoff, Tobi Kahn, Sharon Louden, Amy Myers, Danica Phelps, Jerry Saltz and Jason Stopa.

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

Course #	Dates
FID-4991-A	June 1 – July 2
FID-4992-A	July 7 – August 7

## FID-4993-A

### Interdisciplinary Practices in Bio Art

May 18 – June 19

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

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

Coming to the fore in the early 1990s, bio art is neither media specific nor locally bounded. It is an international movement with several sub-genres 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 Bio Art Laboratory located in the heart of New York City's Chelsea gallery district. Participants will have access to BFA Fine Arts Department facilities. Each participant will be assigned an individual workstation. In addition, the Bio Art Laboratory 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. Participants 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.*

For more information visit [sva.edu/residency](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

## **FID-4989-A**

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

June 22 – July 31

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

Housed in SVA's state-of-the-art sculpture 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 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, Michael Joaquin Grey, Alois Kronschläger, Saul Ostrow, Michael Rees, Jerry Saltz and Tyler Rowland.

*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 15 – June 26

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

City as Site is a nomadic summer residency that explores the diverse communities that define New York City with the aim of creating 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: 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), Risè 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). Program coordinator: Ed Woodham.

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

## **DSD-4983 / DSD-4984**

### **Residencies in Typography**

Residencies in Typography offers design professionals a concentrated study of typography through the lens of type design, guided by internationally acclaimed designers as faculty and guest critics. While a full course of four weeks is suggested, applicants may also choose to take only the first two-week session. This residency is intended for experienced graphic designers, typography teachers, recent design school grads, and other letter lovers who wish to specialize further in typography by making a typeface from scratch. Participants will explore the rich discipline of type design in the context of traditional and digital tools, history and technology.

Both residencies provide a robust daily schedule of instruction and studio time. Guest lectures and field trips complement classwork, allowing participants to interact and get acquainted with New York City-based type and graphic designers, historians, printers and letterers.

Faculty have included: Yomar Augusto, Tobias Frere-Jones, Jessica Hische, Daniel Rhatigan, Victoria Rushton, Ksenya Samarskaya and Lynne Yun. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Claudia de Almeida, Louise Fili, Steven Heller, Daniel Pelavin, Jeff Rogers, Christian Schwartz and Nick Sherman. Elizabeth Carey-Smith is the program coordinator.

*Note: Participants must be established creative professionals, or undergraduates who have completed their junior year of study, with demonstrated fluency in typography. Participants must supply their own Mac laptops. A student license of RoboFont will be provided upon acceptance to the program.*

## **DSD-4983-A**

### **Typographic Contexts**

July 6 – July 17

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

Typographic Contexts focuses on sharpening designers' eye for type—from letters in the environment to historical styles and uses. This residency teaches participants both to look at type, as well as to understand letterform construction. Field work will include sketching, journaling and photography as they participate in walking tours of the city, visit unique archives, learn about New York City vernacular lettering and participate in a letterpress workshop. Crucial Instruction in calligraphy will help participants begin the process of making their own typeface.

*Note: Participants must be established creative professionals, or undergraduates who have completed their junior year of study, with demonstrated fluency in typography. Participants must supply their own Mac laptops. A student license of RoboFont will be provided upon acceptance to the program.*

## **DSD-4984-A**

### **Original Typeface Intensive**

July 20 – July 31

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

Original Typeface Intensive focuses on digital typeface design. Participants will begin developing an original typeface by creating and refining a set of control characters using font-editing software. Taught by seasoned instructors revered for their own type design work, this residency will include guest critics and speakers who will offer an assessment of each participant's progress in type design. Prerequisite: DSD-4983, Typographic Contexts.

*Note: Participants must be established creative professionals, or undergraduates who have completed their junior year of study, with demonstrated fluency in typography. Participants must supply their own Mac laptops. A student license of RoboFont will be provided upon acceptance to the program.*

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

June 1 – June 12

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: Participants 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****MFA Art Writing Summer Intensive**

June 15 – June 26

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

*My experience is what I agree to attend to. Only those items which I notice shape my mind—without selective interest, experience is an utter chaos. Interest alone gives accent and emphasis, light and shade, background and foreground—intelligible perspective, in a word. —William James*

This two-week intensive is for writers, artists and curators of all levels and backgrounds who are interested in gaining an in-depth art writing experience. Ten full days will be spent examining individual artworks in New York City's incomparable collections, including The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Frick Collection and New Museum, as well as visiting exhibitions in Chelsea and the Lower East Side. Daily writing exercises and assignments will focus on a wide array of art—from contemporary to ancient—emphasizing direct observation and imaginative description. Workshops with poets to explore different forms of writing will be included, as well as studio visits with New York artists to acquire a more complex understanding of art today. Group discussions will focus on selected readings of exemplary art writing taken from criticism, poetry, philosophy and theory, as well as analyzing each other's work. Every participant will leave with a portfolio of writing to be assembled in a class zine. No prior experience necessary—all you need are eyeballs, an open mind and a sense of adventure.

*Note: This intensive is housed within SVA's MFA Art Writing Department.*

*Tuition covers use of the facilities, instruction, guest lecturers, field trips and lab fees for the duration of the program. A writing sample is required for review and acceptance to this program.*

**EVG-5881-A****Colloquium for International Artists and Designers**

August 10 – August 21

Monday through Friday, 10:00-6:00 (with some evening and weekend activities)

Summer semester: 1 graduate credit; \$2,000

This inaugural colloquium introduces international artists and incoming graduate students in the fields of art and design to the discourses and communities of New York City, with the guidance of SVA's world-renowned graduate faculty.

Participants will tour the city's art and design hubs, while attending seminars on its creative and cultural landscapes, in order to better understand the place of their own work and ideas within these industries. Emphasis will be placed on critical dialogue, collaborations, the role of contemporary art and design in the global marketplace, and the political and ideological concerns facing artists and designers in the 21st century.

Seminars and participatory workshops are led by intercultural, professional practitioners and educators who will introduce key ideas and vocabulary relevant to the fields of art and design. Participants will be encouraged and supported in their development of critical language skills and cultural awareness, helping them enter into the international mosaic of the American art market, and preparing them for collaborations with curators, clients and fellow creatives.

The goals of this intensive are to help ready newly arrived international artists and designers for the rigors of working in New York City, and to provide tools and resources for success. Instruction will be conducted in English.

*Note: New SVA graduate students requiring an I-20 who register for this two-week program will be permitted to enter the U.S. 30 days prior to the start of the 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, Paul Hoppe, Viktor Koen, Aaron Meshon, Anna Raff and Andrea Tsurumi.

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

Course #	Dates
ILD-4993-A	May 28 – July 1
ILD-4994-A	July 7 – August 7

For more information visit [sva.edu/residency](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.



**PHD-4994-A****Photography and Video**

July 6 – August 7

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, Marc Joseph Berg, Max Blagg, Corinne May Botz, Elinor Carucci, Peter Garfield, Michael Foley, Pixy Liao, Joseph Maida, Stace Renée Morrison, Greg Pond 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****Photo/Video: Residency in the Lens and Screen Arts**

June 1 – July 2

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

Hosted by the MFA Photography, Video and Related Media Department at SVA, this intensive studio residency offers lens-based artists an immersive experience in contemporary art-making. Weekly critiques and individual meetings with faculty mentors will be supplemented with lectures, screenings and workshops (video installation and performance). Particular attention will be given to helping artists refine the relationship between their practice, the history and traditions of lens-based arts (photography, video, multimedia installation, VR etc.) and critical theory.

Each resident will be given a small studio/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. Studio facilities 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.

This residency will encourage participants to explore the full potential and diversity of the lens-based arts and is ideally suited for artists interested in seeking a graduate degree or who wish to advance their creative practice in a supportive and rigorous environment. The residency will conclude with a final exhibition and screening.

Scheduled faculty and guest lecturers include Elinor Carucci, Natasha Chuk, Isaac Diggs, Ben Hagari, Laura Parnes, Lyle Rexer and Liz Zito.

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.*

**DFD-4993-A****Documentary Filmmaking**

June 1 – June 16

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 short documentaries during the program, 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 advancement. 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 have included director Deborah Dickson; cinematographer Tom Hurwitz, ASC; and 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.*

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# SVA DESTINATIONS

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](https://myservices.sva.edu).

## IPD-3703-A

### Art History in Southern France

June 1 – June 14

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

Instructor: I. Taube

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

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

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

Time outside of excursions and coursework is yours for discovering the fabulous selection of street markets, cafés and cultural activities available in Avignon and its surrounding towns.

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

For more information visit [destinations.sva.edu](https://destinations.sva.edu) or email Justin Elm, program coordinator, at: [jelm@sva.edu](mailto:jelm@sva.edu).

## IPD-3251-A

### Contemporary Art in London

May 24 – June 4

Summer semester: 3 undergraduate art history credits; \$4,300

Instructor: K. Rooney

Contemporary Art in London is a comprehensive introduction to the art scene of London, as seen through an art historical lens. We will visit the city's commercial galleries and museums and discover how contemporary British artists, such as David Hockney, Jenny Saville and Tracey Emin inform art practice today.

We will take field trips to artists' studios across the different zones of London, and hear about their work. The goal of this program is to discover and examine major contemporary movements, such as the Young British Artists, and to contextualize them in-situ in and around the city of London.

*Note: Participants are required to keep a visual arts journal from drawing on location at cultural sites in London. This journal will be part of the final assignment.*

For more information visit [destinations.sva.edu](https://destinations.sva.edu) or email Anna Kazan, program coordinator, at: [akazan@sva.edu](mailto:akazan@sva.edu).

## IPD-3157-A

### Design West: Ireland

June 20 – July 4

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

Instructors: K. Deegan, B. Harvey

Experience design on the Wild Atlantic Way.

Design West is an international summer design school located in the beautiful village of Letterfrack in Connemara, on the west coast of Ireland. For two weeks participants will have the opportunity to work with leading designers from renowned studios across Europe.

Unplugging from our hectic everyday working lives—commuting, cell phones, deadlines, media saturation—participants will immerse themselves in the wild and rugged Connemara landscape and use it both as a mode of research and as a source of inspiration. Summer is a time for exploration and discovery, for meeting new people and taking on new challenges. It is also a time to get away from the grind of "the everyday," and to reflect upon one's role and purpose as a designer. Design West offers the perfect environment for studying design in a non-urban environment—away from the noise of the city and the pressures of deadlines.

Students will participate in a journey of discovery, learning, reflection, adventure and making. The course will take place at the GMIT campus in Letterfrack which boasts CAD, CNC technology, laser equipment, and robotics and digital manufacturing, all ideal for the realization of 2D and 3D design expressions.

Tuition includes: Student apartments with shared kitchen and living room, welcome and farewell meals and all local transportation during the program. Airfare is not included.

For more information visit [destinations.sva.edu](https://destinations.sva.edu) or email Michelle Mercurio, associate director of SVA Destinations, at: [mmercurio@sva.edu](mailto:mmercurio@sva.edu).

## IPD-3114-A

### Independent Projects: Studio Intensive in Oaxaca, Mexico

May 19 – June 2

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

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 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 archeological sites of Monte Alban 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 markets and artisan villages allow a closer look at the living traditions of the (mostly) Zapotec people. We will explore numerous 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.

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

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

For more information visit [destinations.sva.edu](https://destinations.sva.edu) or email Steve DeFrank, program coordinator at: [sdefrank@gmail.com](mailto:sdefrank@gmail.com).

**IPD-3891-A****Made in Yame, Japan**

June 14 – 27

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

Instructor: S. Smith

SVA Made in Yame is a two-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 Western island of Kyushu, located one hour from Fukuoka, the fifth largest and fastest growing city in Japan. Best known for its green tea, Yame is home to an extraordinary concentration of traditional crafts and cultural preservation and it provides a unique context in which to practice translating traditional forms and techniques into contemporary product design. The program includes inspirational trips into the surrounding countryside, green tea fields, a traditional tea ceremony and a centuries-old sake brewery.

Upon completion of the course, finished product prototypes will be shown to buyers at the Museum of Modern Art's product division, MoMA Wholesale. MoMA Wholesale has had five successful years of producing select designs from SVA MFA Products of Design. 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.

Visit our site for more information: [madeinyame.sva.edu](http://madeinyame.sva.edu)

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Sinclair Smith program coordinator via email at: [ssmith24@sva.edu](mailto:ssmith24@sva.edu).

**IPD-3303-A****Painting (and Other Mediums) in Barcelona**

June 24 – July 11

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

Instructors: T. Carr, C. Miquel

Treat yourself to an incredible work-study program in this electrifying Mediterranean city that has inspired artists such as Pablo Picasso, Joan Miró and Antonio Tàpies.

This intensive workshop will be held in the spacious studio of the Escola Massana – Centre d'Art i Disseny, and is designed to help you develop your creative skills, explore new directions in style and technique, and clarify your artistic vision.

You'll receive daily one-on-one reviews of your work along with a group critique scheduled at the end of the program. The workshop is held Monday to Friday from 10:00 am to 2:00 pm; however, you may remain in the studios until 6:00 pm.

The weekends are yours to explore the city or soak up the sunshine and Catalan culture by visiting nearby towns (such as the Roman ruins of Tarragona and Girona), relax on the Mediterranean coastal town of Sitges, or visit the Dalí Museum in Figueres to further inspire your process.

Since its inception in 1989, hundreds of artists have participated in this program and many have repeated it several times. Come to Barcelona and let this city inspire you and see your work in a new light.

*Note: This program is for painters and those wishing to work on drawing, as well as techniques in pen-and-ink, pastels, watercolor and collage. A portfolio of 12 images of recent work must be submitted, along with a completed application form. Acceptance to this program is based upon portfolio review.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Dora Riomayor, director of SVA Destinations, via email at: [driomayor@sva.edu](mailto:driomayor@sva.edu).

**IPD-3404-A****Underground Rome**

May 17 – May 31

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

Instructor: C. Esposito

Join us as we explore the deepest layer of art, history and culture of the Eternal City of Rome. Visit an ancient Roman house underneath a Renaissance palace. Travel underneath the Basilica of St. Peter's to explore an ancient Roman necropolis and the tomb of St. Peter. Learn about the system of Roman aqueducts and go underground to examine the water source for the Trevi fountain.

More than three centuries later, Rome continues to maintain its grasp on students of the arts. What is so intriguing about this city are its layers—in no other place can you find ancient ruins sitting side-by-side with medieval structures, Renaissance palaces, Baroque churches and modern street art.

In this two-week program, we will immerse ourselves in the layers of the Eternal City, focusing on the most hidden and ancient sites underground. We will also look at a more figurative interpretation of Underground Rome, by traveling off the beaten path to explore Rome's unconventional and marginalized art scene, including contemporary street art on the outskirts of Rome.

In no other place can you find ancient ruins sitting side-by-side medieval structures, Renaissance palaces, Baroque churches and modern street art. Join us on this unique opportunity to explore what makes Rome eternal and engage with the city through sketching, journaling, photography, and collecting found objects to consider your own personal interpretation of the Eternal City.

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Paloma Crousillat, program coordinator, via email at: [pcrousillat@sva.edu](mailto:pcrousillat@sva.edu).

**IPD-2653-A****Animation and Visual Effects in London and Bristol**

June 28 – July 9

Summer semester: 3 undergraduate art history credits; \$4,300

Instructor: J. Calhoun

This program is a must for animators, visual effects artists, cartoonists and filmmakers who are looking to strengthen their knowledge of film history and are considering the next steps in their career.

England is an international center for creative industry, and participants will visit award-winning animation and VFX studios across London and Bristol that have created great stop-motion films, animated characters and FX for blockbuster films. While exploring important moments in animation and visual effects, students will also visit sites, museums and galleries that will provide insight to the history and culture of the United Kingdom.

*Note: Students from all departments are welcome to apply to this program. First priority will be given to students majoring in animation and visual effects.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, via email at: [akazan@sva.edu](mailto:akazan@sva.edu).

**HWD-3344-A****Writing in the Land of Enchantment, Taos, New Mexico**

May 31 – June 14

Summer semester: 3 undergraduate humanities and sciences credits; \$3,350

Instructors: I. Deconinck, D. Singer

Immerse yourself in a two-week intensive practice of writing and multimedia while discovering the cultural and ecological diversity of Taos and its surroundings. Steeped in Native American and Hispanic traditions and set against the spectacular Sangre de Cristo Mountains, this high desert town has been a renowned art colony since the 1930s, attracting writers D.H. Lawrence and Aldous Huxley; painters Georgia O'Keeffe, Agnes Martin and Erin Currier; and photographers Ansel Adams and Paul Strand, among others. Due to its unique geographical location, Taos has also played a pioneering role in today's quest for sustainable living.

As a program participant, you'll write short pieces (fiction, poetry, script or memoir) in response to your environment and to selected readings, and then give flight to your words by combining them with multimedia elements of your choice (painting, collage, photos, video or animation). You'll also practice revision and learn ways that spoken word is used to amplify the writer's voice. A performance caps the course when you present a sample of your project accompanied by live music.

Writing is shared and critiqued in daily workshops. Guest artists talk about their work and guide you in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, the Earthship community, local museums and galleries will serve as writing prompts. Activities also include a trip to Santa Fe and free time for hikes and exploring on your own. Visit our Facebook page at: [facebook.com/writingintheLandofEnchantment](https://facebook.com/writingintheLandofEnchantment).

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) email Laurie Johenning, program coordinator, at: [ljoenning@sva.edu](mailto:ljoenning@sva.edu).

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

July 12 – July 26

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

Instructor: K. Miyabe

Visual culture is all around us. It greets us in signs, images, media, objects, architecture and technology—it is what we see. 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. We bear the responsibility of the impact our work has on viewers.

To understand our own work, we will study the work of others. In this two-week intensive writing course, you will become better observers and interpreters by writing about various visual media, including fine arts, photography, design, advertisement 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 the workshops 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 workshops. These include: Fitzwilliam Museum and a punting tour in Cambridge; Tate Modern, Design Museum, National Gallery, National Portrait Gallery, The Photographers' Gallery and a street art tour in London.

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Laurie Johenning, program coordinator, at: [ljoenning@sva.edu](mailto:ljoenning@sva.edu).







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, HMD, HPD, HSD, HWD or VHD.

Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.

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.*

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 246 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-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

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### **AHD-1015 through AHD-1017**

#### **Art History II**

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHD-1015.*

### **DSD-1005**

#### **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

**DSD-1040** (previously ADD-1020)

**Fabrication and Innovation**

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.

**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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

**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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

**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.

Advertising Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1010-1AD Art History I 9:00-11:50 S. Ginsburg	
11					ADD-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
12	HCD-1020 Writing and Literature I 12:10-3:00				
1		ADD-1010-1AD Principles of Visual Language I 12:10-6:00 T. Simon		DSD-1040-1AD Fabrication and Innovation 12:10-6:00 K. O'Callaghan	
2					
3					
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					
9					

Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1015-1AD Art History II 9:00-11:50 Instructor: TBA	
11					ADD-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
12	HCD-1025 Writing and Literature II 12:10-3:00				
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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## 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:

DSD-2005	Design Thinking
DSD-2020	Graphic Design I
DSD-2025	Graphic Design II
ADD-2030	Integrated Advertising and Communication I
ADD-2035	Integrated Advertising and Communication II
DSD-2050	Typographic Design I
DSD-2055	Typographic Design II
DSD-2060	Intermediate Drawing I
DSD-2065	Intermediate Drawing II
DSD-2090	Click, Touch, Move: Designing for Interactive Experiences I
DSD-2095	Click, Touch, Move: Designing for Interactive Experiences 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-2128	The International Typographic Style
AHD-2129	History of Typography

### SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2021 semester must register for DSD-2020-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 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 2020 section of this book for course information.

DSD-2220	Design Procedures
DSD-2230	Typography Workshop
DSD-2240	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 must complete one semester each of DSD-3611, Designing with Typography I, and DSD-3612, Designing with Typography II, as part of their "B" requirement. Please refer to the Design section of this book for course information.

### 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

ADD-3351 Advertising and Design for Social Change

#### Graphic Design

DSD-3010 Communication Graphic Design I

DSD-3015 Communication Graphic Design II

#### Interaction Design

DSD-3741-3754 Interaction Design and Communication I

DSD-3771-3784 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.

#### 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

*Note: Registration for these courses is by invitation from the department chair.*

ADD-3652 Pop Thinking x ACLU I

ADD-3653 Pop Thinking x ACLU II

DSD-3667 Visual Identity and Multimedia

DSD-3681 Finding Your Voice as a Graphic Designer I

DSD-3682 Finding Your Voice as a Graphic Designer 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 2020 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 one supplemental portfolio course for credit as a "B" requirement. Advertising students who are pursuing a double concentration in advertising and design must complete one semester each of DSD-4003/4081, Graphic Design Portfolio I, and DSD-4103/4181, Graphic Design Portfolio II, to fulfill their "B" requirement. Please refer to the Design section of this book for course information. *Note: Students must register for the corresponding spring semester section of their fall semester portfolio course. No midyear entry.*

### REQUIREMENT A

Fourth-year students must take one semester of:  
 ADD-4101/4106 Advertising Portfolio I  
 ADD-4111/4116 Advertising Portfolio II

### REQUIREMENT B

Students must choose one course per semester from the following:

ADD-3652	Pop Thinking x ACLU I
ADD-3653	Pop Thinking x ACLU II
DSD-3222	Motion Graphics Workshop I
DSD-3223	Motion Graphics Workshop II
DSD-3336	Three-Dimensional Design I
DSD-3337	Three-Dimensional Design II
ADD-3351	Advertising and Design for Social Change
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-4711	Creative Computing for Interaction Experiences
DSD-4713	Creating Augmented Reality

## GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

*Note: Courses are listed in numerical order.*

### DSD-2005

#### Design Thinking

Tuesday 9:00-11:50

One semester: no credit

Instructor: G. Anderson

What is design and how can it be used to create, engage and even drive social change? You are entering the profession at an exciting time. Design is everywhere, and designers now have opportunities that were unimaginable even a few years ago. Design is an ever-expanding industry where the role of the designer is highly valued both as arbiter of taste and creator of systems that educate, entertain and impact consumer behaviors. This course will provide an overview of the contemporary design industry in both traditional and emerging media. Through guest lectures, presentations, writing and selected readings, you will come away with a fuller understanding of the designer's expanding role. Class projects will explore problem solving through design and will encourage typographic experimentation. You will also be asked to discover design in your day-to-day experiences. *Note: Open to advertising and design majors only.*

Course #	Semester
DSD-2005-A	fall
DSD-2005-B	spring

### DSD-2020

#### 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	G. Halber
DSD-2020-C	Tu	3:20-6:10	fall	J. Custer
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	Tu	6:30-9:20	fall	T. Comrie
DSD-2020-G	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-H	W	9:00-11:50	fall	F. Young
DSD-2020-J	W	12:10-3:00	fall	J. Newman
DSD-2020-K	W	3:20-6:10	fall	E. Walker
DSD-2020-L	W	6:30-9:20	fall	A. Zukofsky
DSD-2020-M	Th	12:10-3:00	fall	R. Knopov, G. Kolk
DSD-2020-N	F	9:00-11:50	fall	K. Blue
DSD-2020-Z	W	3:20-6:10	spring*	TBA

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

**DSD-2025****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(s)
DSD-2025-A	M	12:10-3:00	P. DiBello
DSD-2025-B	M	6:30-9:20	G. Halber
DSD-2025-C	Tu	3:20-6:10	J. Custer
DSD-2025-D	Tu	3:20-6:10	F. Young
DSD-2025-E	Tu	6:30-9:20	R. Mehl
DSD-2025-F	Tu	6:30-9:20	T. Comrie
DSD-2025-G	W	9:00-11:50	S. Buschkuhl
DSD-2025-H	W	9:00-11:50	F. Young
DSD-2025-J	W	12:10-3:00	J. Newman
DSD-2025-K	W	3:20-6:10	E. Walker
DSD-2025-L	W	6:30-9:20	A. Zukofsky
DSD-2025-M	Th	12:10-3:00	R. Knopov, G. Kolk
DSD-2020-N	F	9:00-11:50	K. Blue

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

**ADD-2030****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	N. Raphan, L. Ladera
ADD-2030-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2030-C	W	12:10-3:00	V. Tulley
ADD-2030-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2030-E	W	6:30-9:20	J. Rome, A. Watson
ADD-2030-F	Th	6:30-9:20	TBA
ADD-2030-G	Th	6:30-9:20	TBA

**ADD-2035****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	N. Raphan, L. Ladera
ADD-2035-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2035-C	W	12:10-3:00	V. Tulley
ADD-2035-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2035-E	W	6:30-9:20	J. Rome, A. Watson
ADD-2035-F	Th	6:30-9:20	TBA
ADD-2035-G	Th	6:30-9:20	TBA

**DSD-2050****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	D. Frankel
DSD-2050-B	Tu	12:10-3:00	fall	J. Heuer
DSD-2050-C	Tu	3:20-6:10	fall	P. Nessim
DSD-2050-D	Tu	6:30-9:10	fall	TBA
DSD-2050-E	W	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-F	W	12:10-3:00	fall	D. Drodvillo
DSD-2050-G	W	12:10-3:00	fall	D. Frankel
DSD-2050-H	Th	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-J	Th	12:10-3:00	fall	TBA
DSD-2050-K	Th	3:20-6:10	fall	R. Mehl
DSD-2050-L	F	9:00-11:50	fall	P. Delcan
DSD-2050-M	F	9:00-11:50	fall	J. Newton
DSD-2050-Z	Th	6:30-9:20	spring*	D. Riccardi

*\* Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

**DSD-2055****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	D. Frankel
DSD-2055-B	Tu	12:10-3:00	J. Heuer
DSD-2055-C	Tu	3:20-6:10	P. Nessim
DSD-2055-D	Tu	6:30-9:10	TBA
DSD-2055-E	W	9:00-11:50	O. Mezhibovskaya
DSD-2055-F	W	12:10-3:00	D. Drodvillo
DSD-2055-G	W	12:10-3:00	D. Frankel
DSD-2055-H	Th	9:00-11:50	O. Mezhibovskaya
DSD-2055-J	Th	12:10-3:00	TBA
DSD-2055-K	Th	3:20-6:10	R. Mehl
DSD-2055-L	F	9:00-11:50	P. Delcan
DSD-2055-M	F	9:00-11:50	J. Newton

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 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	S. Punch
DSD-2060-K	Th	12:10-3:00	fall	S. Punch
DSD-2060-L	Tu	12:10-3:00	fall	A. Leban
DSD-2060-M	Th	3:20-6:10	fall	J. Parks
DSD-2060-N	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 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 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	S. Punch
DSD-2065-K	Th	12:10-3:00	S. Punch
DSD-2065-L	Tu	12:10-3:00	A. Leban
DSD-2065-M	Th	3:20-6:10	J. Parks
DSD-2065-N	F	9:00-11:50	J. Ruggeri

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

**DSD-2090****Click, Touch, Move: Designing for Interactive Experiences I**

One semester: 3 studio credits

As we increasingly encounter design in our digital experiences, the contemporary designer must not only learn new tools to better shape these experiences, but also master them to create entirely new ones. Over the course of a year this course will explore contemporary design trends, best practices and the tools needed to create websites, apps, wearable technology, interactive prototypes, motion graphics, augmented reality, mixed reality and virtual reality, as well as introduce topics of future study such as creative coding, generative design and artificial intelligence.

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

Course #	Day	Time	Semester	Instructor
DSD-2090-A	M	9:00-11:50	fall	TBA
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	Tu	12:10-3:00	fall	K. Cadena
DSD-2090-E	W	9:00-11:50	fall	L. Leckie
DSD-2090-F	W	12:10-3:00	fall	R. Levy
DSD-2090-G	W	12:10-3:00	fall	L. Leckie
DSD-2090-H	W	3:20-6:10	fall	R. Levy
DSD-2090-J	Th	9:00-11:50	fall	TBA
DSD-2090-K	Th	12:10-3:00	fall	TBA
DSD-2090-L	Th	6:30-9:20	fall	TBA
DSD-2090-M	F	9:00-11:50	fall	TBA
DSD-2090-N	F	12:10-3:00	fall	T. Fong
DSD-2090-P	F	3:20-6:10	fall	T. Fong
DSD-2090-Z	Sa	10:00-12:50	spring*	TBA

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

**DSD-2095****Click, Touch, Move: Designing for Interactive Experiences II**

Spring semester: no credit

This is the second part of a two-semester course. Please see DSD-2090 for course description. *Note: Midyear entry is allowed with instructor's permission. Open to advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2095-A	M	9:00-11:50	TBA
DSD-2095-B	M	9:00-11:50	L. Leckie
DSD-2095-C	M	12:10-3:00	T. Mintz
DSD-2095-D	Tu	12:10-3:00	K. Cadena
DSD-2095-E	W	9:00-11:50	L. Leckie
DSD-2095-F	W	12:10-3:00	R. Levy
DSD-2095-G	W	12:10-3:00	L. Leckie
DSD-2095-H	W	3:20-6:10	R. Levy
DSD-2095-J	Th	9:00-11:50	TBA
DSD-2095-K	Th	12:10-3:00	TBA
DSD-2095-L	Th	6:30-9:20	TBA
DSD-2095-M	F	9:00-11:50	TBA
DSD-2095-N	F	12:10-3:00	T. Fong
DSD-2095-P	F	3:20-6:10	T. Fong

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*



## AHD-2121

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

One semester: 3 art history credits

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

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

Course #	Day	Time	Semester	Instructor
AHD-2121-A	M	9:00-11:50	fall	TBA
AHD-2121-B	Th	9:00-11:50	fall	L. Singer
AHD-2121-C	M	9:00-11:50	spring	TBA
AHD-2121-D	Th	9:00-11:50	spring	L. Singer

## 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	B. Smith
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	TBA
AHD-2127-F	M	3:20-6:10	spring	B. Smith
AHD-2127-G	Tu	9:00-11:50	spring	G. D'Onofrio
AHD-2127-H	Tu	6:30-9:20	spring	L. Singer

## AHD-2128

### The International Typographic Style

Thursday 9:00-11:50

One semester: 3 art history credits

Instructor: G. D'Onofrio

The course will explore the development of the International Typographic Style from its constructivist origins and postwar Swiss Style design roots of the 1950s to its rapid expansion across Europe, the United States, Canada, South America, Japan, and beyond. We will examine the evolving design style and the role of the pioneer designer in society, with an emphasis on notable works, subjects and themes, and their cultural, political and social connections. Together we'll investigate the international design pioneers who explored and expanded upon the movement until the mid-1970s (including many lesser-known and unrecognized figures), their evolving ideologies and principles, distinctive visual vocabularies, technological advancements, landmark exhibitions, publishing programs and institutional pedagogies, as well as the development of the emerging field of corporate identity and cultural communications. Slide lectures, primary readings, discussions will be complemented with research and writing assignments. *Note: this course is open to advertising and design majors only.*

Course #	Semester
AHD-2128-A	fall
AHD-2128-B	spring

## AHD-2129

### History of Type: Stories, Secrets, Experiments and Accidents

One semester: 3 art history credits

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	Instructor
AHD-2129-A	Tu	9:00-11:50	fall	TBA
AHD-2129-B	Tu	12:10-3:00	fall	P. Shaw
AHD-2129-C	Tu	9:00-11:50	spring	TBA
AHD-2129-D	Tu	12:10-3:00	spring	P. Shaw

## DSD-2133

### Design Principles

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: M. Redden

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
DSD-2133-A	fall
DSD-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 9:00-11:50  
 One semester: 3 studio credits  
 Instructor: TBA

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	12:10-3:00	fall
DSD-2186-C	W	12:10-3:00	spring
DSD-2186-D	Th	12:10-3:00	spring

**FID-2863**

**Basic Typography Letterpress Workshop**

Tuesday 12:10-3:00  
 One semester: 3 studio credits  
 Materials fee: \$300  
 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	Tu	6:30-9:20	Y. Compton
DSD-3010-C	W	9:00-11:50	D. Drodvillo
DSD-3010-D	Th	9:00-11:50	A. Truch
DSD-3010-E	F	3:20-6:10	N. Jen

**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**

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-C**

**Communication Graphic Design I**

Wednesday 9:00-11:50  
 Fall semester: 3 studio credits  
 Instructor: D. Drodvillo

This course develops an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills and the integration of various media. Use of both traditional and computer technologies will be addressed. *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**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: N. Jen

Graphic design is a skin that wraps everything in our daily life. The goal of this course is to prepare you, as designers, with refined, formal skills, and as thinkers who look at the visuals around us with a critical mind. We will focus on the development of comprehensive, analytical views on visual forms and visual vocabulary. Topics include word/image relationships, symbol and meaning, identity, hierarchy, structure, system, linearity and sequence, and publishing platforms. These topics will be investigated through the study of precedents in other disciplines, such as contemporary art, fashion, architecture, film and digital systems, as well as through hands-on design assignments in two, three and possibly four dimensions. *Note: 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	Tu	6:30-9:20	Y. Compton
DSD-3015-C	W	9:00-11:50	D. Drodvillo
DSD-3015-D	Th	9:00-11:50	A. Truch
DSD-3015-E	F	3:20-6:10	N. Jen

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

Fall semester: 3 studio credits

Wednesday 6:30-9:20

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 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 junior advertising and design majors only. No midyear entry.*

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

Spring semester: 3 studio credits

Wednesday 6:30-9:20

Instructor: F. Anselmo

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 junior 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	Instructors
ADD-3202-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3206-A	Tu	6:30-9:20	K. Bryne, G. Perelson
ADD-3207-A	W	6:30-9:20	B. Bliss, J. Gold

**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

Instructors: K. Bryne, G. Perelson

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: B. Bliss, J. Gold

Pop thinking is about cultivating the ability to persuasively communicate with an audience in a digital world. Our primary goal is to explore and understand topical moments in pop culture, current events, social media and technology. By doing so, this allows us to think, act and create like our audience who is pop-culturally obsessed, digitally savvy and constantly consuming content. However, do not be fooled by the title of the course, for thinking is only half the battle! Students are expected to create case study videos to present their ideas as portfolio-ready campaigns. So we are only calling on creatives who have the willpower to be doers—creatives who are willing to stretch beyond their comfort zone, to invent, to inspire and to evolve with the world through imagination and toil. *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	Instructors
ADD-3212-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3216-A	Tu	6:30-9:20	K. Bryne, G. Perelson
ADD-3217-A	W	6:30-9:20	B. Bliss, J. Gold

**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	3:20-6:10	fall	M. Parwana
DSD-3222-B	Tu	9:00-11:50	fall	A. Dan
DSD-3222-C	W	12:10-3:00	fall	O. Kleiner
DSD-3222-D	W	3:20-6:10	fall	O. Kleiner
DSD-3222-E	Th	9:00-11:50	fall	O. Kleiner
DSD-3222-F	Th	6:30-9:20	fall	H. Lam
DSD-3222-G	Th	12:10-3:00	fall	O. Kleiner
DSD-3222-H	F	3:20-6:10	fall	D. Watwani
DSD-3222-J	F	6:30-9:20	fall	D. Watwani
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	3:20-6:10	M. Parwana
DSD-3223-B	Tu	9:00-11:50	A. Dan
DSD-3223-C	W	12:10-3:00	O. Kleiner
DSD-3223-D	W	3:20-6:10	O. Kleiner
DSD-3223-E	Th	9:00-11:50	O. Kleiner
DSD-3223-F	Th	6:30-9:20	H. Lam
DSD-3223-G	Th	12:10-3:00	O. Kleiner
DSD-3223-H	F	3:20-6:10	D. Watwani
DSD-3223-J	F	6:30-9:20	D. Watwani

**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.*

**ADD-3351-A****Advertising and Design for Social Change**

Monday 6:30-9:20

One semester: 3 studio credits

Instructors: TBA

This course will encourage students to think, disrupt and resist what exists. They will explore ways to use their powers of creativity to bring ideas, products and social messages to life. Design acts as a catalyst for change, mapping the cultural implications for new ways of working. Creating messages for meaningful social connections is key. Designing ways to help communities find their sense of purpose and connecting with resources is an incredibly powerful way to build projects. *Note: Open to advertising and design majors only.*

Course #	Semester
ADD-3351-A	fall
ADD-3351-B	spring

**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.*

**ADD-3652-A****Honors: Pop-Thinking x ACLU I**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructors: S. Ha, M. Oh

Together, with the American Civil Liberties Union (ACLU), we will explore ways to use advertising to defend human rights. In order to do so students will cultivate the ability to persuasively communicate with an audience in a digital world. Our primary goal is to explore and understand topical moments in pop culture, current events, social media and technology to effectively aid the ACLU with their campaign efforts. This will enable us to think, act and create like our audience—that is pop-culturally obsessed, digitally savvy and constantly consuming content. However, unlike other courses, we will be working with an actual client and presenting ideas. This is a hands-on experience of what it's like to work with a real-world client. *Note: Open to junior and senior advertising and design majors only. Registration for this course is by invitation from the department chair.*



**ADD-3653-A****Honors: Pop-Thinking x ACLU II**

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructors: S. Ha, M. Oh

This is the second part of a two-semester course. See ADD-3652 for course description. *Note: Open to junior and senior advertising and design majors only. No midyear entry.*

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

Tuesday 9:00-11:50

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**

Tuesday 9:00-11:50

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, M. Owens

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-3681-A****Honors: Finding Your Voice as a Graphic Designer I**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Sahre

With the splintering of the discipline, it is more important than ever to have a specific point of view as a graphic designer. This course will focus on the journey each student has taken as a designer up to this point, and we will work toward identifying and developing each student's unique process, ideas, typography, form making and approach. The course will consist of a combination of lectures, field trips and individual (and group) design projects and in-class critiques. Projects will be geared toward empirical explorations to gain an understanding of each student's design process, whether working individually or in groups. The development of a critical judgment and unique "design voice" is encouraged. *Note: Open to junior advertising and design majors only. No midyear entry. Registration for this course is by invitation from the department chair.*

**DSD-3682-A****Honors: Finding Your Voice as a Graphic Designer II**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. Sahre

This is the second part of a two-semester course. See DSD-3681 for course description. Prerequisite: DSD-3681, Finding Your Voice as a Graphic Designer I. *Note: Open to junior advertising and design majors only. No midyear entry.*

**DSD-3741 through DSD-3754****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	G. Arnaut, E. LeForce
DSD-3742-A	M	6:30-9:20	J. Passmore, T. Shub
DSD-3743-A	Tu	6:30-9:20	Y. Frances, Y. Hu
DSD-3745-A	Tu	6:30-9:20	M. Teitel, M. Turgot
DSD-3747-A	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3748-A	Tu	6:30-9:20	S. Winchell
DSD-3751-A	W	6:30-9:20	G. Siegal, S. Schimel
DSD-3752-A	W	6:30-9:20	H. Chung, TBA
DSD-3753-A	W	6:30-9:20	N. Lim, J. McKay
DSD-3754-A	W	6:30-9:20	S. Pitaro, C. Redmond

**DSD-3771 through DSD-3784****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-3754 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	G. Arnaut, E. LeForce
DSD-3772-A	M	6:30-9:20	J. Passmore, T. Shub
DSD-3773-A	Tu	6:30-9:20	Y. Frances, Y. Hu
DSD-3775-A	Tu	6:30-9:20	M. Teitel, M. Turgot
DSD-3777-A	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3778-A	Tu	6:30-9:20	S. Winchell
DSD-3781-A	W	6:30-9:20	G. Siegal, S. Schimel
DSD-3782-A	W	6:30-9:20	H. Chung, TBA
DSD-3783-A	W	6:30-9:20	N. Lim, J. McKay
DSD-3784-A	W	6:30-9:20	S. Pitaro, C. Redmond

**FID-3842 / FID-3843**

**Poster Design: Silkscreen**

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$300

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 all departments.*

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

**FID-3844**

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

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$300

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 all departments.*

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

**ADD-4101 through ADD-4106**

**Advertising Portfolio I**

Fall semester: 3 studio credits

Please refer to individual course descriptions that follow. *Note: Students must bring a portfolio to the first session. Open to senior advertising and design majors only.*

Course #	Instructor(s)
ADD-4101-A	W 3:20-6:10 F. Anselmo
ADD-4103-A	M 6:30-9:20 A. Kim, A. Nassour
ADD-4106-A	Tu 6:30-9:20 S. Ha, M. Oh

**ADD-4101-A**

**Advertising Portfolio I**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: F. Anselmo

Students from this class have created more famous work awarded at The One Show, CLIOs and Art Directors Club over the last 12 years than perhaps any other ad class. That’s the result of students applying an unconventional approach to the creative process in this intense, concept-to-execution, highly detailed course where ideas are king. You will create innovative ideas in mediums ranging from digital, outdoor, print, experiential, etc. Throughout the year students will be inspired with several in-depth presentations of the most memorable unconventional ideas ever produced. This course is not just about creating. It’s about inventing disruptively famous ideas that will make you stand out and get hired at top creative companies. *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

Instructors: A. Kim, A. Nassour

Winning awards may get you an interview, but it’s knowing how to sell them inside a big platform that actually gets you hired. Because coming up with super-cool creative is easy without the business realities. What’s hard is coming up with smart solutions, the kind of creative that makes you a professional. This course is about creating platforms—big, industry-shaking brand positioning—and then executing the most creative iterations of those platforms. Solid book work to get you a solid job. *Note: Open to senior advertising and design majors only.*

**ADD-4106-A**

**Advertising Portfolio I**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: S. Ha, M. Oh

The core of this portfolio course is to help you create a world-class portfolio that enables you to have more employment opportunities after graduation. With that in mind, we have created a unique and fun mentorship program catered to each student. The program includes earning trophies from major award shows, learning how to build case study videos, craft portfolio websites, reach out to professionals, and practice presenting yourself and your ideas. Students who have taken this course now work at global agencies such as Droga5, Anomaly, Y&R, Johannes & Leonardo, RGA Japan, Jung von Matt and Rokkan. *Note: Open to senior advertising and design majors only.*

**ADD-4111 through ADD-4116**

**Advertising Portfolio II**

Spring semester: 3 studio credits

This is the second part of a two-semester course. Please see corresponding section of ADD-4101 through ADD-4106 for course descriptions. *Note: Open to senior advertising and design majors only.*

Course #	Day	Time	Instructor(s)
ADD-4111-A	W	3:20-6:10	F. Anselmo
ADD-4113-A	M	6:30-9:20	A. Kim, A. Nassour
ADD-4116-A	Tu	6:30-9:20	S. Ha, M. Oh

## 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 only.*

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

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 #	Day	Time	Semester
DSD-4701-A	M	9:00-11:50	fall
DSD-4701-B	M	12:10-3:00	fall
DSD-4701-C	M	9:00-11:50	spring
DSD-4701-D	M	12:10-3:00	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 junior and senior advertising and design majors only.*

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

#### DSD-4713

##### Creating Augmented Reality

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: S. Crumpton

Many things in daily life, from communication to commerce, has been defined by major shifts in technology. The newest shift is augmented reality (AR). In this course you will create AR through a series of hands-on exercises. Students will explore the latest technology platforms to inspire your ideas. Using visual prototyping tools, you will work on making a memorable campaign, digital product, or innovative service. Knowing how to code is not necessary. The only prerequisites are an imagination and a drive to create something that has never been thought of before. *Note: Open to junior and senior advertising and design majors only.*

Course #	Semester
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DSD-4713-A	fall
DSD-4713-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 #	Day	Time	Semester
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DSD-4714-A	M	12:10-3:00	fall
DSD-4714-B	Tu	12:10-3:00	fall
DSD-4714-C	M	12:10-3:00	spring
DSD-4714-D	Tu	12:10-3:00	spring

**DSD-4722****Type Design**

Monday 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. Please contact the department advisor for specifics.

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

**Internship**

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

**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

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).



# 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, HMD, HPD, HSD, HWD or VHD.  
Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.  
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.*

The following schedules are 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 246 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 Paper to Pixels

One semester: 3 art history credits  
Animation milestones will be screened and examined in this course. We will begin by studying the work of pioneer animators, such as Winsor McCay, Disney and Fleischer, then focus on special topics from later periods, eventually concluding with CG's impact on the art form and industry. Students will view both rare and significant animated films that have influenced the direction of animation for well over a century.

### AND-1020

#### Introduction to Animation I

Fall semester: 3 studio credits  
Limited to 20 students per section  
This course is an introduction to the principles of animation with hands-on and in-class exercises that explore the process of animation creation from paper to pixel. Basic concepts will be examined, including keys, break down, in-betweening, squash and stretch, anticipation, character design and walk cycle—all of which are the building blocks of animation filmmaking. Drawing skills will be emphasized throughout the first year to build foundation skills.

### AND-1025

#### Introduction to Animation II

Spring semester: 3 studio credits  
Limited to 20 students per section  
This course is a continuation of AND-1020, Introduction to Animation I. Students will further explore the principles of animation and refine their skills through weekly assignments and exercises. As the course progresses, these principles will be applied to the filmmaking process, and students will script, design, direct and produce short animated films through working individually as well as collaboratively. Emphasis is placed on craft, conceptual and aesthetic ingenuity, and cohesiveness of story.

### AND-1060

#### Drawing I

Fall semester: 3 studio credits  
Focusing on the fundamental elements of line, space, scale and texture, as well as topics that include anatomy, color theory, perspective and observation, this course will provide a framework for students to translate what they see to how they convey it through the act of drawing. Pencil, charcoal, pen-and-ink and watercolor will be among the materials explored. Projects will range from the figure to nature and still life, and field trips will include drawing on location.

### 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: Structure and Principle

Fall semester: 3 studio credits  
This course will examine the basic structure and principles of what makes a good story. Assignments will explore elements of art direction, cinematography, staging, character design, lighting, timing, and many more facets of narrative. We will address film theory and the production process in order to understand storytelling from a variety of perspectives, and students will discover how to make their animated worlds believable.

### AND-1145

#### Storytelling: Visual Narrative

Spring semester: 3 studio credits  
This course is a continuation of AND-1140, Storytelling: Structure and Principle. Through lectures, discussions and presentations, students will dive into the development of their own stories—learning by creating. They will pitch ideas to the class, create storyboards, and complete an original pitch book that includes synopsis, script, character design, storyboard, background designs and concept art. Students will also develop critical thinking and clear articulation of their concepts, as well as how to give and receive constructive criticism.

**AND-1230**

**Digital Compositing**

Spring semester: 3 studio credits

Digital animation production is the focus of this course, and students will investigate the tools, techniques and concepts that are essential to creating animation. Topics include camera movement, puppet animation, effects, compositing and layout. Demonstrations and assignments are geared to introduce students to a range of software applications as well as gain production experience. The primary software used in the course is 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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

**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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

Animation Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9				AND-1140-1AN Visual Narrative Structure 9:00-11:50 J. Grimaldi	
10	AND-1020-1AN Introduction to Animation I 9:00-1:50 D. Gonzalez				
11					AND-1060-1AN Drawing I 9:00-2:50 M. Archambault
12				AHD-1170-1AN Animation: From Paper to Pixels 12:10-3:00 T. Stathes	
1					
2					
3		HCD-1020 Writing and Literature I 3:20-6:10			
4					
5					
6					

Animation Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AND-1230-1AN Digital Compositing 9:00-11:50 Instructor: TBA	
10	AND-1025-1AN Introduction to Animation II 9:00-1:50 D. Gonzalez				
11					AND-1065-1AN Drawing II 9:00-2:50 M. Archambault
12				AND-1145-1AN Screenwriting and Storyboards 12:10-3:00 J. Grimaldi	
1					
2					
3		HCD-1025 Writing and Literature II 3:20-6:10			
4					
5					
6					

Animation Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9				AND-1140-2AN Visual Narrative Structure 9:00-11:50 R. Gorey	
10		AND-1060-2AN Drawing I 9:00-2:50 D. Ross			
11					AND-1020-2AN Introduction to Animation I 10:00-2:50 F. Gresham
12				AHD-1170-2AN Animation: From Paper to Pixels 12:10-3:00 T. Stathes	
1					
2					
3		HCD-1020 Writing and Literature I 3:20-6:10			
4					
5					
6					

Animation Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		AND-1065-2AN Drawing II 9:00-2:50 D. Ross			
11					AND-1025-2AN Introduction to Animation II 10:00-2:50 F. Gresham
12				AND-1145-2AN Screenwriting and Storyboards 12:10-3:00 R. Gorey	
1					
2					
3		HCD-1025 Writing and Literature II 3:20-6:10		AND-1230-2AN Digital Compositing 3:20-6:10 C. Vonoda	
4					
5					
6					

Animation Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020 Writing and Literature I 9:00-11:50		AHD-1170-3AN Animation: From Paper to Pixels 9:00-11:50 T. Stathes	
10					
11					
12	AND-1140-3AN Visual Narrative Structure 12:10-3:00 R. Gorey				
1					
2					
3					
4	AND-1020-3AN Introduction to Animation I 3:20-8:10 C. Roepken	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 Writing and Literature II 9:00-11:50			
10					
11					
12	AND-1145-3AN Screenwriting and Storyboards 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				AHD-1170-4AN Animation: From Paper to Pixels 9:00-11:50 T. Stathes	
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					
2					
3		HCD-1020 Writing and Literature I 3:20-6:10		AND-1140-4AN Visual Narrative Structure 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 Writing and Literature II 3:20-6:10		AND-1145-4AN Screenwriting and Storyboards 3:20-6:10 J. Grimaldi	
4					
5					
6					

Animation Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9				AND-1140-5AN Visual Narrative Structure 9:00-11:50 R. Camp	
10			AND-1020-5AN Introduction to Animation I 9:00-1:50 M. Menjivar		
11					
12				AND-1230-5AN Digital Compositing 12:10-3:00 K. Klein	
1					
2					
3			HCD-1020 Writing and Literature I 3:20-6:10		
4					
5	AND-1060-5AN Drawing I 3:20-9:10 S. Gaffney				
6					
7					
8					
9					

Animation Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AND-1145-5AN Screenwriting and Storyboards 9:00-11:50 R. Camp	
10			AND-1025-5AN Introduction to Animation II 9:00-1:50		
11					
12					
1				AHD-1170-5AN Animation: From Paper to Pixels 12:10-3:00 T. Stathes	
2					
3			HCD-1025 Writing and Literature II 3:20-6:10		
4					
5	AND-1065-5AN Drawing II 3:20-9:10 S. Gaffney				
6					
7					
8					
9					

Animation Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020 Writing and Literature I 9:00-11:50	AND-1230-6AN Digital Compositing 9:00-11:50 K. Klein	
10		AND-1060-6AN Drawing I 9:00-2:50 T. Elwell			
11					
12					
1					
2					
3				AND-1140-6AN Visual Narrative Structure 3:20-6:10 R. Camp	
4			AND-1020-6AN Introduction to Animation I 3:20-8:10 D. Gonzalez		
5					
6					
7					
8					
9					

Animation Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025 Writing and Literature II 9:00-11:50		
10		AND-1065-6AN Drawing II 9:00-2:50 T. Elwell			
11					
12				AHD-1170-6AN Animation: From Paper to Pixels 12:10-3:00 T. Stathes	
1					
2					
3				AND-1145-6AN Screenwriting and Storyboards 3:20-6:10 R. Camp	
4			AND-1025-6AN Introduction to Animation II 3:20-8:10 D. Gonzalez		
5					
6					
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:

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:

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
AND-3125	Career Strategies	fall

## 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:

Course #	Title	Semester
AND-4940	Thesis I	fall
AND-4945	Thesis II	spring
AND-4950	Thesis Presentations I	fall
AND-4951	Thesis Presentations II	spring

## GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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 introduce the animation production pipeline from preproduction through postproduction. Students will research and develop stories with well-rounded characters and environments and then build upon their drawing skills by animating characters and creating believable worlds. Screenings, discussions and in-class exercises are planned throughout the semester and students will prepare to make their own animated shorts.

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	D. Gonzalez
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	C. Bertelsen

### AND-2015

#### Animation Workshop II

Spring semester: 3 studio credits

Limited to 20 students per section

Building upon the materials covered in AND-2010, Animation Workshop I, this course will focus on the development of advanced animation techniques and apply them to increasingly challenging assignments. Animating within digital formats, as well as proficiency in visual storytelling, timing and craftsmanship will be emphasized. Students will produce, develop and complete a short, animated film.

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	D. Gonzalez
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	C. Bertelsen

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

**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 / FID-2120-F****Anatomy I**

Fall semester: 3 studio credits

Instructor: G. Boorujy

This course will begin with the skeleton, and students will learn about and internalize the structure, form and movement of the body in an effort toward making more informed drawings of the live model. A portion of the course will focus on the comparative anatomy of animals. *Note: Open to students from all departments.*

Course #	Day	Time
FID-2120-E	Tu	9:00-11:50
FID-2120-F	Tu	12:10-3:00

**FID-2120-G through FID-2120-J****Anatomy I**

One semester: 3 studio credits

Instructor: L. Shorin

Through observation and study of the human figure, its muscular system and skeleton, students will develop their knowledge of human anatomy. We will explore the human form with a goal to better facilitate your ability to create figures from imagination and memory. Projects will include drawing the skeleton from various views with a focus on proportion. Écorché drawings (drawing the muscles without skin) will be developed by drawing a figure and then overlaying the skeleton and muscles on vellum to further explore the mechanics of the pose. Building on the understanding of the skeletal and muscular structures gained in the first portion of the course, the second half of the semester will focus on understanding the figure in motion, unmasking the face as it relates to expressing emotions, and the nuance of gesture of hands and feet. The final project will relate to your major area of study or be based on an area of your specific interest.

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

**AND-2125****Gesture Drawing**

One semester: 3 studio credits

This course will strengthen each student's drawing skills by combining observation with action sketches of people and animals in motion and repose. Such quick sketching of figure and action helps to master drawing skills that include flexibility, anatomy, silhouetting and foreshortening. The goal of gesture drawing is to create active poses that emphasize variety and personality, and pave the way to lively representations, all of which are important elements to enhancing the overall storytelling.

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

**AND-2130****Sound Design for Animation**

One semester: 3 studio credits

Limited to 12 students per section in the fall; 18 students per section in the spring

The professional realities of soundtrack preparation for animation is the focus of this course. We will cover both the technical and creative options available for producing dialogue tracks with actors as the initial stage of an animation project. 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	Tu	9:00-11:50	spring	TBA
AND-2130-F	W	3:20-6:10	spring	A. Beal
AND-2130-G	F	3:20-6:10	spring	A. Beal

**AND-2167****Storyboarding for Animation**

One semester: 3 studio credits

Story is one of the most important aspects of a film. It is the backbone and structure that carry the entire flow of a film, as well as connecting all the characters into one plot. In this course students will create storyboards for animated films as they explore continuity, composition, camera placement and framing choices along with basic story structure and character delineation. In storyboard form, plots, situations and conflicts will be developed. The entire process, from rough sketches to a finished presentation, will be covered by using Toon Boom Storyboard Pro.

Course #	Day	Time	Semester	Instructor
AND-2167-A	Th	3:20-6:10	fall	C. Fellmeth
AND-2167-B	F	9:00-11:50	fall	B. Rodriguez
AND-2167-C	Th	3:20-6:10	spring	C. Fellmeth
AND-2167-D	F	9:00-11:50	spring	B. Rodriguez

**AND-2168****Pitching Commercial Storyboards**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: B. Rodriguez

Storyboarding your idea is one thing; professionally and competitively selling your concept through a pitch presentation is entirely different—and inevitable necessary to your future careers. In this course storyboard development is created through personally selling the story, rather than just storyboarding it. Workshop exercises will include presenting pitch boards for a range of industries, such as animation and TV advertising. In addition, students will get a thorough education in storyboard development methods, terms and patterns using Toon Boom Storyboard Pro.

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



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

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Beal

This course is for students to explore innovative approaches to create animated imagery, including visual technique, compositing, editing, cinematic language and soundscape through handmade-to-digital means. Students will experiment with drawn, painted and under-the-camera animation, such as cut-outs, progressive drawings and paint-on-glass techniques. Additionally, the course will cover editing and compositing in Adobe After Effects, as well as other programs like Adobe Photoshop, Dragonframe, Pro Tools, Logic and GarageBand. Every session will feature a curated screening of animated short films from the historical canon of animation as well as contemporary gems. Assignments include weekly animation exercises and a polished short film, complete with a soundscape. *Note: This course is cross-listed with AND-2173-C and AND-2173-D.*

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

**AND-2177****Introduction to Stop Motion** (previously AND-2163)

Wednesday 12:10-4:00

One semester: 3 studio credits

The goal for this course is for students to create a short, stop-motion animated film through a hands-on process. Topics will include making a foam rubber model, animating the character by posing one frame at a time, lip-syncing, walking, expressive gestures, timing of animation, overlapping action, and ease in and ease out to ensure smooth movement. Students will go through the entire production pipeline of stop motion filmmaking. *Note: This course is cross-listed with AND-2177-C and AND-2177-D.*

Course #	Semester	Instructor
AND-2177-A	fall	Voltaire
AND-2177-B	spring	TBA

**AND-2181-A** (previously AND-2140)**Character Construction**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: C. Paolino

Character construction, including design, fabrication and development, is important to the process of stop-motion animation filmmaking. It has been adapted across the entertainment industry—from film and television to video games and Broadway shows. For students who want to create stop-motion characters, design toys or make specialty costumes, this course covers the process of character construction through sculpting in clay, creating silicone mold, casting in hard plastic, painting and adding details to complete the character.

**AND-2182-A** (previously AND-2160)**Miniature Sets and Action Props**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: C. Paolino

In the stop-motion filmmaking process miniature sets and props give the overall story depth and meaning to the world that is being created. Some sets are used strictly as backgrounds to be composited in postproduction, and some are sets for stop-motion animated characters to act in. This course will explore the design process and techniques of both miniature set and prop construction, while also examining the scale of materials and the placement of props to be on cue.

**AND-2186****Background Design and Paint for Animation**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: N. Guardia

Layout and design skills are essential for creating compelling images that will engage an audience. Through lectures, demonstrations and individual projects, students will examine the principles of composition, camera dynamics and staging guidelines, roughs and finished layouts, value arrangement and color fundamentals, and perspective. Most importantly, students will understand the role of a designer within the animation industry. Projects are designed to replicate actual job assignments and will include developing exterior and interior locations with character placement.

Course #	Semester
AND-2186-A	fall
AND-2186-B	spring

**AND-2213** (previously AND-2263)**Color Theory for Animation**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: N. Guardia

Color theory is essential for creating compelling images that will engage the audience with the story. Through lectures, demonstrations and individual projects, this course will expand each student's ability to use color and light for animated projects. Topics include light describing form, color wheels, hue, saturation and value, local color, color relationships, lighting and dynamic color to enhance the narrative. Projects include developing color for characters and environments.

Course #	Semester
AND-2213-A	fall
AND-2213-B	spring

**AND-2219****Toon Boom Animation**

Friday 9:00-11:50

One semester: 3 studio credits

Instructor: F. Summers

The basics of Toon Boom Harmony and Storyboard Pro will be introduced in this course. Students will begin with an exploration of Harmony's traditional, paperless animation tool kit and then dive into keyframe-based animation techniques to build simple puppets utilizing Harmony's parenting system and deformation effects. Midway through the course Storyboard Pro will be introduced where its UI and output options will be examined, and how best to use both applications in a production capacity. Finally, the last leg of the course will bring all of these parts together as students build more complex scenes using Harmony's 2D/2.5D compositing tools and visual effects.

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

**AND-2247****Adobe Animate**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: C. Vonoda

Limited to 12 students per section

In this course students will explore how to navigate and expertly use Adobe Animate as a tool to create digital 2D animated content. The tools and procedures utilized at the industry-standard level to produce beautiful digital media ready for various platforms will be covered. How to use the drawing tools, motion editing, effects, and export options that Adobe Animate has to offer will be addressed, as well as how these apply these techniques to the medium of animation. Film and television examples, actual studio test and tour, and handouts will be provided.

Course #	Semester
AND-2247-A	fall
AND-2247-B	spring



**AND-2259****TVPaint Animation**

One semester: 3 studio credits

Instructor: T. Dibiasio

This course will cover the fundamental tools and logic of TVPaint, which has been fine-tuned for animators seeking a digital analog to traditional hand-drawn cel animation. Students will utilize the software by completing a series of assignments following the production pipeline, including clean up, textures, walking, lip-sync, perspective, camera movement and compositing. The course is geared toward solidifying the basics needed for a career in professional animation and producing a fully realized animated short. *Note: This course is cross-listed with AND-2259-D through AND-2259-F.*

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-2317-A****Advanced After Effects**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: R. Borge

Advanced compositing and animation techniques with Adobe After Effects will be covered in this course. Topics will include the use of camera and lighting techniques for both character animation and motion graphics. Students will explore in motion tracking, green screen techniques using Keylight, compound and nested effects, rotoscope techniques, procedural effects, time manipulation, stabilization, scripting and expressions. Basic Cinema 4D will also be addressed.

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

Fall semester: 3 studio credits

In this course students will expand their horizons through collaboration. Students will continue to build upon their skills in animation and storytelling, and apply them to the process of filmmaking through group effort. The goal is to give students the opportunity to see where they best fit in the production pipeline and to think about a variety of specializations in future career paths.

Course #	Day	Time	Instructor
AND-3010-A	M	9:00-2:50	M. Menjivar
AND-3010-B	M	3:20-9:10	C. Bertelsen
AND-3010-C	Tu	9:00-2:50	F. Gresham
AND-3010-D	Tu	3:20-9:10	F. Gresham
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 course is a continuation of AND-3015, Advanced Animation Workshop I. Students will work individually on developing, producing and completing an animated short film.

Course #	Day	Time	Instructor
AND-3015-A	M	9:00-2:50	M. Menjivar
AND-3015-B	M	3:20-9:10	C. Bertelsen
AND-3015-C	Tu	9:00-2:50	F. Gresham
AND-3015-D	Tu	3:20-9:10	F. Gresham
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

Instructor: S. Gaffney

The ability to draw the figure and analogous ways to depict the body is essential to any artist. 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 explore multidisciplinary concepts of structure, design and action through line drawing. A series of anatomically based lectures and demonstrations will be followed by succinct exercises and practices designed to improve observational,

analytical and intuitive drawing skills in order to achieve clear 3D ideas in the 2D realm of pencil and paper. By gaining a comprehensive knowledge of the human form and its functions, students will strengthen their ability to invent forms in movement from memory.

Course #	Day	Time	Semester
AND-3040-A	Tu	9:00-2:50	fall
AND-3040-B	W	3:20-9:10	fall
AND-3040-C	F	12:10-6:00	fall
AND-3040-D	Tu	9:00-2:50	spring
AND-3040-E	W	3:20-9:10	spring
AND-3040-F	F	12:10-6:00	spring

**AND-3120****Visual Development**

One semester: 3 studio credits

Visual development skills are essential for creating compelling images that will engage an audience. Through lectures, demonstrations and individual projects, this course will expand students' visual vocabulary and sharpen their analytical skills. Topics will include principles of compositions; camera dynamics and staging guidelines for thumbnail sketching, storyboarding and finished concept art; understanding value arrangement and color fundamentals; perspective as an expressive tool; and character design analysis. Projects are designed to replicate professional assignments, such as developing exterior and interior environments with character placement. Works-in-progress will be shown throughout the semester for critique.

Course #	Day	Time	Semester	Instructor
AND-3120-A	W	3:20-6:10	fall	TBA
AND-3120-B	Th	9:00-11:50	fall	TBA
AND-3120-C	M	9:00-11:50	spring	C. Bertelsen
AND-3120-D	W	3:20-6:10	spring	TBA
AND-3120-E	Th	9:00-11:50	spring	C. Bertelsen

**AND-3125** (previously AND-4010)**Career Strategies**

Fall semester: 3 studio credits

Limited to 20 students per section

This course is designed to help students identify career goals through discussions on contemporary studios, the production pipeline and reviewing the types of work currently being produced. An overview of the animation industry will be given to offer students practical methods of building an application package, including logo, business cards, portfolio, demo reels, résumé and cover letter. Guest lecturers from the industry will discuss the exciting opportunities in the field of animation.

*Note: Open to junior animation majors only.*

Course #	Day	Time	Instructor
AND-3125-A	M	6:30-9:20	C. Fellmeth
AND-3125-B	M	6:30-9:20	J. Maldonado
AND-3125-C	Tu	6:30-9:20	R. Howe
AND-3125-D	Tu	6:30-9:20	K. Wollinger
AND-3125-E	W	6:30-9:20	L. Nitz
AND-3125-F	W	6:30-9:20	M. Pisano

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

One semester: 3 studio credits

Limited to 18 students per section

In all forms of entertainment, whether TV, video games, novels, or D&D, characters are created, destroyed and reborn from the wellspring of our imaginations. In this course, students will study and design characters that can work in every kind of medium with a strong reliance on drawing skills. We will also be delving into the deep waters of why a character works, what makes them a "person," and how we can find the root of what makes our favorite character so appealing. *Note: This course is cross-listed with AND-3137-E through AND-3137-H.*

Course #	Day	Time	Semester	Instructor
AND-3137-A	M	6:30-9:20	fall	N. Diaz
AND-3137-B	W	9:00-11:50	fall	R. Dress
AND-3137-C	M	6:30-9:20	spring	N. Diaz
AND-3137-D	W	9:00-11:50	spring	R. Dress

**AND-3143-A** (previously AND-3446)**Advanced Story Development and Design**

Friday 12:10-4:00

Spring semester: 3 studio credits

Instructor: TBA

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 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 culminate in creating animatics. The course will broaden students' understanding of narrative traditions with the goal of increasing confidence and versatility in determining elements for effective storytelling.

**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, which will culminate in the creation of a complete, ready-to-pitch series bible. Students will develop their own original concept, building upon the lessons presented through weekly lectures. In addition to the creative development process, we will also address 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.

<b>Course #</b>	<b>Semester</b>
AND-3172-A	fall
AND-3172-B	spring

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

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Gerst

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**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Gerst

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****Screenwriting for Animation**

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 animation screenwriting skills, including cutting-edge story design, innovative world-building, interweaving character-arcs and executing "studio worthy" scripts. Students will acquire firsthand experience developing animation scripts through its various stages, from logline to core cast to thematic question-fueled story structure to executing first drafts, then rewrites and, finally, multi-platform franchising. The entire process of development is important and will be tracked and examined. *Note: Students who register for this course must also register for register for AND-3252, Advanced Screenwriting for Animators.*

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

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-3251 for course description. By the end of the spring semester, students will have gained skills to work in development, and completed an industry-standard animation script.

**AND-3254-A** (previously AND-3053)**Effects Animation**

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: TBA

Effects animators supply motion to things that are not characters. This course explores applying principles of force and motion to natural phenomena, such as fire, water and atmospheric conditions. The movement of props, vehicles, and other mechanical devices will also be discussed. Students will execute concepts using both traditional and digital techniques in cartoon and realistic designs.

**AND-3256** (previously AND-3050)**Drawing Animals in Motion**

Monday 10:00-3:50

One semester: 3 studio credits

Instructor: D. Ross

Many animated films center around characters drawn from the animal kingdom. This course will explore how to capture the intricacies of anatomy and the fluidity of movement. Using pencils, charcoal and watercolors, students will practice the art of drawing animals in motion and on location. Various strategies will be employed 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.

<b>Course #</b>	<b>Semester</b>
AND-3256-A	fall
AND-3256-B	spring

**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.*

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

**AND-4013****Advanced Life Drawing**

Thursday 9:00-11:50

One semester: 3 studio credits

Instructor: M. Archambault

This course is designed to strengthen and reinforce both basic and advanced life-drawing techniques. The art form of animation is based on strong drawing skills and this course strengthens our eye-hand coordination by keeping us sharp. Students will discover how to speed up the production of their projects and provide techniques that reinforce drawing from one's imagination. An emphasis will be placed on short-duration gesture drawing. *Note: Open to senior animation majors only.*

Course #	Semester
AND-4013-A	fall
AND-4013-B	spring

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

Fall semester: 3 studio credits

The thesis project is a demonstration of original creativity through each student's own vision and artistic style. By examining their existing body of creative work and knowledge, students will be encouraged to further explore their personal interests in concepts, context, aesthetics and practices. Students will discuss, present and critique each other's work. *Note: Students must register for the spring semester section of AND-4945 that corresponds to their fall semester section of AND-4940.*

Course #	Day	Time	Instructor
AND-4940-A	Tuesday	9:00-11:50	M. Pisano
AND-4940-B	Tuesday	6:30-9:20	TBA
AND-4940-C	Wednesday	9:00-11:50	D. Stavracos
AND-4940-D	Wednesday	6:30-9:20	C. Fellmeth
AND-4940-E	Thursday	6:30-9:20	TBA
AND-4940-F	Thursday	6:30-9:20	S. Cook

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

Spring semester: 3 studio credits

This is the second part of a two-semester course. See AND-4940 for course description. *Note: Students must register for the spring semester section of AND-4945 that corresponds to their fall semester section of AND-4940.*

Course #	Day	Time	Instructor
AND-4945-A	Tuesday	9:00-11:50	M. Pisano
AND-4945-B	Tuesday	6:30-9:20	TBA
AND-4945-C	Wednesday	9:00-11:50	D. Stavracos
AND-4945-D	Wednesday	6:30-9:20	C. Fellmeth
AND-4945-E	Thursday	6:30-9:20	TBA
AND-4945-F	Thursday	6:30-9:20	S. Cook

**AND-4950-A****Thesis Presentations I**

Fall semester: 3 studio credits

Instructor: H. Moe

Discussions on special topics and thesis requirements will be the focus of this course, and students will present their works-in-process to the department chair twice a semester. Visiting artists and technical workshops will complement our discussions throughout the senior year.

**AND-4951-A****Thesis Presentations II**

Spring semester: 3 studio credits

Instructor: H. Moe

This is the second part of a two-semester course. See AND-4950 for course description.

**AND-4963-A** (previously AND-4016)**Production Techniques for Thesis**

Thursday 3:20-6:10

One semester: no credit

Instructor: TBA

The resources available to the animation production process will be examined in this course, from file management and workflow to story workshopping and alternative software. Students will work through the production process of creating a thesis project that is original and of professional quality. Discussions, critiques and guest artists from the animation industry will provide insight on meeting deadlines while progressively developing an animated film. *Note: Open to senior animation majors only.*

Course #	Semester
AND-4963-A	fall
AND-4963-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
AND-4996-A	summer
AND-4997-A	fall
AND-4998-A	spring

**Internship**

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

## ANIMATION ELECTIVES OPEN TO ALL DEPARTMENTS

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

### AND-1103

#### Introduction to Animation

Friday 3:20-6:10

One semester: 3 studio credits

Lab fee: \$250

Instructor: S. Cook

This is a crash course in digitally hand-drawn 2D animation. It will focus on using Adobe Animate to make moving images. The core concepts of executing character animation will be examined with an emphasis on artistic intention and authorship. In addition to the practice of technical skills and methods, this course will provide an introduction to the current zeitgeist of 2D animated works (with a focus on independent films), and basic critiques and theories of character animation.

Course #	Semester
AND-1103-A	fall
AND-1103-B	spring

### AND-2173

#### Experimental Animation

Thursday 9:00-11:50

One semester: 3 studio credits

Lab fee: \$250

Instructor: A. Beal

This course is for students to explore innovative approaches to create animated imagery, including visual technique, compositing, editing, cinematic language and soundscape through handmade-to-digital means. Students will experiment with drawn, painted and under-the-camera animation, such as cut-outs, progressive drawings and paint-on-glass techniques. Additionally, the course will cover editing and compositing in Adobe After Effects, as well as other programs like Adobe Photoshop, Dragonframe, Pro Tools, Logic and GarageBand. Every session will feature a curated screening of animated short films from the historical canon of animation as well as contemporary gems. Assignments include weekly animation exercises, a mid-term film, and a polished short film complete with a soundscape. *Note: This course is cross-listed with AND-2173-A and AND-2173-B.*

Course #	Semester
AND-2173-C	fall
AND-2173-D	spring

### AND-2177

#### Introduction to Stop Motion (previously AND-2163)

Wednesday 12:10-4:00

One semester: 3 studio credits

Lab fee: \$300

The goal for this course is for students to create a short, stop-motion animated film through a hands-on process. Topics will include making a foam rubber model, animating the character by posing one frame at a time, lip-syncing, walking, expressive gestures, timing of animation, overlapping action, and ease in and ease out to ensure smooth movement. Students will go through the entire production pipeline of stop motion filmmaking. *Note: This course is cross-listed with AND-2177-A and AND-2177-B.*

Course #	Semester	Instructor
AND-2177-C	fall	Voltaire
AND-2177-D	spring	TBA

### AND-2259

#### TVPaint Animation

One semester: 3 studio credits

Lab fee: \$250

Instructor: T. Dibiasio

This course will cover the fundamental tools and logic of TVPaint, which has been fine-tuned for animators seeking a digital analog to traditional hand-drawn cel animation. Students will utilize the software by completing a series of assignments following the production pipeline, including clean up, textures, walking, lip-sync, perspective, camera movement and compositing. The course is geared toward solidifying the basics needed for a career in professional animation and producing a fully realized animated short. *Note: This course is cross-listed with AND-2259-A through AND-2259-C.*

Course #	Day	Time	Semester
AND-2259-D	W	9:00-11:50	fall
AND-2259-E	W	12:10-3:00	fall
AND-2259-F	W	9:00-11:50	spring

### AND-3137

#### Creating Unforgettable Characters

One semester: 3 studio credits

Lab fee: \$250

Limited to 18 students per section

In all forms of entertainment, whether TV, video games, novels, or D&D, characters are created, destroyed and reborn from the wellspring of our imaginations. In this course, students will study and design characters that can work in every kind of medium with a strong reliance on drawing skills. We will also be delving into the deep waters of why a character works, what makes them a "person," and how we can find the root of what makes our favorite character so appealing. *Note: This course is cross-listed with AND-3137-A through AND-3137-D.*

Course #	Day	Time	Semester	Instructor
AND-3137-E	M	6:30-9:20	fall	N. Diaz
AND-3137-F	W	9:00-11:50	fall	R. Dress
AND-3137-G	M	6:30-9:20	spring	N. Diaz
AND-3137-H	W	9:00-11:50	spring	R. Dress

### 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, which will culminate in the creation of a complete, ready-to-pitch series bible. Students will develop their own original concept, building upon the lessons presented through weekly lectures. In addition to the creative development process, we will also address 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

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

Courses listed in alphanumerical order.

## AHD-1010 Art History I

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe. *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-year program.*

Course #	Day	Time	Semester	Instructor
AHD-1010-A	W	9:00-11:50	fall	S. Paul
AHD-1010-1AD	Th	9:00-11:50	fall	S. Ginsburg
AHD-1010-1DS	Th	9:00-11:50	fall	T. O'Connor
AHD-1010-2DS	Th	9:00-11:50	fall	TBA
AHD-1010-3DS	Th	3:20-6:10	fall	J. Edwards
AHD-1010-4DS	Th	3:20-6:10	fall	L. Gamwell
AHD-1010-01G	F	9:00-11:50	fall	D. Dumbadze
AHD-1010-02G	Tu	3:20-6:10	fall	TBA
AHD-1010-03G	F	9:00-11:50	fall	TBA
AHD-1010-04G	F	9:00-11:50	fall	L. Gamwell
AHD-1010-05G	F	9:00-11:50	fall	TBA
AHD-1010-06G	Th	3:20-6:10	fall	R. Sarkissian
AHD-1010-07G	Th	3:20-6:10	fall	TBA
AHD-1010-08G	Tu	3:20-6:10	fall	J. Edwards
AHD-1010-09G	F	9:00-11:50	fall	D. Carvalho
AHD-1010-10G	Tu	3:20-6:10	fall	D. Dumbadze
AHD-1010-11G	Th	9:00-11:50	fall	L. Gamwell
AHD-1010-12G	Th	3:20-6:10	fall	D. Carvalho
AHD-1010-13G	Th	9:00-11:50	fall	S. Koo
AHD-1010-14G	Tu	3:20-6:10	fall	J. Keesling
AHD-1010-15G	Tu	3:20-6:10	fall	R. Sarkissian
AHD-1010-16G	Th	9:00-11:50	fall	D. Dumbadze
AHD-1010-17G*	Tu	3:20-6:10	fall	TBA
AHD-1010-18G*	Th	3:20-6:10	fall	S. Flach
AHD-1010-GS	Tu	9:00-11:50	spring	D. Carvalho

\* 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 through AHD-1017

### Art History II

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. First-year students who enter in the spring semester must register for the summer section of AHD-1015.*

### AHD-1015

#### Art History II: European (and American) Painting

A continuation of the survey begun in AHD-1010, Art History I, this course will explore the transition from 19th-century modernism to the advent of contemporary painting in the mid-20th century. How trends in art influence and respond to major social transitions in the modern world will be considered.

### AHD-1016

#### Art History II: Non-European Art Histories

This course will survey various traditions of non-European art, and consider such topics as the ancient arts of East and South Asia, the Indus Valley and Indian subcontinent; African arts; and the indigenous arts of North and South America. The creation, function and meaning of religious and secular art in different types of arts will be addressed.

### AHD-1017

#### Art History II: Ancient and Classical Art

This course will explore art of the Western tradition from approximately 20,000 BCE to 400 CE, including Aegean art of the ancient Mediterranean and Hellenistic societies. The course will conclude by considering classical art at the end of the Roman Empire and the art that appeared at the emergence of the Christian Empire.

### 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. *Note: Open to film majors only. Foundation-year students must register for the section that corresponds with their film foundation-year program.*

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*	Th	3:20-7:10

\* Note: AHD-1070-07F will be made available for registration only after all other sections of Film Foundation have reached capacity.



## AHD-1075

### Film History: Analysis of Genre

Spring semester: 3 art history credits

Instructor: P. Cronin

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. *Note: Open to film majors only. Foundation-year students must register for the section that corresponds with their film foundation-year program.*

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

\* *Note: AHD-1075-06F will be made available for registration only after all other sections of Film Foundation have reached capacity.*

## AHD-1090

### History of Photography

One semester: 3 art history credits

Serving as an introduction to the history of photography, this course will examine the major photographic movements and technological advances of the medium from its invention through the first half of the 20th century. Prominent figures from these periods will be closely studied to provide a foundation for understanding not only the medium's history but also the limitations of canonical approach to understanding photography's democratic reach. *Note: Open to photography and video majors only. Foundation-year students must register for the section that corresponds with their photography and video foundation-year program.*

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

\* *Note: AHD-1090-06P and AHD-1090-07P will be made available for registration only after all other sections of Photography and Video Foundation have reached capacity.*

## AHD-1170

### Animation: From Paper to Pixels

One semester: 3 art history credits

Instructor: T. Stathes

Animation milestones will be screened and examined in this course. We will begin by studying the work of pioneer animators, such as Winsor McCay, Disney and Fleischer, then focus on special topics from later periods, eventually concluding with CG's impact on the art form and industry. Students will view both rare and significant animated films that have influenced the direction of animation for well over a century. *Note: Open to animation majors only. Students must register for the section that corresponds with their foundation-year program.*

Course #	Day	Time	Semester
AHD-1170-1AN	Th	12:10-3:00	fall
AHD-1170-2AN	Th	12:10-3:00	fall
AHD-1170-3AN	Th	9:00-11:50	fall
AHD-1170-4AN	Th	9:00-11:50	fall
AHD-1170-5AN	Th	12:10-3:00	spring
AHD-1170-6AN*	Th	12:10-3:00	spring

\* *Note: AHD-1170-6AN will be made available for registration only after all other sections of Animation Foundation 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: Open to computer art, computer animation and visual effects majors only. Foundation-year students must register for the section that corresponds with their computer art, computer animation and visual effects foundation-year program.*

Course #	Day	Time	Instructor
AHD-1210-1C	M	12:10-3:00	TBA
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-1210-5C will be made available for registration only after all other sections of Computer Art Foundation 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. *Note: Open to computer art, computer animation and visual effects majors only. Foundation-year students must register for the section that corresponds with their computer art, computer animation and visual effects foundation-year program.*

Course #	Day	Time	Instructor
AHD-1215-1C	M	12:10-3:00	TBA
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-1215-5C will be made available for registration only after all other sections of Computer Art Foundation 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 World of Animation**

Thursday 3:20-6:10

One semester: 3 art history credits

Instructor: T. Stathes

For more than a century animation has been used to depict concepts in motion that are difficult or impossible to convey by other means. As an incredibly versatile art form and dynamic commercial commodity, animation now surrounds us in all kinds of entertainment and technological mediums. In this course students will view films employing various animation techniques from a variety of periods and countries, and use critical analysis to discuss and write about their observations. Historical and anthropological approaches will be taken to explore how periods in history, global conflicts and cultural influences shape the production of animated films and how these artistic and commercial works, in turn, impact humanity.

Course #	Semester
AHD-2006-A	fall
AHD-2006-B	spring

**AHD-2010****The Origins of Art**

One semester: 3 art history credits

The Arts serve as a record of the history of ideas and society. This course will explore the development of what we call art, by examining its emergence and development in the context of specific Western and non-Western societies and civilizations. To do so, the class traces the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Topics include art and ritual, iconoclasm and theories of God, the separation of art and craft, the social history of art and the rise of the individual, idealism and aesthetics. Discussion, slide presentations and museum visits are a part of the course.

*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	M	12:10-3:00	spring	TBA
AHD-2010-HP3	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	TBA
AHD-2020-E	W	3:20-6:10	TBA
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	TBA
AHD-2025-E	W	3:20-6:10	TBA
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

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

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-2121

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

One semester: 3 art history credits

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

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

Course #	Day	Time	Semester	Instructor
AHD-2121-A	M	9:00-11:50	fall	TBA
AHD-2121-B	Th	9:00-11:50	fall	L. Singer
AHD-2121-C	M	9:00-11:50	spring	TBA
AHD-2121-D	Th	9:00-11:50	spring	L. Singer

## 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	B. Smith
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	TBA
AHD-2127-F	M	3:20-6:10	spring	B. Smith
AHD-2127-G	Tu	9:00-11:50	spring	G. D'Onofrio
AHD-2127-H	Tu	6:30-9:20	spring	L. Singer

## AHD-2128

### The International Typographic Style

Thursday 9:00-11:50

One semester: 3 art history credits

Instructor: G. D'Onofrio

The course will explore the development of the International Typographic Style from its constructivist origins and postwar Swiss Style design roots of the 1950s to its rapid expansion across Europe, the United States, Canada, South America, Japan, and beyond. We will examine the evolving design style and the role of the pioneer designer in society, with an emphasis on notable works, subjects and themes, and their cultural, political and social connections. Together we'll investigate the international design pioneers who explored and expanded upon the movement until the mid-1970s (including many lesser-known and unrecognized figures), their evolving ideologies and principles, distinctive visual vocabularies, technological advancements, landmark exhibitions, publishing programs and institutional pedagogies, as well as the development of the emerging field of corporate identity and cultural communications. Slide lectures, primary readings, discussions will be complemented with research and writing assignments. *Note: this course is open to advertising and design majors only.*

Course #	Semester
AHD-2128-A	fall
AHD-2128-B	spring

## AHD-2129

### History of Type: Stories, Secrets, Experiments and Accidents

One semester: 3 art history credits

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	Instructor
AHD-2129-A	Tu	9:00-11:50	fall	TBA
AHD-2129-B	Tu	12:10-3:00	fall	P. Shaw
AHD-2129-C	Tu	9:00-11:50	spring	TBA
AHD-2129-D	Tu	12:10-3:00	spring	P. Shaw

## AHD-2136-A

### What's Your Type?

Wednesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: I. Lee

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

## AHD-2154-A

### Gender, Sexuality and Visual Culture

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: TBA

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

### Drawing Art History at The Metropolitan Museum of Art

Monday 2:00-4:50

One semester: 3 art history credits

Museum access fee: \$50

Instructors: P. Hristoff, A. Schwarz

Limited to 16 students

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.

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

**AHD-2173-A****Gender Trouble**

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Cercone

A radical collective inquiry into the 'aesthetics of resistance' that occur when the gendered non-conforming body speaks in the visual is the focus of this course. We will explore using the arts to engage in the queering of fixed social boundaries, a most ancient form of antiauthoritarian power and sensuous (spiritual) pleasure for use by bodies situated at the borderlands of gender, race, class, pleasure and power. Presentations of slide and video work by key contemporary and historical feminist figures will help students situate their creative practice in relationship to contemporary discourses around intersectional feminism— race, class, gender and sexuality. 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? Reading assignments by a range of provocative critical theorists will be given and students will bring in work in any medium for weekly critique. This course includes a special focus on underground, pansexual and transnational networks we can define loosely as post-racial, punk, queer, hip-hop, radical and sex-positive feminist culture. *Note: This course is cross-listed with VCD-2173-A.*

**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 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 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: 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: 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-2227-A****Westward: Sculpture and Monumentality in North America**

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Gibbons

This course travels superhighways and old trails to examine the influence of man and nature on national memory, with attention paid to digressions from the dominant historical thread. Geological time, Lakota dance and the sweeping path of wildfire are monumental events for our consideration beside Robert Smithson's *Spiral Jetty* and Gutzon Borglum's Mount Rushmore—marks made in the land that provoke and evoke. Readings include works by Lucy Lippard, Rebecca Solnit and Terry Tempest Williams with lectures from historians, geologists and artists. This course aims to cultivate a deeper connection to North America's past and our responsibility to consider the future as we erect it.

**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-2234-A****Monochromatic Arts: Creativity in Black and White**

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: T. Stathes

The exclusive use of black and white in the arts is a careful aesthetic choice, and it has been a past necessity born of technological limitations in historical media. In this seminar-style survey course a variety of monochromatic works will be examined—from illustration to painting, silhouette cutting to shadow puppetry and photography to photocopying. Considerable focus will be placed on animation and live-action films from the silent era to contemporary times, as well as early television productions. With an appreciative eye for this limited palette, practical and philosophical questions about the nature and effects of monochromatic art—such as the implication of choice versus necessity—will be approached through discussion and writing.

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

Thursday 9:00-11:50

Fall semester: 3 art history credits

Instructor: TBA

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-2238-A****History of Ornament**

Wednesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: R. Arnold

This course will explore the historical and cultural phenomena of ornament and pattern as found on interior surfaces, printed material and three-dimensional objects. The course will survey how global motifs such as geometry, flora and fauna prompted influences and interpretations of historic forms creating a global visual language. Ornament has intersected art history, architecture and design from 1850 onward in England, Europe and the United States. We will examine the work of pioneers such as Augustus Pugin, Owen Jones, Auguste Racinet and Émile Prisse d'Avennes. Theories and debates of ornament are also discussed (Alois Riegl, Adolf Loos) and visits to the Cooper Hewitt Smithsonian Design Museum (and other museums) will take place. Through an understanding of form and artistic process the aim of this course is to understand an important part of art-making within art history.

**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 12:10-3:00

One semester: 3 art history credits

Lab fee: \$200

Instructor: J. Elm

Limited to 15 students

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-2252-A****History of Astrology, Magic and Alchemy in Art and Design**

Wednesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: F. Chwalkowski

Since ancient times, astrology, magic and alchemy have been considered important tools to unravel the mysteries of nature, foretell human destiny and even cure illness. These occult traditions have become rich sources of inspiration for artists and decorate many religious institutions, illuminated manuscripts, cities, and other everyday art objects. Astrological, magical and alchemical symbols serve as inspiration to a wide range of artists and artistic movements, in particular Renaissance artists—such as Bosch, Bruegel, Dürer and Caravaggio—and in the artwork of 19th-century artists, including Fuseli, Blake and the surrealists. This course will investigate, discuss and analyze these symbols in many of the great masterpieces of art and design. We will study various astrological, magical and alchemical symbols as we explore their meaning in accordance to different cultures. No previous experience in symbolism in art and design is necessary.

**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. *Note: This course is cross-listed with VCD-2256-A.*

**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-2262-A****Contemporary Latin American Art**

Monday 12:10-3:00

Spring semester: 3 art history credits

Instructor: C. Ferreyra

This course will delve into Latin American art from 1968 to the present, with a focus on independently run spaces and alternative art education. Throughout much of the 20th century, the relentless forces driving economic and political crises in Latin America shaped artistic creation and its language, forcing artists to risk their lives in order to express their ideas and communicate with a public living under dictatorship. The legacy of violence and fear continues to shape artistic production in Latin America, offering a reflection on the new realities and historical connections in contemporary work. Taking the political risks assumed by the artists behind the Tucumán Arde exhibition (1968) as a point of departure, we will investigate the influence of critics like Marta Traba and Luis Camnitzer, the 1975 Texas symposium, and the construction of a regional identity for art in Latin America, examining the impossibility of a unified aesthetic for the region. After reviewing the use of anthropophagy in the 24th São Paulo Biennial, we will examine how the focus has now shifted into curatorial concepts and artist-run spaces in Argentina, Chile and Colombia, and the recent prominence of Central American artists in the international milieu.

**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-2301-A****History of Collage and Assemblage—Two Dimensions, Three Dimensions and Four Dimensions in Space and Time**

Tuesday 3:20-6:30

Fall semester: 3 art history credits

Instructor: S. Ginsburg

What was truly radical at the beginning of the 20th century remains 'radical' in the 21st century. What began as pasted paper applied to a flat surface with the cubists 'papier collage' became a graphic method to combine disparate visual elements and objects in film, advertising, graphic design, photography and the fine arts. Reaching into space and using time as a basic element, collage and assemblage have become installations, environments and other performative events, as well as a component of virtual reality. In this course we will examine the implications of this development as the philosophical basis of this pictorial invention.

**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.

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

Thursday 3:20-6:10

Fall semester: 3 art history credits

Instructor: N. Hallet

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-2311-A****Visual Music**

Monday 3:20-6:10

Spring semester: 3 art history credits

Instructor: N. Hallet

The term "visual music" has been used to describe a wide variety of responses to sound within the plastic arts, most notably in film and video, and also across painting, live performance, intermedia and music itself. At its core is the idea that concepts of tone, rhythm and musical form have corollaries in color, shape and texture, allowing for a creative process of abstraction that connects the senses. Focusing on experimental animation, this course surveys different approaches to the field within painting, film/video, sound art, dance, light and projection design. Students will make work in response to post-structuralist film, electronic art and graphic scores.

**AHD-2331-A****Dance History and Theory**

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: E. Wexler

Why, where, when and how do people dance? How does ideology, social construction, choreography and embodied cultural revelation make visible the significance of dance throughout history? This course looks through modes of questioning, research and a critically theoretical scope to learn about ways that dance as a practice and artistic field shapes and reflects our lives. This course will look to scholars, artists and thinkers to process the elliptical paths people have traveled to question material existence through the relational aspects of dancing. Students will develop research skills through exploring online libraries and film archives of dance and through demonstrating research methodologies to peers. Finally, students will create a thesis idea about dance history, culture and theory, and pursue this idea through research resulting in a final paper and presentation.

**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-2417-A****The Art of Death**

Wednesday 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-2563-A****Art and Business in the 20th and 21st Centuries**

Mondays 3:20-6:10

Spring semester: 3 art history credits

Instructor: A. Wilson

Why do we know about certain works of art and not others? The answer lies not just with the quality of the work in question or the artist who created it, but also in the "auxiliary world" of the business of art—the dealers, curators, galleries, instructors, mentors and collectors of art, who preserve, exhibit, auction and seek out works and artists. By focusing on some of the most influential behind-the-scenes players in the international business of art, we will explore the economics and practicalities of bringing a work of art to market, as well as the aesthetics and styles of the 20th and 21st centuries.



**AHD-2564****The Industry of Art: From Curator to Artist to Dealer**

Tuesday 3:20-6:10

One semester: 3 art history credits

Instructors: J. Elm, P. Hristoff

This course looks to critically address the complex history of the museum, (white box) gallery, atelier and exhibition as cultural institutions. We will examine how these institutions position themselves, how they exist in actuality and the complex—and oftentimes controversial—relationships they have both with artists and with society. Through the ideas generated in this course students will engage on a practical level by participating in the promotion, installation, design and curation of exhibitions, which are supplemented by on-site visits to numerous cultural institutions. *Note: This course is cross-listed with VCD-2564.*

**Course # Semester**

AHD-2564-A fall

AHD-2564-B spring

**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-2593-A****In & Out of Print: Modern and Contemporary Art Publications and Practices in the Expanded Field**

Wednesday, 12:10-3:00

One semester: 3 art history credits

Instructor: M. Berg

In this course we will enthusiastically explore 20th- and 21st-century art and artist publications and related practices in the expanded field: art and artist books, chapbooks, posters, flyers, broadsheets, editions, multiples, and other printed ephemera. Historical contexts, artistic advancements and prevailing styles will be examined in-depth, across all mediums and print platforms. We will begin at the end of the 19th century with print and photography portfolios, and continue through Dada, surrealism, concrete poetry, up to Fluxus, minimalism and conceptual art, pop, pictures generation artists, underground publications (from the 1950s, '60s and '70s, including punk), and up through to contemporary artists' engagements with published materials. We will fully exploit the abundant resources available in print and from archives and collections at the SVA Library and elsewhere in New York City. Multiples and methods of reproduction will be thoroughly covered, while visiting artists, publishers, collectors and archivists will give presentations on their practical applications of—and engagements with—this subject matter.

**Course # Semester**

AHD-2593-A fall

AHD-2593-B spring

**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-2712-A****The Art of Editing**

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: R. Pepperman

Editing is the creative process by which visual and aural elements are rhythmically integrated to produce meaning in film. This historical survey investigates interrelations of storytelling and story-showing by screening classic and contemporary film scenes and sequences. Students explore cinema's bonds to painting, photography, theater and literature, as well as its profound links to music and dance, to discover how editing strategies developed—and continue to do so—inspiring one of the world's most powerful art forms. *Note: Priority registration will be given to sophomore film majors who are pursuing a concentration in editing.*

**AHD-2713-A****Film Noir**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: I. Smith

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****Dramatic Construction**

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: P. Cronin

This course is a survey of some of the many styles and techniques of cinematic and theatrical storytelling that have been employed over the past century, from the classical narrative tradition to the experimental. Decide which side of the spectrum you are on. Films to be screened from among the works by David Mamet, Terrence Malick, Rainer Fassbinder, Jean-Luc Godard, John Cassavetes, William Shakespeare, Samuel Beckett, Bertolt Brecht, Abbas Kiarostami and Werner Herzog will be included.

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

Friday 3:20-6:10

Fall semester: 3 art history credits

Instructor: A. Alvarado-Diaz

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-2734-A**

##### **Stage to Screen**

Wednesday 6:30-9:20

Spring semester: 3 art history credits

Instructor: P. Cronin

This course will cover a series of excellent films adapted from excellent stage plays. Screenings will include works by Arthur Penn, David Lean, Elia Kazan, Mike Nichols and Sidney Lumet, and writings by Tennessee Williams, Eugene Ionesco, George Bernard Shaw and Lorraine Hansberry. The reading of original play scripts is required.

#### **AHD-2738-A**

##### **New York on Film: The 1890s to the 1990s**

Tuesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: T. Stathes

This seminar-style course surveys New York City as a geographic location, a culture, an image, and a concept in visual media. Screenings and class topics will include Edison's early film experiments, the first American public performances of motion picture films in 1890s Manhattan and the pre-Hollywood film industry. We will also view and discuss New York City on and behind the screen in noteworthy productions and film genres, including the silent film era, the Great Depression, mid-century urban film noir, the shifting postwar cultural landscape, the housing crises and its ensuing displacement, and urban decay in the 20th century.

#### **AHD-2739-A**

##### **Latin American Cinema**

Friday 3:20-6:10

Spring semester: 3 art history credits

Instructor: F. San Martin

In this course we will study Latin American cinema from the 1960s to the present, examining the relationships among cinema and art, politics and social change. We will begin with the Third Cinema movement that emerged in Latin America under military dictatorships in the 1960s and 1970s. In the second part of the course, we will examine films made in the 1980s and 1990s that address memory during and after these regimes. Finally, we will consider a series of critically acclaimed contemporary films on topics such as gender and race; drug and human trafficking; neoliberalism; and segregation, periphery and violence. The course will pose the following questions: How have Latin American filmmakers, from the 1960s onward, portrayed the idea of "Latin America"? How have they negotiated their colonial past and their social and political history in their films? Is Latin American film different than European and U.S.? And if so, what distinguishes Latin American from Western film?

#### **AHD-2756-A**

##### **New York Animation**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: T. Stathes

Mainstream animation is often coupled with Hollywood studios, yet many of the earliest examples of the art form were created in New York City where the production of animated films continues to thrive. In this course students will examine animation's New York City roots and the iconic animators who paved the way for today's artists. We will screen locally produced animation from many periods and explore how a variety of cultures thriving in New York City have impacted the evolution of animation. Sessions will include guest lectures from the animation community.

#### **AHD-2759-A**

##### **Cinema of Stephen Frears**

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: P. Cronin

One of the great journeymen film directors of modern times, Stephen Frears, has exercised his considerable talents in Britain and Hollywood. In this course we will screen and examine films that include his masterful crime drama *The Hit*, the groundbreaking *My Beautiful Laundrette*, the biopic *Prick Up Your Ears* and the stage adaptation *Dangerous Liaisons*.

#### **AHD-2761-A**

##### **Wandering in the Boneyard: The Horror Film Genre**

Thursday 6:30-9:20

Spring semester: 3 art history credits

Instructor: A. Alvarado-Diaz

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-2768-A**

##### **British New Wave Cinema**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: P. Cronin

In the late 1950s and early '60s a group of British filmmakers exploded onto the international scene. The glue that binds their cinema together is a focus on social issues, a representation of characters not generally found in mainstream cinema of the time, and a reflection of the narrative traditions that had recently made an impact on British theater and literature. Influenced by Italian neorealism, inspired by nonfiction cinema, and well aware of contemporaneous developments in France, the filmmakers represented in this course produced a small but potent stream of cinema that still resonates today. Film to be screened include *Look Back in Anger*, *Room at the Top*, *This Sporting Life*, *The Servant* and *A Hard Day's Night*.

#### **AHD-2771-A**

##### **World War II Cinema**

Tuesday 6:30-9:20

Spring semester: 3 art history credits

Instructor: P. Cronin

The most destructive conflict the world has ever seen produced an extraordinary stream of cinema, starting almost as soon as World War II ended and continuing to this day. In this course we will screen and examine films that include those from Britain, the U.S., USSR, West Germany, France, Italy and Hungary. Works by Terrence Malick, John Boorman, Andrei Tarkovsky, Larisa Shepitko and Alberto Cavalcanti will be among the films addressed.

#### **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-2810-A**

##### **Freak(y) Theory**

Monday 3:20-6:10

Fall semester: 3 art history credits

Instructor: S. Ortega

Queer. Crazy. Crip. Freak. Bodies that, by virtue of existing, call into question the very notion of normality and functionality. Freak(y) theory expands on the scope of traditional queer-artistic practice to propose full-scale economic, political, epistemological and cultural experiments that seek to produce difference and equality at the same time. Taking on the conceptual concerns of queer theory, crip theory and mad studies, this course will examine the historical and performative manifestations of the "freak." We will engage with critical literature, a wide variety of performance artifacts and our own performance practices to discover how "freaky" embodiment and aesthetics can disrupt normative social practices to generate, what Foucault once called, the "utopian body." From early 20th-century freak shows to contemporary transhumanist performance, we will explore ways in which individuals too weak, sick, out of control, deviant and sexual for dominate powers have learned to speak/act/exist without authorization.

#### **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-2812-A**

##### **Feminist Approaches to Media**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: TBA

This course will combine the art history and art practice of the 20th and 21st centuries in order to familiarize students with different feminist media strategies: collage (beginning in the early 20th-century), performance and video (1970s-'80s), zines (1990s), as well as net art and social media ('90s-2000s). Accompanied by relevant readings (including Linda Nochlin, bell hooks and Lisa Nakamura), we will examine this era of feminist practice while adapting these mediums for students to explore in their own creative work.

#### **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-2814-A**

##### **Transgender Visual Culture**

Monday 3:20-6:10

Spring semester: 3 art history credits

Instructor: T. Meraud

Taking the transgender experience as a point of departure, this interdisciplinary seminar course will cover the junctures between identity politics and theories of representation. We will draw from the visual arts, philosophy, psychology and anthropology, among others disciplines, to look at the central features and concerns of queer theory and transgender identity. The focus of the course will be on the 21st century, with reference and consideration to historical trajectories of the past. Ultimately, this course is a proposal toward recognizing the intersections of, and interfaces mediating, transgender discourse and theories of representation, toward an understanding—if not theory—of contemporary transgender visual culture.

#### **AHD-2815-A**

##### **A History of the Comics**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: M. Newgarden

This course will familiarize students with the rich tradition of the comics medium as it developed in Europe and blossomed in America. It will present a concise overview of comics—primarily those of the 20th century—and will examine the medium's influential creators and established contemporary practitioners, as well as the unique demands of the numerous forms to which it has adapted (the daily and Sunday press, comic books, underground comics, graphic novels, etc.). Special attention will be paid to the influence of technological, social and economic forces (as well as rival contemporary visual media) on narrative approaches, genres and content.

**AHD-2816-A****History of the Cartoon Image: From Greece to Manga and Emojis: Caricature, Satire, Politics and Humor**

Tuesday 3:20-6:30

Spring semester: 3 art history credits

Instructor: S. Ginsburg

Visual artists have used the cartoon image throughout history in formats such as animation, graphic novels, instruction booklets, comic strips, comic books, political editorials, manuals, graphic design, illustrations, storyboards, posters, T-shirts, books, advertisements, greeting cards, magazines, newspapers and video games. From the ancient Greeks who used satirical imagery through the Japanese manga and *Charlie Hebdo*, the cartoon artist has a vital role in communicating ideas to a receptive public. This history will be closely examined along with the political and social contexts that support it.

**AHD-2817-A****Comics Criticism**

Friday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. English

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-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-2951-A****Global Science and Art Today**

Friday 12:10-3:00

One semester: 3 art history credits

Instructor: L. Gamwell

Science and art combine naturally—like solutes in a solvent—because both aim to capture essences, discover underlying principles and express truth. This course covers the most recent discoveries in astronomy, biology, physics and psychology, as well as creations of contemporary art. The artists, many of whom have had significant training in science, have an approach that is at the core of the international art world today: the combination of the abstract, minimalist aesthetic with science in research-based studio practices to create powerful, artistic metaphors for the natural world and the human condition that incorporate insights from laboratories and telescopes around the world.

**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 Campany, 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-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-3054-A**

##### **Art and Perception**

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: TBA

This course will cover recent trends in the philosophy of art and aesthetics pertaining to the topic of perception. It comprises a general survey of the literature spanning the fields of the philosophy of art and aesthetics, cognitive psychology, philosophy, the philosophy of art and aesthetics, and educational pedagogy. We will begin outlining a definition of perception, then models of aesthetic perception, followed by debates about the cognitive and affective value of art, some ideas in developmental psychology pertaining to thereof, and finally studies about emotion and intentionality as they pertain to both artistic production and reception.

#### **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-3067-A**

##### **American Maverick Filmmakers**

Thursday 3:20-6:10

Spring semester: 3 art history credits

Instructor: TBA

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 supplemented with field trips to galleries and museums.

#### **AHD-3083-A**

##### **Art and the Colonial Experience**

Wednesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

Designed for artists to explore the history of the colonial experience and introduce post-colonial theory, this course offers case studies on a variety of artists who work with the subject to examine and challenge the universalist narratives of art history. As such, the class will aim to offer students a space to reconsider their historical context in its complexity and explore the potentiality of the contemporary moment despite all its problematics.

**AHD-3084-A****Evidence, Artifact and Heirlooms of Otherness**

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: TBA

This course explores the ways in which objects and material culture embody personal narrative. Moving back and forth from ephemeral traces of events and experiences to the culturally invested luxury goods that create legacy to the objects that facilitate daily life, this course will use, as its primary references, examples that draw from queer and African-American cultures to underscore the potential of objects to tell the stories that not only reflect majority traditions and experiences but also those of the disenfranchised, the details of whose lives are often obscured. In addition to completing assigned readings, careful examinations of visual constructions that employ evidence, artifacts and heirlooms in biographical films will be integral to this exploration. Students will be asked to play the roles of researcher, detective, archeologist and curator at various sites around New York City. Each student will also be asked to create an annotated material record that reveals the public and private lives of one individual of their choosing as a final project. That record will consist of texts and objects or any variety of media chosen or designed by the student and organized into a web presentation.

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

Friday 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. *Note: This course is cross-listed with VCD-3087-A.*

**AHD-3112-A****Art and Politics**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: J. Cohan

The contentious and complex relationship between art and politics—historically and in the contemporary scene—will be explored in this course. How do political realities shape the content and form of art? In what way can art illuminate the problems of the time? What is activism and how can artists participate in it? In a wrong world, does art have the right even to exist? We will consider the correlation of art to its time by examining a number of key ideas and debates—the relationship of art to the state, realism, autonomy and commitment, the avant-garde, the culture industry, representation, individualism, form and content, gender egalitarianism—while also looking closely at works of art to see what insight aesthetic experience may offer into the dangers we face and the possibility of political progress. Movies, theater, poetry, television, novels, music, painting and performance will all be explored. Throughout, we will study urgent social and political realities such as inequality, the decay of democracy and climate change, alongside social and political movements aiming to ameliorate the situation. *Note: This course is cross-listed with VCD-3112-A.*

**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 dead 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	K. Rooney
AHD-3137-B	spring	C. Matlin

**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-3152-A****Painting and Culture**

Wednesday 9:00-12:10

Spring semester: 3 art history credits

Instructor: C. Haggarty

At any given time, the temperature of a culture's consumerism, politics, sexuality and even fashion affect painting's trajectory. What are the stylistic and cultural differences between contemporary artists Chris Ofili and Dana Schutz? How do these shifts occur? This seminar-style course focuses on the history, relevance and pulse of contemporary art as a conduit for culture. We will research and discuss artists who have contributed and reacted to culture within their work. The goal is not only to better understand the history of modern and contemporary painting, but also to learn about how culture affects, and is affected by, painting. Topics such as gender equality, race and identity, wealth and consumerism envelop the artists discussed as we comprehensively research their work. Field trips to artists' studios, discussions of working artists and visits by guest lecturers will make this course a hands-on and interactive experience.

**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 economic 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-3253-A****Art Activism and Writing the Wor(l)d**

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

This course employs the principles of rigorous journalistic investigation—from first-person interviews to data dives to primary sources—to explore the contexts and practices of politically oriented conceptual art. From Hans Haacke and the Art Workers' Coalition through to Decolonize this Place, the goal is for students to connect activist practice with its underpinnings in researched or creative nonfiction narratives and bodies of work. A diverse array of artists will be discussed, such as Joseph Beuys, Bettye Saar, Carrie Mae Weems, Adrian Piper, David Hammonds and Bill T. Jones/Arnie Zane Dance Company. The course engages in an ongoing dialogue focusing on critical such questions as: Where is the line between art and design in galvanizing activist art community?; how does an activist practice constellate around story?; and, are the bona fides of art served or undermined by asking audiences to subscribe or agree with a given political message?

**AHD-3261-A** (previously AHD-3999)**Public Art and Social Activism: Foundations**

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: M. Martegani

This course is dedicated to the study of public art, activism and social practice. Its goal is to build a theoretical platform for understanding the intersection of public art and socially engaged practice, by examining the history and conceptual framework of public art in New York City and beyond. Students will study examples of prominent artists in the field and, together, we will seek to define public art, exploring such questions as how, when and why art addresses and amplifies the causes and goals of social justice. Visiting artists involved in public art will discuss their work and advise students on their projects. Past guests to the class have included Pablo Helguera, Krzysztof Wodiczko, Dread Scott, William Powhida, Shimon Attie, Ernesto Pujol and Mary Mattingly. This course presents students with the opportunity to discover the mechanisms of the nonprofit world and work on their own socially engaged art intervention.

**AHD-3262-A****Public Art and Social Activism: Practicum**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: M. Martegani

Building on the conceptual framework provided in AHD-3261, Public Art and Social Activism: Foundations, this course will focus on planning, creating and activating socially engaged/public art interventions. We will look at theoretical texts that will help clarify the goals, ethics and complexities of the field. Then in small groups, students will create a public art project that is both artistically relevant and socially engaged. The necessary steps of logistical planning to support such work (the basics of cultural production, proposal writing, budgeting and documentation) will be addressed. Students will have opportunities to observe and assist in socially engaged art fieldwork around the city for their own research purposes, and to gain experience engaging communities directly.

**AHD-3274-A** (previously AHD-3976)**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-3360-A****Modern and Contemporary Interiors**

Monday 3:20-6:10

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: Open to all departments with priority registration given to interior design students.*

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

Monday 3:20-6:10

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: 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 20th 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-3814-A****Projection: History, Theory and Practice**

Monday 12:10-3:00

Fall semester: 3 art history credits

Instructor: A. McCoy

This course is for artists, art historians, photographers, videographers and film students. It will begin with a history of the projected image, starting with lantern-slide, planetarium and theater projection. The interplay among projection for theater, events and projection for art installations will be a focus. Historical figures like Samuel Beckett, Ray and Charles Eames, and George Gross will be discussed along with early filmmakers. The contemporary section includes artists such as Nalini Malani, Carolee Schneemann, William Kentridge, Tony Oursler, Alfredo Jaar, Bill Viola, Dan Graham, James Turrell, and Krzysztof Wodiczko.

**AHD-3821-A****Vernacular Video**

Wednesday 3:20-6:10

Fall semester: 3 art history credits

Instructor: TBA

This course will look at how the Internet has changed video production, in terms of new genres (unboxing videos, watching video games, surveillance, tutorials, fan edits), formats (Vines, Stories, YouTube, Twitch, livestreaming) and audiences. We will address questions of authorship such as the dissolution of the author/viewer dichotomy, genre as author, changing production and power structures, and new distribution methods. Though the course will focus on web- and app-based video, and consider these questions in regard to important precursors such as photography, home movies and television along with the vernacular's impact on contemporary mainstream media. Throughout the course, artists' approaches will be emphasized and students will learn to make their own video work for digital platforms with these ideas in mind.

**AHD-3827-A****Recording Through Modernity and Beyond**

Wednesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: W. Laforge

Based on the analysis of specific artworks—from music, painting and video to installation and video games, this course proposes a thematic approach aimed at analyzing how recording has been a way for the artist to capture, encode and render reality. From painting as a reduced model or schema of the physical and cosmic world (Robert Delaunay, Piet Mondrian) to "object-oriented" exhibitions (Pierre Huyghe, Jon Rafman, Pamela Rosenkranz), as well as the desire to capture the phenomena of nature in the art of installation (Hans Haacke, James Turrell) or music (Russel Haswell, Christian Marclay) up to the practice of field recording in the sonorous arts (Francisco Lopez, Pauline Oliveros, Chris Watson), we will analyze how the notion of recording allows us to conceive art history from a different perspective. Recording constitutes a pattern that brings out a gesture, and ways to access and represent objects (imprint, capture, translation and transposition). It engages the notion of graphē (inscription) rather than the notion of mimesis (imitation or representation).

**AHD-3832-A****Radical Aesthetics of Political Video Art**

Wednesday 12:10-3:00

Spring semester: 3 art history credits

Instructor: A. Grullon

This course serves as an introduction in learning to critically decipher the semiotic construction of the moving image within the larger discourse of video art. With a brief overview of the history of cinema and non-object-based fine art, we will closely study the history, theory and practice of video art. The work of video artists from the 1960s and '70s and into the present will be examined, and we will spend considerable time looking at alternative narratives within video art, such as feminist and transnational voices as they connect to post/de-colonialism or current social justice dialogues. Lectures, screenings and discussion of assigned readings are complemented with visits to galleries and museums. In the second half of the course, students will facilitate class discussions through short presentations.

**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 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-3909-A****Surrealism**

Tuesday 12:10-3:00

Fall semester: 3 art history credits

Instructor: TBA

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-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

Instructor: A. Hawley

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. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**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

# SVA Destinations in Art History

## SUMMER 2020

### IPD-3703-A

#### Art History in Southern France

June 1 – June 14

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

Instructor: I. Taube

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

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

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

Time outside of excursions and coursework is yours for discovering the fabulous selection of street markets, cafés and cultural activities available in Avignon and its surrounding towns.

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Justin Elm, program coordinator, at: [jelm@sva.edu](mailto:jelm@sva.edu).

### IPD-3251-A

#### Contemporary Art in London

May 24 – June 4

Summer semester: 3 art history credits; \$4,300

Instructor: K. Rooney

Contemporary Art in London is a comprehensive introduction to the art scene of London, as seen through an art historical lens. We will visit the city's commercial galleries and museums and discover how contemporary British artists, such as David Hockney, Jenny Saville and Tracey Emin inform art practice today.

We will take field trips to artists' studios across the different zones of London, and hear about their work. The goal of this program is to discover and examine major contemporary movements, such as the Young British Artists, and to contextualize them in-situ in and around the city of London.

*Note: Participants are required to keep a visual arts journal from drawing on location at cultural sites in London. This journal will be part of the final assignment.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, at: [akazan@sva.edu](mailto:akazan@sva.edu).

### IPD-3404-A

#### Underground Rome

May 17 – May 31

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

Instructor: C. Esposito

Join us as we explore the deepest layer of art, history and culture of the Eternal City of Rome. Visit an ancient Roman house underneath a Renaissance palace. Travel underneath the Basilica of St. Peter's to explore an ancient Roman necropolis and the tomb of St. Peter. Learn about the system of Roman aqueducts and go underground to examine the water source for the Trevi fountain.

More than three centuries later, Rome continues to maintain its grasp on students of the arts. What is so intriguing about this city are its layers—in no other place can you find ancient ruins sitting side-by-side with medieval structures, Renaissance palaces, Baroque churches and modern street art.

In this two-week program, we will immerse ourselves in the layers of the Eternal City, focusing on the most hidden and ancient sites underground. We will also look at a more figurative interpretation of Underground Rome, by traveling

off the beaten path to explore Rome's unconventional and marginalized art scene, including contemporary street art on the outskirts of Rome.

In no other place can you find ancient ruins sitting side-by-side medieval structures, Renaissance palaces, Baroque churches and modern street art. Join us on this unique opportunity to explore what makes Rome eternal and engage with the city through sketching, journaling, photography, and collecting found objects to consider your own personal interpretation of the Eternal City.

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Paloma Crousillat, program coordinator, via email at: [pcrousillat@sva.edu](mailto:pcrousillat@sva.edu).

### IPD-2653-A

#### Animation and Visual Effects in London and Bristol

June 28 – July 9

Summer semester: 3 undergraduate art history credits; \$4,300

Instructor: J. Calhoun

This program is a must for animators, visual effects artists, cartoonists and filmmakers who are looking to strengthen their knowledge of film history and are considering the next steps in their career.

England is an international center for creative industry, and participants will visit award-winning animation and VFX studios across London and Bristol that have created great stop-motion films, animated characters and FX for blockbuster films. While exploring important moments in animation and visual effects, students will also visit sites, museums and galleries that will provide insight to the history and culture of the United Kingdom.

*Note: Students from all departments are welcome to apply to this program. First priority will be given to students majoring in animation and visual effects.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, via email at: [akazan@sva.edu](mailto:akazan@sva.edu).

## SVA in Rome

### SPRING 2021

Limited enrollment

Make art in Rome while visiting many of the city's historic sites. Immerse yourself in the culture and history of both contemporary Italy and historic Rome. Since the inception of the SVA in Rome Program in 2014, many students have found the experience of a semester in Rome to be life-changing. Rome thus well deserves its reputation as "the Eternal City," and considered by many to be the most artistically rich city in the world, as well as the most important city in the history of the West. Each spring semester a small group of SVA undergraduates make art and study with local artists and art historians. This semester abroad is more than a brief tour of the city, it is an intense engagement with another culture, with what is most alive as well as with the rich residue of its many historical precedents.

*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 please visit [sva.edu/rome](http://sva.edu/rome) or contact Melinda Richardson, manager of SVA Global, via email: [exchange@sva.edu](mailto:exchange@sva.edu); phone: 212.592.2110.



# BFA Cartooning

## DEGREE REQUIREMENTS

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

- 72 credits in studio art courses that carry a prefix of ADD, AND, CFD, CID, CVD, DSD, FID, IDD, ILD, PHD, SDD, SMD, VND, or VSD.
- 30 credits in humanities and sciences courses that carry a prefix of HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD or VHD.

Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.

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.*

The following schedules are 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.

Freshmen who will begin their studies in the spring 2021 semester should refer to General Foundation program GS.

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 246 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

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### **AHD-1015 through AHD-1017** **Art History II**

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHD-1015.*

### **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.



**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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

**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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

**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.

**GENERAL FOUNDATION**  
**COURSE SCHEDULES**  
**FALL 2020 / SPRING 2021**

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-01G Art History I 9:00-11:50 D. Dumbadze
10	FID-1220-01G Painting I 9:00-2:50 L. Behnke		FID-1130-01G Drawing I 9:00-2:50 I. Lang		
11					
12					
1		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
2					
3					
4					HCD-1020 Writing and Literature I 3:20-6:10
5					
6					

General Foundation 1 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					AHD-1015-01G Art History II 9:00-11:50 Instructor: TBA	
10	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			
11						
12						
1						
2						
3					HCD-1025 Writing and Literature II 3:20-6:10	
4						
5						
6						

General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	FID-1220-02G Painting I 9:00-2:50 D. Chow				
11					
12					
1		HCD-1020 Writing and Literature I 12:10-3:00	FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2					
3					
4		AHD-1010-02G Art History I 3:20-6:10 Instructor: TBA		SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman
5					
6					

General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	FID-1225-02G Painting II 9:00-2:50 D. Chow				FID-1430-02G Sculpture 9:00-2:50 P. Dudek
11					
12					
1		HCD-1025 Writing and Literature II 12:10-3:00	FID-1135-02G Drawing II 12:10-6:00 S. Etkin		
2					
3					
4		AHD-1015-02G Art History II 3:20-6:10 Instructor: TBA			
5					
6					

General Foundation 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9						
10		FID-1220-03G Painting I 9:00-2:50 J. Jurayj	HCD-1020 Writing and Literature I 9:00-11:50	FID-1430-03G Sculpture 9:00-2:50 M. Carlson	AHD-1010-03G Art History I 9:00-11:50 Instructor: TBA	
11						
12						
1						
2						FID-1130-03G Drawing I 12:10-6:00 Instructor: TBA
3						
4						
5						
6						

General Foundation 3 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10		FID-1225-03G Painting II 9:00-2:50 J. Jurayj	HCD-1025 Writing and Literature II 9:00-11:50	SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	AHD-1015-03G Art History II 9:00-11:50 Instructor: TBA	
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					
10			FID-1130-04G Drawing I 9:00-2:50 M. Gacek		AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
11					
12		HCD-1020 Writing and Literature I 12:10-3:00			
1					FID-1220-04G Painting I 12:10-6:00 M. Mattelson
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					
10			FID-1135-04G Drawing II 9:00-2:50 M. Gacek		AHD-1015-04G Art History II 9:00-11:50 Instructor: TBA
11					
12		HCD-1025 Writing and Literature II 12:10-3:00			
1					FID-1225-04G Painting II 12:10-6:00 M. Mattelson
2					
3					
4				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
5					
6					
7					
8					
9					

General Foundation 5 / FALL						
	MON	TUES	WED	THURS	FRI	
9						
10						
11				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	AHD-1010-05G Art History I 9:00-11:50 Instructor: TBA	
12	HCD-1020 Writing and Literature I 12:10-3:00	FID-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff			
1						
2						
3						
4						
5						
6						

General Foundation 5 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10						
11				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	AHD-1016-05G Art History II 9:00-11:50 Instructor: TBA	
12	HCD-1025 Writing and Literature II 12:10-3:00	FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron			
1						
2						
3						
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 Writing and Literature I 12:10-3:00				
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 R. Sarkissian		
5						
6						

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			FID-1225-06G Painting II 9:00-2:50 T. Kahn		
11					
12		HCD-1025 Writing and Literature II 12:10-3:00			FID-1430-06G Sculpture 9:00-2:50 D. Wapner
1	FID-1135-06G Drawing II 12:10-6:00 B. Larsen				
2					
3					
4				AHD-1017-06G Art History II 3:20-6:10 Instructor: TBA	
5					
6					

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

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025 Writing and Literature II 9:00-11:50
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 Instructor: TBA	
4					
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020 Writing and Literature I 9:00-11:50			
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 J. Edwards			
4					
5					
6					

General Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025 Writing and Literature II 9:00-11:50			
10					
11	FID-1430-08G Sculpture 9:00-2:50 J. Periman				
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 Instructor: TBA			
4					
5					
6					

General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50 D. Carvalho
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					
4				HCD-1020 Writing and Literature II 3:20-6:10	
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1017-09G 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					
4				HCD-1025 Writing and Literature II 3:20-6:10	
5					
6					

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

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

General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-11G Art History I 9:00-11:50 L. Gamwell	
10					
11					
12					
1					
2	FID-1130-11G Drawing I 12:10-6:00 I. Richer		FID-1430-11G Sculpture 12:10-6:00 S. DeFrank		FID-1220-11G Painting I 12:10-6:00 N. Karsten
3				HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6					

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

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 N. Touron	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			AHD-1010-12G Art History I 3:20-6:10 D. Carvalho	HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6					

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

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

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

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

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		HCD-1025 Writing and Literature II 9:00-11:50		AHD-1017-13G Art History II 9:00-11:50 Instructor: TBA	
11					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				FID-1225-13G Painting II 12:10-6:00 B. Komoski
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. Keesling	HCD-1020 Writing and Literature I 3:20-6:10		
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 S. McGiver				
3		AHD-1016-14G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10		
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020 Writing and Literature I 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 R. Sarkissian			
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 Writing and Literature II 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1017-15G Art History II 3:20-6:10 Instructor: TBA			
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				AHD-1010-16G Art History I 9:00-11:50 D. Dumbadze	
10					FID-1220-16G Painting I 9:00-2:50 J. Jurayj
11			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
12					
1					
2	FID-1130-16G Drawing I 12:10-6:00 L. Scott				
3				HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6					

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1016-16G Art History II 9:00-11:50 Instructor: TBA	
10					FID-1225-16G Painting II 9:00-2:50 J. Jurayj
11					
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 Writing and Literature II 3:20-6:10	
4					
5					
6					

General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9			HCD-1020 Writing and Literature I 9:00-11:50		
10					
11					
12					
1					
2	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Rosman				FID-1220-17G Painting I 12:10-6:00 Z. Wu
3		AHD-1010-17G Art History I 3:20-6:10 Instructor: TBA			
4				FID-1130-17G Drawing I 3:20-9:10 A. Hawley	
5					
6					
7					
8					
9					

General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9			HCD-1025 Writing and Literature II 9:00-11:50		
10					
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 E. Scott		FID-1225-17G Painting II 12:10-6:00 Z. Wu
3		AHD-1016-17G Art History II 3:20-6:10 Instructor: TBA			
4				FID-1135-17G Drawing II 3:20-9:10 A. Hawley	
5					
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 Monday through Thursday and on 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 Monday through Thursday and on Saturday.

General Foundation 18 / FALL					
	MON	TUES	WED	THURS	FRI
9		SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic			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					
1					
2					
3				AHD-1010-18G Art History I 3:20-6:10 S. Flach	HCD-1020 Writing and Literature I 3:20-6:10
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	WED	THURS	FRI	SAT
9					
10	FID-1135-18G Drawing II 9:00-2:50 J. Cohen				FID-1430-18G Sculpture 9:00-2:50 J. Pastor
11					
12					
1					
2					
3					
4			AHD-1015-18G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10	
5		FID-1225-18G Painting II 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 semester courses are held on Monday, Wednesday, Thursday, Friday and Saturday.

## GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2021

Foundation students who will begin their studies in the spring semester must register for spring 2021 and summer 2021 General Foundation program GS.

General Foundation GS / SPRING 2021					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-GS Art History I 9:00-11:50 D. Carvalho			
10			SMD-1020-GS Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-GS Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3					
4	FID-1130-GS Drawing I 3:20-9:10 Instructor: TBA	HCD-1020 Writing and Literature I 3:20-6:10			
5					
6					
7					
8					
9					

General Foundation GS / SUMMER 2021					
	5/4 – 5/24	5/10 – 5/28	5/27 – 6/17	6/14 – 7/5	7/6 – 7/26
9					
10					
11		FID-1135-GS Drawing II 9:00-2:50 M-F A. Gerndt		FID-1430-GS Sculpture 9:00-2:50 M-F R. Hu	FID-1225-GS Painting II 9:00-2:50 M-F R. Hu
12					
1					
2					
3					
4	HCD-1025 Writing and Literature II 3:20-6:10, M-F		AHD-1015-GS Art History II 3:20-6:10, M-F Instructor: TBA		
5					
6					

Note: 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

### 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-2106	Graphic Design Solutions for Illustrators and Cartoonists
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-2138	Introduction to Puppetry
ILD-2143	Collage Illustration: Collage as a Medium and a Tool
ILD-2145	Digital Collage Illustration: Telling Stories in Layers
ILD-2146	Digital Workshop: Music to Your Eyes
ILD-2147	Realistic Digital Painting Techniques Using Photoshop
ILD-2149	Realistic and Fantastical Digital Painting
ILD-2151	Acrylic Painting
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2162	Illustration in Motion
ILD-2163	Photocopy Zines
ILD-2166	Bookmaking and Linocut Inventions

### REQUIREMENT C

One semester of:

HHD-2800	Western Civilization
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Choose one of the following history courses:

HHD-2111	World History: Classical to Renaissance
HHD-2112	World History: Renaissance to the 21st Century
HHD-2144	Revolutions: From America 1776 to The Arab Spring 2011
HHD-3186	Global Crisis and Conflict from 1500 to the Present
HHD-3328	The World Since 1945
HHD-3451	Creative and Destructive Personalities in History
HHD-3895	Latin American History
HHD-4118	World Geography
HHD-4288	Nature and Society: A Global Perspective
HHD-4348	The Wealth and Poverty of Nations

## 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
HMD-3050	Culture Survey I
HMD-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.*

Recommended elective studio courses offered through other departments:

AND-2177	Introduction to Stop Motion (BFA Animation)
AND-2167	Storyboarding for Animation (BFA Animation)
AND-2173	Experimental Animation (BFA Animation)
AND-3137	Creating Unforgettable Characters (BFA Animation)
SMD-2243	Photoshop: Beyond the Foundations (BFA Computer Art)
SMD-3231	Introduction to Digital Photography (BFA Computer Art)
SMD-3263	Motion Graphics Techniques I (BFA Computer Art)
SMD-3265	Motion Graphics Techniques II (BFA Computer Art)
SMD-3341	Digital Matte Painting with Photoshop (BFA Computer Art)
SMD-3429	Introduction to Website Design (BFA Computer Art)
FID-2120	Anatomy I (BFA Fine Arts)
FID-2127	Fur, Feathers and Scales: Animal Anatomy (BFA Fine Arts)
FID-3223/ 3224	Representational Painting (BFA Fine Arts)

Please refer to the listings in these departments for course details.

## 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

Recommended elective studio courses offered through other departments:

AND-2177	Introduction to Stop Motion (BFA Animation)
AND-2167	Storyboarding for Animation (BFA Animation)
AND-2173	Experimental Animation (BFA Animation)
AND-3137	Creating Unforgettable Characters (BFA Animation)
SMD-2243	Photoshop: Beyond the Foundations (BFA Computer Art)
SMD-3231	Introduction to Digital Photography (BFA Computer Art)
SMD-3263	Motion Graphics Techniques I (BFA Computer Art)
SMD-3265	Motion Graphics Techniques II (BFA Computer Art)
SMD-3341	Digital Matte Painting with Photoshop (BFA Computer Art)
SMD-3429	Introduction to Website Design (BFA Computer Art)
FID-2120	Anatomy I (BFA Fine Arts)
FID-2127	Fur, Feathers and Scales: Animal Anatomy (BFA Fine Arts)
FID-3223/ 3224	Representational Painting (BFA Fine Arts)

Please refer to the listings in these departments for course details.

# GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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. Janson
CID-2000-B	Tu	6:30-9:20	J. Kim
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. Janson

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

Tuesday 6:30-9:20  
Fall semester: 3 studio credits  
Instructor: J. Kim ([juneillustrations.com](http://juneillustrations.com))

How can we translate ideas into sequential art forms, and seamlessly guide readers' experience through panel to panel and page to page? This course will cover cartooning fundamentals with special attention to basic thumbnails and page layout. It will also explore the differences and similarities of Western and manga-style comic work, with lectures and assignments that are geared to expand your knowledge of both disciplines. The fall semester will address the first step in comics making: building blueprints for coherent story and training in basic comics draft techniques. In the spring semester students will use their craft to establish a personal style in storytelling, and guide the readers' experience to reach an emotional depth. *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](http://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 ([beecomix.com](http://beecomix.com))

This section of Principles of Cartooning introduces valuable skills for both the cartoonist-author and freelancer alike. Training in traditional tools and techniques for drawing comics in black in white on paper will be provided. In order to focus on skills, all work done in class will be in response to existing layouts, scripts or plots. You will learn to structure scenes and design pages by creating good layouts. You will learn to use figure construction, posing and acting as tools to bring characters to life, and will be given guidance in drawing convincing backgrounds through the use of photo reference and perspective grids. You will discover the power of expressive hand lettering. And you will learn to ink confidently with nib and brush. The course will culminate in an introduction to digital book design through the production of a short run of printed comics. *Note: Students must register for the corresponding spring semester section of this course. 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. Janson
CID-2005-B	Tu	6:30-9:20	J. Kim
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	6:30-9:20	P. Fiore
ILD-2010-C	Tu	12:10-3:00	P. Fiore
ILD-2010-D	Tu	3:20-6:10	G. Crane
ILD-2010-E	W	12:10-3:00	Z. Lazar
ILD-2010-F	W	3:20-6:10	G. Crane
ILD-2010-G	Th	3:20-6:10	T. Elwell
ILD-2010-H	F	9:00-11:50	P. Edlund

**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 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-C****Painting/Illustration I**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Fiore (peterfiore.com)

See ILD-2010-B 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-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 12:10-3:00

Fall semester: 3 studio credits

Instructor: Z. Lazar (zoharlazar.com)

This course will take a deep dive into color. We will avoid getting bogged down in classical methods and get our hands dirty experimenting with the medium's intrinsic flexibility. Students will see examples by painters, past and present, to further their knowledge and appreciation for the many ways that paint can communicate. With a deepened knowledge of color, composition and form, students will have a strong foundation that they can apply to any medium they encounter. *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**

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-G****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-H****Painting/Illustration I**

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: P. Edlund (peteredlundart.com)

This course takes a conceptual approach to art and composition, yet emphasizes a comprehensive understanding of traditional oil painting techniques and materials. Appropriation, still life, use of color, and working from photography, literature and art history are combined to explore innovative approaches to a classic medium.

*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	6:30-9:20	P. Fiore
ILD-2015-C	Tu	12:10-3:00	P. Fiore
ILD-2015-D	Tu	3:20-6:10	G. Crane
ILD-2015-E	W	12:10-3:00	Z. Lazar
ILD-2015-F	W	3:20-6:10	G. Crane
ILD-2015-G	Th	3:20-6:10	T. Elwell
ILD-2015-H	F	9:00-11:50	P. Edlund

**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 (beecomix.com)

Drawing for Cartoonists provides strategies for drawing practically anything found in a comics panel. You will use a cartoonist's materials, especially graphite pencil and begin with traditional life drawing from the model. Next you'll do an anatomical study of bones and muscles. Then you will discover the power of form for constructing character bodies. You will then clothe your characters to study the behavior of wrinkles in fabric, applying light and shadow to your costumed characters. You will learn strategies for drawing animals. Expanding your focus outside your characters, you will draw backgrounds using linear perspective to create architectural environments. Finally, we will surround that architecture with elements of landscape, to create complete panel compositions. *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	M	3:20-6:10	C. Forgues
CID-2050-B	M	6:30-9:20	T. Motley
CID-2050-C	Tu	12:10-3:00	B. Griffith
CID-2050-D	Tu	3:20-6:10	F. Jetter
CID-2050-E	Tu	3:20-6:10	S. Varon
CID-2050-F	Th	9:00-11:50	J. Little
CID-2050-G	Th	6:30-9:20	J. Cavalieri
CID-2050-H	Th	3:20-6:10	S. Tobocman
CID-2050-J	F	12:10-3:00	T. Pitilli

### CID-2050-A

#### Storytelling I

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: C. Forgues (instagram.com/Outdoors)

In this course we will focus on a wide variety of devices to reveal how they create the stories we love and the stories we tell. Strategies for generating plot, characters and setting from traditional to experimental will be introduced and developed. Interplay of panel composition, flow, timing and rhythm will be explored. Isolated story-making elements will be practiced in weekly assignments. Examples of storytelling methods from literature, film, fashion, fine art and architecture will be discussed, as well as comics and illustration. *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: Comics Authors

Monday 6:30-9:20

Fall semester: 2 studio credits

Instructor: T. Motley (tmotley.com)

Though we'll work hard at our drawings, it must be understood that a cartoonist is a type of writer; we write using images. In this course students will create a small cast of characters to feature in a series of thematic and formal narrative challenges designed to illuminate key aspects of sequential art. Support with technical principles will be included, and the emphasis will be on developing the students' personal vision, in whatever style or genre, to discover and convey stories they are passionate about telling. *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: Comic Storytelling**

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-D****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-E****Storytelling I: Comics Narrative**

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: S. Varon

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-F****Storytelling I: Writing and Drawing Comics**

Thursday 6:30-9:20

Fall semester: 2 studio credits

Instructor: J. Little (beecomix.com)

This course will support your development as a cartoonist-author. Our agenda is to create all original material. You'll begin with exercises to jump-start creativity by drawing spontaneously improvised comics. Next you'll develop new characters with a complex internal life, individuated appearances and expressive voices. You will create convincing settings to contain and support your characters. You will learn traditional story structure to create shapely plots for your characters' adventures. Our primary format will be the short comic-book story, and we will also explore other formats that incorporate serial stories. The second semester will culminate in the production of a short-run comic book collection of your work. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

**CID-2050-G****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-H****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-2050-J****Storytelling I: Comics Storytelling**

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: T. Pitilli (thomaspitilli.com)

The basics of illustrating comic books will be covered in this course. We will initially work in black and white as we focus on form, diving into disciplines such as layout, inking and composition, as well as other drawing and storytelling fundamentals. In the second half of the course we will apply what we've explored to a longer-form comics project of your creation, incorporating color/grey tones if you so choose. Throughout the course we will study the greats, both historical and the many contemporary masters. This will be a mostly workshop environment mixed with group critiques and individual consultation.

**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	M	3:20-6:10	C. Forgues
CID-2055-B	M	6:30-9:20	T. Motley
CID-2055-C	Tu	12:10-3:00	B. Griffith
CID-2055-D	Tu	3:20-6:10	F. Jetter
CID-2055-E	Tu	3:20-6:10	S. Varon
CID-2055-F	Th	9:00-11:50	J. Little
CID-2055-G	Th	6:30-9:20	J. Cavalieri
CID-2055-H	Th	3:20-6:10	S. Tobocman
CID-2055-J	F	12:10-3:00	T. Pitilli



## SECOND-YEAR TECHNIQUE COURSES

ILD-2106 through FID-2842

### ILD-2106

#### Graphic Design Solutions for Illustrators and Cartoonists

Wednesday 6:30-9:20

One semester: 2 studio credits

Instructor: R. Durinick

This course will give the cartoonist and illustrator better insight on how to combine type and images. There will be a focus on how to create hand-drawn type to incorporate into your projects, as well as how to adapt and customize pre-existing typefaces to enhance your visual projects.

Course #	Semester
ILD-2106-A	fall
ILD-2106-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 be included. Techniques for lighting effects, inking drawings and penciling will be discussed and shown. 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. *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

Instructor: R. Marten (ruthmarten.com)

Using water-based media, this course will help each student think outside of his or her comfort level, and explore ambitions and exciting projects beyond the safe "watercolor picture." Invention, manipulation and placing our artworks in the world will be stressed in this course, and stretching your imagination will be the key.

Course #	Semester
ILD-2122-C	fall
ILD-2122-D	spring

### ILD-2126

#### The Gouache Experience

Tuesday 3:20-6:10

One semester: 2 studio credits

Instructor: J. Ruliffson (jessruliffson.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. 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-2138****Introduction to Puppetry**

Tuesday 9:00-11:50

One semester: 2 studio credits

Instructor: M. Leabo (goleabo.com)

The dynamic world of puppets and visual storytelling will be introduced in this course. Puppetry is an ancient art form deeply ingrained in human history. From totems/relics of worship and special ceremonies to entertainment, puppetry has helped us communicate thoughts, ideas and needs since the earliest formations of society. We will delve into the principles and mechanisms of movement, covering simple and complex joint connections, and students will design and build functional puppets through various materials/mediums, and create portfolio-worthy pieces. The course is geared to the illustrator/cartoonist mindset interested in understanding the animation of bodies in motion.

**Course # Semester**

ILD-2138-A fall

ILD-2138-B spring

**ILD-2143-A****Collage Illustration: Collage as a Medium and a Design Tool**

Tuesday 9:00-11:50

Fall semester: 2 studio credits

Instructor: E. Weinstein (ellenweinstein.com)

The medium of collage allows us to take forms that already exist and combine them to say something new. Ephemera such as magazines, newspapers, tickets, labels, and various papers not only have color and texture, they also have meaning. By combining these elements by themselves or with drawing, painting, photography, typography, etc., we can use the world around us to comment on it. As a design tool, collage provides freedom to move forms, combine different elements and essentially play. We will explore different materials and techniques with an emphasis on personal expression and communication of ideas.

**ILD-2145-A****Digital Collage Illustration: Telling Stories in Layers**

Tuesday 9:00-11:50

Spring semester: 2 studio credits

Instructor: E. Weinstein (ellenweinstein.com)

Collage is a dynamic medium that lends itself to create stories with layers of color, texture and meaning. This course will explore various approaches to collage and basic Adobe Photoshop techniques with an emphasis on personal expression and communication of ideas. Students will combine painting, mixed media and digital assets to create images that are seamlessly woven together.

**ILD-2146-A****Digital Workshop: Music to Your Eyes**

Monday 12:10-3:00

Spring semester: 2 studio credits

Instructor: S. Ewalt (ewaltimaging.com)

This course will use digital methods to combine photography, drawing and digital painting to explore various aspects of creating images suitable for music/band posters, album/cd packages, T-shirt and button designs. We will look back at the history of rock and roll/band graphics from the past, and discuss ways to adapt older visual strategies into fresh, hip, contemporary solutions.

**ILD-2147-A****Realistic Digital Painting Techniques Using Photoshop**

Monday 3:20-6:10

Spring semester: 2 studio credits

Instructor: E. Byrne

Learn the essential tools and techniques for drawing and painting in Adobe Photoshop. We will go through the many functions of the design tools of Photoshop as they are applied to digital painting. Learn to search out, use, modify and create Photoshop brushes. Learn to use layers, masking and adjustment layers to edit paintings and create depth. Develop a sophisticated knowledge of color and lighting to be applied to traditional and digital painting. Learn to create finished work efficiently.

**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 12:10-3:00 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: T. Abdella (treabdella.com)

In this introductory course students will become familiar with the material and techniques of acrylic painting through hands-on painting, demonstrations, home assignments and in-class critiques. Materials will include the use of acrylic paint and mediums on paper, canvas, fabric and wood. In addition to the technical aspect, this course will explore and emphasize developing a strong visual vocabulary as students become fluid with acrylic painting in the context their work and ideas. Each student can expect to complete a series of paintings during the semester.

**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 animate their illustration and comic art by making short, smart, animated films and GIFs. Experimental projects using diverse analog mediums will be encouraged, including drawing, collage, paper dolls, puppets and miniature sets in conjunction with Adobe Photoshop timeline drawing, Dragonframe for stop motion, Apple iMovie for editing, Adobe After-Effects for layering and compositing, and other software. Storyboarding, character design, sound design and currents in historical and contemporary animation will be covered as well as many examples of time-based editorial art. Prerequisite: A working knowledge of Adobe Photoshop.

<b>Course #</b>	<b>Semester</b>
ILD-2161-A	fall
ILD-2161-B	spring

**ILD-2162****Illustration in Motion**

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: V. Kerlow (victorkerlow.com)

How to animate your static illustration and cartoon images in a variety of digital means is the focus of this course. We will discuss how movement can enhance meaning, and deepen the picture's content to create more than just visual tricks. A final project will be sequential digital work, combining sound with moving images.

<b>Course #</b>	<b>Semester</b>
ILD-2162-A	fall
ILD-2162-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 photocopier 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.

<b>Course #</b>	<b>Semester</b>
ILD-2163-A	fall
ILD-2163-B	spring

**ILD-2166****Cool Books**

Wednesday 9:00-11:50

One semester: 2 studio credits

Materials fee: \$175

Instructor: S. Maku (sakuramaku.com)

In this course each student will create a book of original color linocut prints that illustrates a fantastical visual narrative. If you love to draw pictures that create worlds of their own and are searching for ways to go graphic and colorful, this course emphasizes the potential of storytelling, drawing, design and print working together as choreographed dance. Students will be guided and encouraged to plan and produce a stunning one-of-a-kind handmade book.

<b>Course #</b>	<b>Semester</b>
ILD-2166-A	fall
ILD-2166-B	spring

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

Thursday 2:00-6:50

One semester: 2 studio credits

Materials fee: \$300

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.

<b>Course #</b>	<b>Semester</b>
FID-2841-A	fall
FID-2842-A	spring

**SECOND-YEAR HUMANITIES AND SCIENCES COURSES****HHD-2800****Western Civilization**

One semester: 3 humanities and sciences credits

This course traces major historical events and the religious, social, political and philosophical forces that have shaped the Western world in the past 600 years. It will begin with the European Renaissance and concludes with globalization and the impact of technology on today's world. Topics include the new social order that emerged from the medieval era, the challenges to religious authority brought about by the Protestant Reformation, the scientific revolution, the creation of the early nation states (England, France, Germany, Spain), the Enlightenment, the French Revolution and the birth of the modern age. Finally, this course will focus on the ideas and events that brought about the World Wars, the Cold War and various Civil Rights movements of the 1960s—women's liberation, human rights and LGBTQ.

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Semester</b>	<b>Instructor</b>
HHD-2800-R	Tu	12:10-3:00	fall	A. Alvarado-Diaz
HHD-2800-R1	W	12:10-3:00	fall	A. Alvarado-Diaz
HHD-2800-R2	W	3:20-6:10	fall	A. Alvarado-Diaz
HHD-2800-R3	F	9:00-11:50	fall	G. Ouwendijk
HHD-2800-R4	F	9:00-11:50	fall	TBA
HHD-2800-R5	F	12:10-3:00	fall	G. Ouwendijk
HHD-2800-R6	F	12:10-3:00	fall	V. Eads
HHD-2800-R7	F	3:20-6:10	fall	H. Kirkland
HHD-2800-R8	W	12:10-3:00	spring	A. Alvarado-Diaz
HHD-2800-R9	W	3:20-6:10	spring	A. Alvarado-Diaz
HHD-2800-R10	W	3:20-6:10	spring	C. Skutsch
HHD-2800-R11	F	9:00-11:50	spring	W. Rednour
HHD-2800-R12	F	9:00-11:50	spring	G. Ouwendijk
HHD-2800-R13	F	12:10-3:00	spring	G. Ouwendijk
HHD-2800-R14	F	3:20-6:10	spring	H. Kirkland

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

One semester: 3 humanities and sciences credits

Instructor: V. Eads

A whirlwind tour of the first 5,000 years of human history, this course will begin with the origins of humanity two million years ago, stopping for a closer look at key periods in the cultures of Afro-Eurasia, and continuing on until rejoining with the cultures of the Western Hemisphere at the end of the 15th century CE. We will focus on those events and people that were influential in shaping the identity of their cultures of origin and the global culture of humanity. Texts include *Worlds Together, Worlds Apart: A History of the World—Beginnings Through the Fifteenth Century*. *Note: This course is cross-listed with HHD-2111-R and HHD-2111-R1. Cartooning and illustration majors must register for section HHD-2111-R2 or HHD-2111-R3 of this course.*

Course #	Day	Time	Semester
HHD-2111-R2	Th	9:00-11:50	fall
HHD-2111-R3	F	12:10-3:00	spring

**HHD-2112****World History: Renaissance to the 21st Century**

Fall 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. *Note: This course is cross-listed with HHD-2112-R and HHD-2112-R1. Cartooning and illustration majors must register for section HHD-2112-R2 or HHD-2112-R3 of this course.*

Course #	Day	Time	Semester
HHD-2112-R2	Tu	3:20-6:10	fall
HHD-2112-R3	W	9:00-11:50	spring

**HHD-2144****Revolutions: From America 1776 to The Arab Spring 2011**

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

What makes revolutions happen? Why do they fail or succeed? This course will examine the revolutions in modern history, beginning with the American, French and Haitian revolutions of the 18th century. We will then jump ahead to cover the Russian Revolution of 1917, Cuban Revolution of 1956-59 and Iranian Revolution of 1978-79, among others, concluding with recent movements including The Arab Spring. *Note: This course is cross-listed with HHD-2144-R and HHD-2144-R1. Cartooning and illustration majors must register for section HHD-2144-R2 or HHD-2144-R3 of this course.*

Course #	Day	Time	Semester
HHD-2144-R2	Tu	9:00-11:50	fall
HHD-2144-R3	Tu	3:20-6:10	spring

**HHD-3186****Global Crisis and Conflict from 1500 to the Present**

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

In the last 500 years, encounters between different cultures have taken place over the globe through trade, exploration, conquest, forced migrations and movements of people in search of food, water and shelter as well as religious, economic or political freedom. This course explores these encounters and their consequences with a focus on the resultant crisis and conflict that have shaped the changing landscape of geopolitics, social structures and social theories. We will also look at how the various interactions created perspectives about groups of newly encountered individuals, defining them as "the other." By examining the underlying

reasoning and motives, and the ensuing reaction brought about by direct contacts, we may better understand one another in an ever more interconnected world.

*Note: This course is cross-listed with HHD-3186-R and HHD-3186-R1. Cartooning and illustration majors must register for section HHD-3186-R2 or HHD-3186-R3 of this course.*

Course #	Day	Time	Semester
HHD-3186-R2	Th	12:10-3:00	fall
HHD-3186-R3	Tu	9:00-11:50	spring

**HHD-3328****The World Since 1945**

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

The conflicts, crises and trends that have built our modern world will be examined in this course. We will cover the Cold War, nuclear proliferation, the Korean and Vietnam wars, decolonization, the European Union, the creation of Israel and the Israeli-Arab wars, the break-up of the Soviet Union and Yugoslavia, and current conflicts from 9/11 and Afghanistan to North Korea to ISIS and the Syrian Civil War. *Note: This course is cross-listed with HHD-3328-R and HHD-3328-R1. Cartooning and illustration majors must register for section HHD-3328-R2 or HHD-3328-R3 of this course.*

Course #	Day	Time	Semester
HHD-3328-R2	W	3:20-6:10	fall
HHD-3328-R3	Tu	12:10-3:00	spring

**HHD-3451****Creative and Destructive Personalities in History**

One 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. *Note: This course is cross-listed with HHD-3451-R and HHD-3451-R1. Cartooning and illustration majors must register for section HHD-3451-R2 or HHD-3451-R3 of this course.*

Course #	Day	Time	Semester
HHD-3451-R2	F	9:00-11:50	fall
HHD-3451-R3	Tu	12:10-3:00	spring

**HHD-3895****Latin American History**

One semester: 3 humanities and sciences credits

Instructor: A. Alvarado-Diaz

This course will introduce students to the major events, topics and protagonists in the history of Latin America from pre-Columbian times to the present. Writings by Columbus, Hernán Cortés, Sor Juana Inés, Simón Bolívar, José Martí, Che Guevara, Fidel Castro, Gloria Anzaldúa and Rigoberta Menchú will be analyzed and discussed through critical lenses. Connections to art and politics will enrich the narrative of Latin American history through a historical analysis of the political dimensions of culture (visual arts, cinema and literature) and ongoing social debates (human rights, immigration policies, drug wars, environmental crises). Issues of colonization, anti-colonialism and neocolonialism will be addressed and paired with current debates on U.S.-Latin American relations. *Note: This course is cross-listed with HHD-3895-R and HHD-3895-R1. Cartooning and illustration majors must register for section HHD-3895-R2 or HHD-3895-R3 of this course.*

Course #	Day	Time	Semester
HHD-3895-R2	Th	3:20-6:10	fall
HHD-3895-R3	Tu	12:10-3:00	spring



**HHD-4118-R1****World Geography**

Thursday 12:10-3:00

Fall 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? What global patterns of biology, environment, climate, transportation, affect us? This course will provide basic answers to these questions through an overview of the different features and processes on the Earth. These features and processes are both natural and man-made and both physically and culturally determined. Moreover, the relationship between people and place is central to an understanding of human history, international politics, and economics. It is key to understanding human cultures and land use. This relationship also helps us understand environmental and climatic changes that are global in scale. The goal of this course is to help students develop a critical awareness of the dynamic world in which we live, as well as to understand the spatial relationships between people, places and the environment. *Note: This course is cross-listed with HHD-4118-R. Cartooning and illustration majors must register for section HHD-4118-R1 of this course.*

**HHD-4288****Nature and Society: A Global Perspective**

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

This course traces the history of the diverse and evolving relationships between human societies and the natural environment, from the 1500s to the present day. We will explore the various creation mythologies as well as religious, philosophical and scientific ideas that have shaped and expressed the ways in which different cultures—in the Americas, Europe, Africa, and Asia—have defined the meaning of “nature” and the place of humans within or separate from it. Topics examined include conceptions of nature in Judeo-Christian, pagan, Taoist, Buddhist, Hindu and secular belief systems; the impact of the scientific and industrial revolutions; theories and practices of conservation and ecology in the 19th and 20th centuries; and the environmental crisis today. *Note: This course is cross-listed with HHD-4288-R and HHD-4288-R1. Cartooning and illustration majors must register for section HHD-4288-R2 or HHD-4288-R3 of this course.*

Course #	Day	Time	Semester
HHD-4288-R2	F	12:10-3:00	fall
HHD-4288-R3	Th	12:10-3:00	spring

**HHD-4348-R1****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. *Note: This course is cross-listed with HHD-4348-R. Cartooning and illustration majors must register for section HHD-4348-R1 of this course.*

**THIRD-YEAR COURSES****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	12:10-3:00	J. Ruliffson, L. Weinstein
CID-3010-B	Tu	6:30-9:20	J. Cavaliere, C. Potts
CID-3010-C	Th	9:00-11:50	N. Bertozzi, J. Neufeld

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

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructors: J. Ruliffson (jessruliffson.com), 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-B****Pictorial Problems I: Cartooning**

Tuesday 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-C****Pictorial Problems I: Cartooning**

Thursday 9:00-11:50

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-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	12:10-3:00	J. Ruliffson, L. Weinstein
CID-3015-B	Tu	6:30-9:20	J. Cavaliere, C. Potts
CID-3015-C	Th	9:00-11:50	N. Bertozzi, J. Neufeld

**HMD-3050****Culture Survey I**

Fall semester: 3 humanities and sciences credits

Designed to help students clarify and develop their art projects and articulate their own art in writing, this course uses readings, films, a diverse range of multimedia and student writing to explore a theme that changes each year. Students will examine how the chosen theme has been adapted and readapted in different times, places and media, while also considering the connections between content and form in storytelling. Through reading, seeing and research, students will hone their ability to analyze art, visual and written, and the cultural background of the works discussed in class. *Note: This course must be taken simultaneously with CID-3010, Pictorial Problems I: Cartooning, or ILD-3010, Pictorial Problems I: Illustration. It covers related theme-based material for third-year projects. Since the theme changes each year, failure in either of these courses will require enrolling in summer courses and might require repeating both courses in the following year. Open to junior cartooning and illustration majors only.*

Course #	Day	Time	Instructor
HMD-3050-A	M	12:10-3:00	V. Benedetto
HMD-3050-B	M	12:10-3:00	C. Matlin
HMD-3050-C	M	6:30-9:20	R. Donovan
HMD-3050-D	M	6:30-9:20	M. Palmeri
HMD-3050-E	Tu	12:10-3:00	M. Denton
HMD-3050-F	Tu	3:20-6:10	R. Wilson
HMD-3050-G	Th	9:00-11:50	D. Sweet
HMD-3050-H	Th	3:20-6:10	D. Sweet
HMD-3050-J	F	9:00-11:50	D. King
HMD-3050-K	F	9:00-11:50	A. Szucs
HMD-3050-L	F	12:10-3:00	A. Cooks
HMD-3050-M	F	12:10-3:00	S. Pandit
HMD-3050-N	F	3:20-6:10	S. Pandit
HMD-3050-P	F	3:20-6:10	A. Szucs

**HMD-3055****Culture Survey II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course. Please see HMD-3050 for course description. *This course must be taken simultaneously with CID-3015, Pictorial Problems II: Cartooning, or ILD-3015, Pictorial Problems II: Illustration. It covers related theme-based material for third-year projects. Since the theme changes each year, failure in either of these courses will require enrolling in summer courses and might require repeating both courses in the following year. Open to junior cartooning and illustration majors only.*

Course #	Day	Time	Instructor
HMD-3055-A	M	12:10-3:00	V. Benedetto
HMD-3055-B	M	12:10-3:00	C. Matlin
HMD-3055-C	M	6:30-9:20	R. Donovan
HMD-3055-D	M	6:30-9:20	M. Palmeri
HMD-3055-E	Tu	12:10-3:00	M. Denton
HMD-3055-F	Tu	3:20-6:10	R. Wilson
HMD-3055-G	Th	9:00-11:50	D. Sweet
HMD-3055-H	Th	3:20-6:10	D. Sweet
HMD-3055-J	F	9:00-11:50	D. King
HMD-3055-K	F	9:00-11:50	A. Szucs
HMD-3055-L	F	12:10-3:00	A. Cooks
HMD-3055-M	F	12:10-3:00	S. Pandit
HMD-3055-N	F	3:20-6:10	S. Pandit
HMD-3055-P	F	3:20-6:10	A. Szucs

**FOURTH-YEAR COURSES****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	9/9
CID-4040-B	fall	10/28
CID-4040-C	spring	1/13
CID-4040-D	spring	3/17

**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	9/14	B. Bobkoff
ILD-4080-B	W	9:00-11:50	9/9	I. Rodriguez
ILD-4080-C	F	9:00-11:50	9/11	B. Bobkoff
ILD-4080-D	M	9:00-11:50	11/9	B. Bobkoff
ILD-4080-E	W	9:00-11:50	11/4	I. Rodriguez
ILD-4080-F	F	9:00-11:50	11/6	B. Bobkoff

**ILD-4090****Intermediate Digital Portfolio**

Spring semester: no credit, 7 weeks

Instructor: B. Bobkoff

Design of a website is as important as the content and we will explore how to create a website and digital portfolio for creative and self-promotional purposes. Preparing files for site design using programs such as Adobe Photoshop and Illustrator will be covered. Blogging and the digital programs necessary for all illustrators and cartoonists to compete in the 21st century will be addressed. Prerequisite: A basic working knowledge of Adobe Photoshop and Illustrator and experience with navigating the Internet. *Note: Students with advanced computer knowledge are exempt from this requirement. Open to senior cartooning and illustration majors only.*

Course #	Day	Time	Begins
ILD-4090-A	M	9:00-11:50	1/11
ILD-4090-B	M	9:00-11:50	3/22
ILD-4090-C	F	9:00-11:50	1/15
ILD-4090-D	F	9:00-11:50	3/19

### **CID-4911 through CID-4921**

#### **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.

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Instructor</b>
CID-4911-A	Th	3:20-6:10	TBA
CID-4914-A	Th	12:10-3:00	N. Bertozzi
CID-4918-A	W	3:20-6:10	D. Mazzucchelli
CID-4921-A	F	12:10-3:00	A. Martinez

### **CID-4911-A**

#### **Cartooning Portfolio I**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: TBA

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**

Thursday 12:10-3:00

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 (#davidmazzuchelli)

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.*

### **CID-4921-A**

#### **Cartooning Portfolio I**

Friday 12:10-3:20

Fall semester: 3 studio credits

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

There's a distinct difference between professional work and the work done in art school. Almost like a line drawn in the sand that you don't know if you're capable of crossing until that first job lands. While that initial job can come solely on the merits of a strong portfolio, creating that portfolio can be something of a mystery. This course will take some of the trial out of the trial-by-fire by preparing students to take on that first job. Students will create a portfolio only after gaining experience drawing from scripts written by other writers, bringing their own independent

vision to camera-ready status, and then creating an ashcan, and demonstrating mastery of bullpen work. Eye-catching art is the goal, and learning what goes into the creation of those polished pages is the key. *Note: Open to senior cartooning majors only.*

### **CID-4931 through CID-4941**

#### **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.

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Instructor</b>
CID-4931-A	Th	3:20-6:10	TBA
CID-4934-A	Th	12:10-3:00	N. Bertozzi
CID-4938-A	W	3:20-6:10	D. Mazzucchelli
CID-4941-A	F	12:10-3:00	A. Martinez

### **Internship**

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

## **ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES**

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

*Note: Courses are listed in alphanumeric order.*

### **CID-3611-A**

#### **Culture and Cartooning**

Monday 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-3633**

#### **How to Storyboard**

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.*

<b>Course #</b>	<b>Semester</b>
CID-3633-A	fall
CID-3633-B	spring

**CID-3639-A****Life Underground/Self-Publishing**

Monday 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

Instructor: M. Lee (mikelee.one)

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**

Tuesday 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**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Weinstein (laurenweinstein.com)

This course takes an innovative approach to creating the ultimate piece of self-expression and promotion: the mini-comic. We'll challenge the boundaries of comic, commercial and fine art. Taking a historical approach, we'll look at design in a variety of media, including film, advertising and book arts for inspiration. From collage to digital arts, students will be encouraged to break out of traditional comics media. The finished project could be anything from a map, to a deck of cards, to a fake travel brochure. The end result will showcase your unique artistic vision. *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****Building Fictional Worlds: Creating a Bible**

Tuesday 12:10-3:00

One 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.*

**Course # Semester**

CID-3664-A fall

CID-3664-B spring

**CID-3667****ZBrush for Illustrators**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: C. McGrath (christianmcgrath.com)

Pixologic ZBrush has gained a reputation over the past several years as the go to 3D software for non-3D artists because of its natural feel for sculpting. It is a powerful tool for traditional artists, allowing them to create reference for their paintings, drawings, Photoshop work and even physical sculptures. This introductory course into the world of ZBrush is specifically tailored for illustration and how 3D models can be incorporated into 2D work, bypassing some of the more complex aspects of 3D. Students will learn the basics of the program by sculpting out a model, painting it, lighting it and rendering it out and sending it into Adobe Photoshop to create a finished digital illustration. Learning this program will open many possibilities to each student's creativity. *Note: Open to junior and senior cartooning and illustration majors only.*

**Course # Semester**

CID-3667-A fall

CID-3667-B spring

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

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: J. Little (beecomix.com)

In this course you will create episodes of a serial comic using only digital tools. The goal is not only to make a great looking digital comic, but also to finish the class with facility in essential software. You will create glyphs for lettering using Adobe Photoshop, and use them to build typefaces in Fontographer. You will draw layouts and create balloon lettering and sound effects in Adobe Illustrator. You will pencil, ink and color using Photoshop. You will learn to specify Pantone and CMYK colors for print publication. Finally, you will collect your pages in an Adobe InDesign package, which you will print as a short-run comic book. *Note: This advanced cartooning elective is open to junior and senior cartooning and illustration majors; however, it is essential that you have drawn comics before—this is not a beginning cartooning class.*

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

Monday 3:20-6:10

Fall 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. *Note: Open to juniors and seniors from all departments.*

**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-3216****Advanced Drawing: Finding the Weird**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: G. Chadsey

This course will include figure drawing, incorporating collage, collaboration, focused observation and merciless revision. The goal will be to uncover and reveal weird, personal and deeply engaging imagery. *Note: Bring a bond-paper drawing pad (18x24") and various drawing materials to the first session. Open to juniors and seniors from all departments.*

**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 juniors and seniors from all departments.*

**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 juniors and seniors from all departments.*

**Course # Semester**

ILD-3316-A

fall

ILD-3316-B

spring

**ILD-3331-A****Narrative Painting**

Tuesday 12:10-3:00

Fall 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 juniors and seniors from all departments.*

**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 juniors and seniors from all departments.*

**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 juniors and seniors from all departments.*

**ILD-3338****Painting From Inside/Out**

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: Z. Lazar (zohar Lazar.com)

In this course students will explore methods to effectively apply their points of view to a variety of visual challenges. The aim is to bring out each student's artistic self by building a strong visual vocabulary and honing communications skills through painting. This process will involve rounds of sketching with open critiques. Students will be encouraged to introduce autobiographical themes to their painting that will enhance their personal and commercial work well into the future. *Note: Open to juniors and seniors from all departments.*

**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: TBA

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

Instructor: R. Marten (ruthmarten.com)

Using water-based media, this course will help each student think outside of his or her comfort level, and explore ambitions and exciting projects beyond the safe "watercolor picture." Invention, manipulation and placing our artworks in the world will be stressed in this course, and stretching your imagination will be the key.

*Note: Open to juniors and seniors from all departments.*

Course #	Semester
ILD-3416-A	fall
ILD-3416-B	spring

### ILD-3418-A Painting Mythologies From Classical to Contemporary

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: M. Vath

What elevates a story into the realm of the "mythic"? This course will examine what makes myths so compelling, and introduce strategies to convey the power of a myth in visual form. Through the process of illustrating myths of their own choosing, students will become familiar with general symbolism and the use of motif to reinforce the narrative, as well as elements more specific to mythology such as metamorphosis, disguise, prophecy and magic.

### 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 juniors and seniors from all departments.*

### ILD-3422 Designing Tattoos and Other Emblems

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: J. June

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 juniors and seniors from all departments.*

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 juniors and seniors from all departments.*

### 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 juniors and seniors from all departments.*

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 previsualization, 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-3435-A****Environments and Backgrounds for Animation and Gaming**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: E. Byrne

This course will focus on the needs of a concept artist working in the game and animation industries. We will focus on 2D design and paint of dimensional environments using Adobe Photoshop for concept development and other production art. Learn and apply traditional perspective drawing tools and incorporate Photoshop perspective tools to design spaces. Build blueprints for spaces using isometric design and use those blueprints to draw alternate angles of an environment. Learn to create a mood board to develop color scenarios for application in concept art. Learn to incorporate photo elements and textures into designs to match and enhance the setting. Use aerial perspective and learn skills to adjust lighting to create dimension, mood and drama in a space. Learn file management for the repurposing of design elements and direct use as production art. *Note: Open to junior and senior cartooning and illustration majors only.*

**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)

Your body: temple of the soul or soft machine? This course is about the fabric of the body as depicted by artists and anatomists. The human body is where art, science, culture, politics and medicine intersect. Serving as a nontechnical survey, this lecture/studio course will focus on artists from ancient to modern times who use medicine and anatomy as a point of departure for personal, political, religious, aesthetic or scientific commentary, and will provide an opportunity for students to do likewise. Examples will range from medieval manuscripts and obscure Renaissance medical surrealism through 19th-century anatomy charts and medical museums to contemporary bio-mechanics, illustration, comics, animation, film, fine art, and beyond. The course assignments will be to respond with art projects that make a personal or editorial statement about medicine or anatomy. Students may use the medium of their choice. Projects are not required to be anatomically correct. *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 juniors and seniors from all departments.*

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-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-3564-A****Creatively Crafted Children's Books**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: B. Cronin (briancronin.com)

Children's picture books must appear simple and joyous, as if created in one fragrant breath, but looks are often deceiving! Designing and orchestrating elegant and memorable pages that tell a story have formal challenges unique to this medium. This course will explore aspects of wordless stories, how color and design can heighten narrative, clever character design and narrative structures. Development and revision will be stressed as part of the creative process.

Course #	Semester
ILD-3564-A	fall
ILD-3564-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**

Friday 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-A****Pop-Up: 3D Paper Engineering**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Liu (teenliu.com)

Bring your illustrated ideas to life. Learn how to design and engineer a three-dimensional form of your work using paper as your surface and your tool. In this course, students will learn techniques and mechanisms to realize ideas from 2D to 3D. We will explore 3D paper engineering across all media—from the classic format of children's pop-up books to unique greeting cards and enlarged 3D sculptural art installations. *Note: Open to junior and senior cartooning and illustration majors only.*

**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)

Exploring a range of approaches to animation, students will be introduced to the technical skills needed to realize a variety of animated projects. Beginning with stop-motion animation with analog materials, students will then incorporate digital and hand-drawn images to construct short narrative sequences with an emphasis on mixed media and experimentation. We will use Adobe Photoshop for animated drawings and rotoscoping, Dragonframe for stop motion, Apple iMovie for editing, Adobe After-Effects for layering and compositing, and other software. Beginning with shorter assignments, the final project will be to develop a longer narrative piece

with basic character development, storyboards and a short, but complete, narrative. Examples from animation history as well as contemporary animation will be shown. Prerequisite: A working knowledge of Adobe Photoshop. *Note: Open to junior and senior cartooning and illustration majors only.*

**ILD-3594****Type and Image**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: E. Rodriguez

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: \$300

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-A	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: \$300

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: \$300

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

**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: \$400

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



# 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, HMD, HPD, HSD, HWD or VHD.  
Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.  
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.*

The following schedules are 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 HCl-1020, Writing and Literature I for International Students). Please refer to page 246 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.

### 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 HCl-1020, Writing and Literature I for International Students). Please refer to page 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

### 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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*



**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.

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 Instructor: TBA	SDD-1210-1C* Bits, Bytes 9:00-2:50 E. Reinfeld 5 weeks			
1					
2					
3					HCD-1020 Writing and Literature I 3:20-6:10
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 Instructor: TBA				
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 Writing and Literature II 3:20-6:10
4					
5					
6					

Computer Art, Computer Animation and Visual Effects Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			FID-1130-2C Drawing I 9:00-2:50 Instructor: TBA		
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 Writing and Literature I 3:20-6:10	SDD-1050-2C Narrative Workshop 3:20-6:10 Z. Lydon	
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-1250-2C Digital Video Tools/Tech. 9:00-11:50 A. Meyers
11			FID-1135-2C Drawing II 9:00-2:50 Instructor: TBA	SMD-1230-2C Introduction to Computer Animation 9:00-1:50 Instructor: TBA	
12					
1					
2					
3		AHD-1215-2C Modern and Contemp. Art II 3:20-6:10 J. Harris	HCD-1025 Writing and Literature II 3:20-6:10		
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 A. Meyers		SMD-1200-3C* Imaging Tools 9:00-11:50 A. Meyers
10					
11					
12					SDD-1050-3C Narrative Workshop 12:10-3:00 J. Calhoun
1					
2					
3			HCD-1020 Writing and Literature I 3:20-6:10		
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 B. Gallagher
10					
11					
12	SMD-1250-3C Digital Video Tools/Tech. 12:10-3:00 E. Reinfeld				
1					
2					
3			HCD-1025 Writing and Literature II 3:20-6:10		
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 Writing and Literature I 9:00-11:50		
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 Instructor: TBA	
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, 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 Writing and Literature II 9:00-11:50	
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					
4					
5					
6					
7					

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 Writing and Literature I 9:00-11:50			
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 Writing and Literature II 9:00-11:50			
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 Compositing I
SMD-2158	VFX and Compositing 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 Compositing

### 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](http://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	C. DeVito
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	C. DeVito
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.

## SDD-2117-A

### Figure Drawing for 3D Artists

Friday: 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Gollub

The study of the human figure and anatomy trains the artist to be aware of gesture when modeling, posing and animating 3D characters. Using models, students will study and explore the human figure through anatomy, gesture, construction and natural rhythms. Various technical approaches and anatomical details will be considered to help track and make sense of the subtleties of the form and how to extrapolate the gesture and motion of a pose. The observational drawing techniques covered in this course are foundational to 3D modeling and character animation.

## SMD-2146

### Computer Animation: 3D Modeling and Animation I

Fall semester: 3 studio credits

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.*

Course #	Day	Time	Instructor
SMD-2146-A	M	6:30-9:20	C. DeVito
SMD-2146-B	W	12:10-3:00	A. Gerst
SMD-2146-C	W	9:00-11:50	B. Franceschini
SMD-2146-D	W	6:30-9:20	TBA
SMD-2146-E	Th	12:10-3:00	B. Gallagher
SMD-2146-F	Th	3:20-6:10	B. Gallagher

## SMD-2147

### Computer Animation: 3D Modeling and Animation II

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of a two-semester course. Please see SMD-2146 for course description. *Note: Students must register for the spring semester section of SMD-2147 that corresponds to their fall semester section of SMD-2146.*

Course #	Day	Time	Instructor
SMD-2147-A	M	6:30-9:20	C. DeVito
SMD-2147-B	W	12:10-3:00	A. Gerst
SMD-2147-C	W	9:00-11:50	B. Franceschini
SMD-2147-D	W	6:30-9:20	TBA
SMD-2147-E	Th	12:10-3:00	B. Gallagher
SMD-2147-F	Th	3:20-6:10	B. Gallagher

## SMD-2157

### VFX and Compositing I

Fall semester: 3 studio credits

Limited to 17 students per section

Using combinations of still images and video footage, this course will explore the fundamentals of keyframing, applying effects over time, creating mattes and roto-scoping. Emphasis will be placed on editing techniques, art direction, aesthetics and the overall style of professional VFX production. An introduction to chroma keying techniques, node-based compositing and layering animated images will also be covered. Asset management and basic pipeline 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.*

Course #	Day	Time	Instructor
SMD-2157-A	M	9:00-11:50	N. Afan
SMD-2157-B	Tu	9:00-11:50	N. Puertollano
SMD-2157-C	Tu	9:00-11:50	A. Meyers
SMD-2157-D	Th	9:00-11:50	E. Reinfeld
SMD-2157-E	Th	12:10-3:00	E. Reinfeld
SMD-2157-F	F	9:00-11:50	J. Noh

**SMD-2158****VFX and Compositing I**

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of a two-semester course. Please see SMD-2157 for course description. *Note: Students must register for the spring semester section of SMD-2158 that corresponds to their fall semester section of SMD-2157.*

Course #	Day	Time	Instructor
SMD-2158-A	M	9:00-11:50	N. Afan
SMD-2158-B	Tu	9:00-11:50	N. Puertollano
SMD-2158-C	Tu	9:00-11:50	A. Meyers
SMD-2158-D	Th	9:00-11:50	E. Reinfeld
SMD-2158-E	Th	12:10-3:00	E. Reinfeld
SMD-2158-F	F	9:00-11:50	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 nascent 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: 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: 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: TBA

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

Instructors: R. Hagen, E. Lytton

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(s)
SMD-3120-A	Tu	12:10-3:00	B. Gallagher
SMD-3120-B	Tu	6:30-9:20	N. Crist
SMD-3120-C	W	9:00-11:50	D. Abdo, M. Schaffer
SMD-3120-D	W	3:20-6:10	B. Gallagher
SMD-3120-E	W	6:30-9:20	A. Arzumanyan
SMD-3120-F	Th	9:00-11:50	L. Ku
SMD-3120-G	Th	3:20-6:10	E. Reinfeld
SMD-3120-H	F	12:10-3:00	TBA



**SMD-3146****Computer Animation: 3D Modeling and Animation III**

Fall semester: 3 studio credits

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 section of SMD-3147 that corresponds to their fall semester section of SMD-3146.*

Course #	Day	Time	Instructor
SMD-3146-A	Tu	6:30-9:20	D. Kim
SMD-3146-B	Tu	6:30-9:20	J. Blit
SMD-3146-C	Th	9:00-11:50	A. Cheparev
SMD-3146-D	Th	9:00-11:50	S. Gollub
SMD-3146-E	Th	12:10-3:00	S. Gollub

**SMD-3147****Computer Animation: 3D Modeling and Animation IV**

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of a two-semester course. Please see SMD-3157 for course description. *Note: Students must register for the spring semester course section of SMD-3147 that corresponds to their fall semester course section of SMD-3146.*

Course #	Day	Time	Instructor
SMD-3147-A	Tu	6:30-9:20	D. Kim
SMD-3147-B	Tu	6:30-9:20	J. Blit
SMD-3147-C	Th	9:00-11:50	A. Cheparev
SMD-3147-D	Th	9:00-11:50	S. Gollub
SMD-3147-E	Th	12:10-3:00	S. Gollub

**SMD-3157****VFX and Motion Graphics III**

Fall semester: 3 studio credits

Limited to 17 students per section

This course will examine the design requirements for professional-quality broadcast graphics and node-based compositing techniques for film, television and digital content. Asset management, aspect ratios, resolutions, interpolation algorithms, color depth, color timing, and planar-tracking techniques will be addressed. Students will 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 of SMD-3158 that corresponds to their fall semester course section of SMD-3157.*

Course #	Day	Time	Instructor
SMD-3157-A	M	6:30-9:20	Y. Noh
SMD-3157-B	Tu	3:20-6:10	B. Livny
SMD-3157-C	W	9:00-11:50	TBA

**SMD-3158****VFX and Motion Graphics IV**

Spring semester: 3 studio credits

Limited to 17 students per section

This is the second part of a two-semester course. Please see SMD-3157 for course description. *Note: Students must register for the spring semester course section of SMD-3158 that corresponds to their fall semester course section of SMD-3157.*

Course #	Day	Time	Instructor
SMD-3158-A	M	6:30-9:20	Y. Noh
SMD-3158-B	Tu	3:20-6:10	B. Livny
SMD-3158-C	W	9:00-11:50	TBA

**SMD-3222-A****Concept Art Techniques for 3D Artists**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: C. McGrath

Visually conveying the idea of environments and characters for films, video games and animations is an important part of the preproduction process. In this course we will look at the rules of painting and picture-making, and how to apply them to a digital workflow to create concept art for narrative projects. We will begin with gathering crucial photo reference and painting block outs in Adobe Photoshop. Working through assignments like environment paintings to study the rules of atmospheric perspective and costume design to look at basic anatomy, we will discuss the use of color, lighting and composition to evoke moods and feelings. Through the use of various software packages, students will gain skills in digital painting, digital sculpting and photobashing techniques in order to develop a more discerning eye for details and confidence.

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

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Gerst

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**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Gerst

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: TBA

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-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-3263-A****Motion Graphics Techniques I**

Friday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Meyers

In this course students will use compositing and animation tools such as Adobe After Effects and Cinema 4D to create motion graphics projects for broadcast, web and film. Using Keyframes, animated masks and filters, and motion paths will be used to create complex, layered compositions. Students will also be introduced modeling, lighting and camera techniques to create 3D typography and motion graphics. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3263-B.*

**SMD-3265-A****Motion Graphics Techniques II**

Friday 12:10-3:00

Spring semester: 3 studio credits

Instructor: A. Meyers

Continuing with the material covered in SMD-3263, Motion Graphics Techniques I, students will further examine the technical aspects of compositing and animation tools such as Adobe After Effects and Cinema 4D. Advanced techniques of working with live-action footage, rotoscoping and compositing will be covered. Through exercises and assignments, students will create their own animated designs and motion graphics projects. Prerequisite: SMD-3263, Motion Graphics Techniques I. *Note: This course is cross-listed with SMD-3265-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: TBA

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: TBA

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: TBA

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: J. Rosman

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: D. Lobser

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

Spring 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 Compositing**

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	N. Crist
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	TBA
SMD-3568-B	Tu	12:10-3:00	B. Gallagher
SMD-3568-C	Tu	6:30-9:20	TBA
SMD-3568-D	W	6:30-9:20	A. Arzumanyan
SMD-3568-E	Th	9:00-11:50	TBA
SMD-3568-F	F	12:10-3:00	TBA

**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-A****Advanced Rigging**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: I. Barrios

In this course students will learn to add the controls to 3D models that give artists the ability 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. Students will create various control systems, exploring the best tools for manipulating the objects being controlled.

**SMD-3723-A****Facial Rigging and Articulation for 3D Animation**

Saturday 9:00-11:50

Spring semester: 3 studio credits

Instructor: I. Barrios

Creating the controlling rigs for the facial movements of 3D characters takes attention to detail. Students will deconstruct face rigs to examine how they were created, and then configure their own beginning with skin clusters and the placement of facial joints. Working by region—lips, eyes, nose and mouth—will allow students to focus on each area of the face that can affect the emotion expressed by characters. Prerequisite: SMD-3721, Advanced Rigging, or instructor's permission.

**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-3733-A****Texturing and Shading for 3D Animation**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor TBA

The process of preparing, creating and finalizing the look for 3D models is the focus of this course. We will explore various software to achieve surface detailing in hard surfaces and organic models. Students will break down references into components that will drive their texture workflow and develop a better understanding of what makes a material.

**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	TBA
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: TBA

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 Houdini**

Fall semester: 3 studio credits

An introduction to the Houdini interface, procedural modeling, particles and dynamics is the focus of this course. We 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 concepts and techniques covered, such as procedurally based workflow and rigid body dynamics, will demonstrate how to get the most out of this impressive software for commercial and film productions.

Course #	Day	Time	Instructor
SMD-3757-A	Th	12:10-3:00	G. Gangemi
SMD-3757-B	Th	6:30-9:20	G. Cherouvim

**SMD-3761-A****VFX Animation with Houdini**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: TBA

In this course students will create realistic simulations of liquids with varying viscosities and surface tensions, as well as fire and smoke with different volumes and appearance. We will take a close 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 to be explored include cloth, wire and fur, giving students in-depth training in this visual effects toolkit. Prerequisite: SMD-3757, Introduction to Houdini, or instructor's permission.

**SMD-3771-A****Advanced Python for Technical Directors**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: TBA

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	TBA
SMD-3803-B	W	9:00-11:50	spring	D. Cortés
SMD-3803-C	Sa	3:20-6:10	spring	TBA

**SMD-3822-A****Character FX I**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: D. Barksdale

A character FX artist must have a wide range of creative and technical skills. This course is an introduction in fur, hair and cloth development for computer animation. Students will explore grooming techniques for both characters and environments. 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 of an animated character.

**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****Production Skills I**

Fall semester: 3 studio credits

Limited to 15 students per section

Seniors will continue to perfect thesis concepts and techniques, while exploring advanced topics that will be incorporated into final projects. This course will lead students through the technical directions of their thesis projects, to ensure they are meeting professional standards in their work while staying on schedule. Through lectures, student presentations and in-class assignments, students will learn about production pipelines and creative solutions to technical problems.

*Note: Students must register for the spring semester course section of SMD-4012 that corresponds to their fall semester course section of SMD-4011.*

Course #	Day	Time	Instructor
SMD-4011-A	M	6:30-9:20	E. Dinur
SMD-4011-B	M	6:30-9:20	B. Livny
SMD-4011-C	W	9:00-11:50	E. Cunha
SMD-4011-D	W	12:10-3:00	J. Planz
SMD-4011-E	W	6:30-9:20	D. Kim
SMD-4011-F	Th	6:30-9:20	TBA
SMD-4011-G	Th	6:30-9:20	A. Cheparev

**SMD-4012****Production Skills II**

Spring semester: 3 studio credits

Limited to 15 students per section

This is the second part of a two-semester course. Please see SMD-4011 for course description. *Note: Students must register for the spring semester course section of SMD-4012 that corresponds to their fall semester course section of SMD-4011.*

Course #	Day	Time	Instructor
SMD-4012-A	M	6:30-9:20	E. Dinur
SMD-4012-B	M	6:30-9:20	B. Livny
SMD-4012-C	W	9:00-11:50	E. Cunha
SMD-4012-D	W	12:10-3:00	J. Planz
SMD-4012-E	W	6:30-9:20	D. Kim
SMD-4012-F	Th	6:30-9:20	TBA
SMD-4012-G	Th	6:30-9:20	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
SDD-4030-E	F	12:10-3:00	I. Abramson, A. Libotte

**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-4031-A****Collaboration in Computer Art I**

Day/Time: TBA

Fall semester: 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-4032-A****Collaboration in Computer Art II**

Day/Time: TBA

Spring semester: no credit

Instructor: J. Calhoun

This is the second part of a two-semester course. Please see SMD-4031 for course description.

**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**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: T. Kneschke

Limited to 10 students

In this course students will explore how to manipulate color and other image characteristics to enhance the look of footage. Color fundamentals, including bit depth, floating point, RGB and XYZ color spaces will be covered. How to use histograms, waveform and vectorscope monitors will be addressed, 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, masking and motion tracking.

**SDD-4080****Thesis I**

Fall semester: 3 studio credits

Instructors: Thesis Committee

Limited to 10 students per section

This course 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 of SMD-4085 that corresponds to their fall semester course section of SMD-4080, Thesis I.*

Course #	Day	Time	Discipline
SDD-4080-A	Tu	3:20-6:10	computer animation
SDD-4080-B	Tu	6:30-9:20	VFX/motion graphics
SDD-4080-C	Tu	6:30-9:20	computer animation
SDD-4080-D	Tu	6:30-9:20	computer animation
SDD-4080-E	W	12:10-3:00	VFX/motion graphics
SDD-4080-F	W	6:30-9:20	computer animation and VFX/motion graphics
SDD-4080-G	Th	3:20-6:10	computer animation
SDD-4080-H	Th	6:30-9:20	VFX/motion graphics
SDD-4080-J	Th	3:20-6:10	computer animation and VFX/motion graphics

**SDD-4085****Thesis II**

Spring semester: 3 studio credits

Instructors: Thesis Committee

Limited to 10 students per section

This is the second part of a two-semester course. Please see SMD-4080 for course description. *Note: Students must register for the spring semester course section of SMD-4085 that corresponds to their fall semester course section of SMD-4080.*

Course #	Day	Time	Discipline
SDD-4085-A	Tu	3:20-6:10	computer animation
SDD-4085-B	Tu	6:30-9:20	VFX/motion graphics
SDD-4085-C	Tu	6:30-9:20	computer animation
SDD-4085-D	Tu	6:30-9:20	computer animation
SDD-4085-E	W	12:10-3:00	VFX/motion graphics
SDD-4085-F	W	6:30-9:20	computer animation and VFX/motion graphics
SDD-4085-G	Th	3:20-6:10	computer animation
SDD-4085-H	Th	6:30-9:20	VFX/motion graphics
SDD-4085-J	Th	3:20-6:10	computer animation 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: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

**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: \$350

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

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).

## 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: TBA

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

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Gerst

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

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: A. Gerst

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: TBA

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-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-3263-B

#### Motion Graphics Techniques I

Friday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Meyers

In this course students will use compositing and animation tools such as Adobe After Effects and Cinema 4D to create motion graphics projects for broadcast, web and film. Using Keyframes, animated masks and filters, and motion paths will be used to create complex, layered compositions. Students will also be introduced modeling, lighting and camera techniques to create 3D typography and motion graphics. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3263-A.*

**SMD-3265-B****Motion Graphics Techniques II**

Friday 12:10-3:00

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: A. Meyers

Continuing with the material covered in SMD-3263, Motion Graphics Techniques I, students will further examine the technical aspects of compositing and animation tools such as Adobe After Effects and Cinema 4D. Advanced techniques of working with live-action footage, rotoscoping and compositing will be covered. Through exercises and assignments, students will create their own animated designs and motion graphics projects. Prerequisite: SMD-3263, Motion Graphics Techniques I.

*Note: This course is cross-listed with SMD-3265-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.*

<b>Course #</b>	<b>Semester</b>
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: J. Rosman

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.*

**SVA DESTINATIONS****IPD-2653-A****Animation and Visual Effects in London and Bristol**

June 28 – July 9

Summer semester: 3 undergraduate art history credits; \$4,300

Instructor: J. Calhoun

This program is a must for animators, visual effects artists, cartoonists and filmmakers who are looking to strengthen their knowledge of film history and are considering the next steps in their career.

England is an international center for creative industry, and participants will visit award-winning animation and VFX studios across London and Bristol that have created great stop-motion films, animated characters and FX for blockbuster films. While exploring important moments in animation and visual effects, students will also visit sites, museums and galleries that will provide insight to the history and culture of the United Kingdom.

*Note: Students from all departments are welcome to apply to this program. First priority will be given to students majoring in animation and visual effects.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, via email at: [akazan@sva.edu](mailto:akazan@sva.edu).

# 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, HMD, HPD, HSD, HWD or VHD.

Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.

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 successfully complete all required foundation-year courses 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.*

The following schedules are 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.

Freshmen who will begin their studies in the spring 2021 semester should refer to General Foundation program GS.

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 246 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 DESIGN TRACK 1

### 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.

### AHD-1010

#### Art History I

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### AHD-1015 through AHD-1017

#### Art History II

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHD-1015.*

### DSD-1005

#### Thinking Design

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

### DSD-1040 (previously ADD-1020)

#### Fabrication and Innovation

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.

### 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.

**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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

**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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

**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.

# DESIGN FOUNDATION COURSE SCHEDULES FALL 2020 / SPRING 2021

Design Foundation 1DS / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-1DS Art History I 9:00-11:50 T. O'Connor	
10					ADD-1010-1DS Principles of Visual Language I 9:00-2:50 R. Mehl
11					
12	HCD-1020 Writing and Literature I 12:10-3:00		DSD-1040-1DS Fabrication and Innovation 12:10-6:00 S. Killman	FID-1130-1DS Drawing I 12:10-6:00 C. Fabricatore	
1					
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6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design Foundation 1DS / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1015-1DS Art History II 9:00-11:50 Instructor: TBA	
10					ADD-1015-1DS Principles of Visual Language II 9:00-2:50 Instructor: TBA
11					
12	HCD-1025 Writing and Literature II 12:10-3:00		SMD-1020-1DS Foundations of Visual Comp. 12:10-6:00 B. Bobkoff	FID-1135-1DS Drawing II 12:10-6:00 Instructor: TBA	
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Design Foundation 2DS / FALL					
	MON	TUES	WED	THURS	FRI
9	SMD-1020-2DS Foundations of Visual Comp. 9:00-11:50 D. Newcomb		SMD-1020-2DS Foundations of Visual Comp. 9:00-11:50 D. Newcomb	AHD-1010-2DS Art History I 9:00-11:50 Instructor: TBA	
10					
11					
12	HCD-1020 Writing and Literature I 12:10-3:00	ADD-1030-2DS Foundations of Drawing I 12:10-6:00 S. Maku	ADD-1010-2DS Principles of Visual Language I 12:10-6:00 R. Mehl		
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6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
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Design Foundation 2DS / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1016-2DS Art History II 9:00-11:50 Instructor: TBA	
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12	HCD-1025 Writing and Literature II 12:10-3:00	ADD-1035-2DS Foundations of Drawing II 12:10-6:00 S. Maku	ADD-1015-2DS Principles of Visual Language II 12:10-6:00 R. Mehl	DSD-1040-2DS Fabrication and Innovation 12:10-6:00 K. O'Callaghan	
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# FIRST-YEAR COURSE LISTING

## DESIGN TRACK 2

### **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.

### **AHD-1010**

#### **Art History I**

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### **AHD-1015 through AHD-1017**

#### **Art History II**

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHD-1015.*

### **DSD-1005**

#### **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

### **DSD-1050**

#### **Visual Computing in the Studio I**

One semester: 3 studio credits

This course is an introduction to design techniques using the Macintosh computer and Adobe Creative Suite as tools for visual creation. The essentials of Adobe InDesign, Photoshop and Illustrator will be covered. We will also touch upon other applications that can assist you in creating multifaceted visual solutions. A minimum of three hours per week of lab time outside of class is required. *Note: Open to design majors only.*

### **DSD-1055**

#### **Visual Computing in the Studio II**

One semester: 3 studio credits

This is the second part of a two-semester course. Please see DSD-1050 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.

### **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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

### **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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

# DESIGN FOUNDATION COURSE SCHEDULES FALL 2020 / SPRING 2021

Design Foundation 3DS / FALL					
	MON	TUES	WED	THURS	FRI
9			DSD-1050-3DS Visual Computing in the Studio I 9:00-11:50 J. Rosman	HCD-1020 Writing and Literature I 9:00-11:50	
10					
11					
12					
1	ADD-1010-3DS Principles of Visual Language I 12:10-6:00 S. Fox	FID-1130-3DS Drawing I 12:10-6:00 A. Fox		AHD-1010-3DS Art History I 3:20-6:10 J. Edwards	
2					
3					
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design Foundation 3DS / SPRING					
	MON	TUES	WED	THURS	FRI
9			DSD-1055-3DS Visual Computing in the Studio II 9:00-11:50 J. Rosman	HCD-1025 Writing and Literature II 9:00-11:50	
10					
11					
12					
1	ADD-1015-3DS Principles of Visual Language II 12:10-6:00 S. Fox	FID-1135-3DS Drawing II 12:10-6:00 A. Fox		AHD-1016-3DS Art History II 3:20-6:10 Instructor: TBA	
2					
3					
4					
5					
6					
7					
8					

Design Foundation 4DS / FALL					
	MON	TUES	WED	THURS	FRI
9					DSD-1050-4DS Visual Computing in the Studio I 9:00-11:50 J. Rosman
10					
11		FID-1130-4DS Drawing I 9:00-2:50 C. Gerard			
12	ADD-1010-4DS Principles of Visual Language I 12:10-6:00 T. Simon	HCD-1020 Writing and Literature I 3:20-6:10		AHD-1010-4DS Art History I 3:20-6:10 L. Gamwell	
1					
2					
3					
4					
5		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
6					
7					
8					

Design Foundation 4DS / SPRING					
	MON	TUES	WED	THURS	FRI
9					DSD-1055-4DS Visual Computing in the Studio II 9:00-11:50 J. Rosman
10					
11		FID-1135-4DS Drawing II 9:00-2:50 C. Gerard			
12	ADD-1015-4DS Principles of Visual Language II 12:10-6:00 T. Simon	HCD-1025 Writing and Literature II 3:20-6:10		AHD-1017-4DS Art History II 3:20-6:10 Instructor: TBA	
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# FIRST-YEAR COURSE LISTING

## DESIGN TRACK 3

### **AHD-1010**

#### **Art History I**

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### **AHD-1015 through AHD-1017**

#### **Art History II**

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHD-1015.*

### **DSD-1005**

#### **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

### **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.

### **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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

### **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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

### **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.

# DESIGN/GENERAL FOUNDATION COURSE SCHEDULES FALL 2020 / SPRING 2021

Design/General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-01G Art History I 9:00-11:50 D. Dumbadze
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					
1					
2		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
3					HCD-1020 Writing and Literature I 3:20-6:10
4					
5					
6					
7		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
8					

Design/General Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-01G Art History II 9:00-11:50 Instructor: TBA
10					
11	FID-1225-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1135-01G Drawing II 9:00-2:50 I. Lang		
12					
1					
2					
3					HCD-1025 Writing and Literature II 3:20-6:10
4					
5					
6					
7					
8					

Design/General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1220-02G Painting I 9:00-2:50 D. Chow				
12		HCD-1020 Writing and Literature I 12:10-3:00			
1			FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2				SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman
3		AHD-1010-02G Art History I 3:20-6:10 Instructor: TBA			
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
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 Writing and Literature II 12:10-3:00			
1			FID-1135-02G Drawing II 12:10-6:00 S. Etkin		
2					
3		AHD-1015-02G Art History II 3:20-6:10 Instructor: TBA			
4					
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7					
8					

Design/General Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			HCD-1020 Writing and Literature I 9:00-11:50		AHD-1010-03G Art History I 9:00-11:50 Instructor: TBA
11		FID-1220-03G Painting I 9:00-2:50 J. Jurayj		FID-1430-03G Sculpture 9:00-2:50 M. Carlson	
12					
1					
2					FID-1130-03G Drawing I 12:10-6:00 Instructor: TBA
3					
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			HCD-1025 Writing and Literature II 9:00-11:50		AHD-1015-03G Art History II 9:00-11:50 Instructor: TBA
11		FID-1225-03G Painting II 9:00-2:50 J. Jurayj		SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
12					
1					
2					FID-1135-03G Drawing II 12:10-6:00 S. Dentz
3					
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Design/General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
11			FID-1130-04G Drawing I 9:00-2:50 M. Gacek		
12		HCD-1020 Writing and Literature I 12:10-3:00			
1					FID-1220-04G Painting I 12:10-6:00 M. Mattelson
2					
3				FID-1430-04G Sculpture 3:20-9:10 J. Cohen	
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					
9					

Design/General Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					AHD-1015-04G Art History II 9:00-11:50 Instructor: TBA
11			FID-1135-04G Drawing II 9:00-2:50 M. Gacek		
12		HCD-1025 Writing and Literature II 12:10-3:00			
1					FID-1225-04G Painting II 12:10-6:00 M. Mattelson
2					
3				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
4					
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6					
7					
8					
9					

Design/General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					AHD-1010-05G Art History I 9:00-11:50 Instructor: TBA
11				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	
12	HCD-1020 Writing and Literature I 12:10-3:00				
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					
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					AHD-1016-05G Art History II 9:00-11:50 Instructor: TBA
11				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	
12	HCD-1025 Writing and Literature II 12:10-3:00				
1		FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron		
2					
3					
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6					
7					
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Design/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 Writing and Literature I 12:10-3:00			
1	FID-1130-06G Drawing I 12:10-6:00 B. Larsen				
2					
3				AHD-1010-06G Art History I 3:20-6:10 R. Sarkissian	
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/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 Writing and Literature II 12:10-3:00			
1	FID-1135-06G Drawing II 12:10-6:00 B. Larsen				
2					
3					AHD-1017-06G Art History II 3:20-6:10 Instructor: TBA
4					
5					
6					
7					
8					

Design/General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020 Writing and Literature I 9:00-11:50
10					
11			FID-1130-07G Drawing I 9:00-2:50 T. Roniger	FID-1220-07G Painting I 9:00-2:50 N. Chunn	
12					
1					
2		SMD-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong			
3				AHD-1010-07G Art History I 3:20-6:10 Instructor: TBA	
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025 Writing and Literature II 9:00-11:50
10					
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 Instructor: TBA
4					
5					
6					
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Design/General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020 Writing and Literature I 9:00-11:50			
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 J. Edwards			
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025 Writing and Literature II 9:00-11:50			
10					
11	FID-1430-08G Sculpture 9:00-2:50 J. Perlman				
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 Instructor: TBA			
4					
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6					
7					
8					

Design/General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50 D. Carvalho
10	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	
11					
12					
1					
2				HCD-1020 Writing and Literature II 3:20-6:10	
3					
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1017-09G Art History II 9:00-11:50 Instructor: TBA
10	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	
11					
12					
1					
2				HCD-1025 Writing and Literature II 3:20-6:10	
3					
4					
5					
6					
7					
8					

Design/General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020 Writing and Literature I 9:00-11:50	FID-1430-10G Sculpture 9:00-2:50 P. Dudek
10	FID-1220-10G Painting I 9:00-2:50 G. Boorujy	FID-1130-10G Drawing I 9:00-2:50 N. Touron			
11					
12					
1					
2					
3		AHD-1010-10G Art History I 3:20-6:10 D. Dumbadze			
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025 Writing and Literature II 9:00-11:50	SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
10	FID-1225-10G Painting II 9:00-2:50 Instructor: TBA	FID-1135-10G Drawing II 9:00-2:50 N. Touron			
11					
12					
1					
2					
3		AHD-1015-10G Art History II 3:20-6:10 Instructor: TBA			
4					
5					
6					
7					
8					

Design/General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-11G Art History I 9:00-11:50 L. Gamwell	
10					
11					
12	FID-1130-11G Drawing I 12:10-6:00 I. Richer		FID-1430-11G Sculpture 12:10-6:00 S. DeFrank		FID-1220-11G Painting I 12:10-6:00 N. Karsten
1					
2					
3					
4				HCD-1020 Writing and Literature I 3:20-6:10	
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/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	AHD-1015-11G Art History II 9:00-11:50 Instructor: TBA	
10					
11					
12					
1	FID-1135-11G Drawing II 12:10-6:00 I. Richer				FID-1225-11G Painting II 12:10-6:00 N. Karsten
2					
3					
4					
5				HCD-1025 Writing and Literature II 3:20-6:10	
6					
7					
8					

Design/General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 N. Touron	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			AHD-1010-12G Art History I 3:20-6:10 D. Carvalho	HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6	DSD-1005-A Thinking Design 6:30-8:00 G. Anderson				
7					
8					

Note: Design/General Foundation 12 courses are held on Tuesday, Thursday, Friday and Saturday in the fall semester.

Design/General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1135-12G Drawing II 9:00-2:50 N. Touron	FID-1225-12G Painting II 9:00-2:50 Instructor: TBA	FID-1430-12G Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			AHD-1015-12G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10	
4					
5					
6					
7					
8					

Note: Design/General Foundation 12 courses are held on Thursday, Friday and Saturday in the spring semester.

Design/General Foundation 13 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		HCD-1020 Writing and Literature I 9:00-11:50		AHD-1010-13G Art History I 9:00-11:50 S. Koo	FID-1130-13G Drawing I 9:00-2:50 I. Richer
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				
12					
1				FID-1220-13G Painting I 12:10-6:00 B. Komoski	
2					
3					
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		HCD-1025 Writing and Literature II 9:00-11:50		AHD-1017-13G Art History II 9:00-11:50 Instructor: TBA	FID-1135-13G Drawing II 9:00-2:50 I. Richer
11					
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1225-13G Painting II 12:10-6:00 B. Komoski	
2					
3					
4					
5					
6					
7					
8					

Design/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. Keesling	HCD-1020 Writing and Literature I 3:20-6:10		
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/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	SMD-1020-14G Foundations of Visual Comp. 12:10-6:00 S. McGiver				
2					
3		AHD-1016-14G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10		
4					
5					
6					
7					
8					

Design/General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020 Writing and Literature I 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 R. Sarkissian	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		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
6					
7					
8					
9					

Design/General Foundation 15 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025 Writing and Literature II 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1017-15G Art History II 3:20-6:10 Instructor: TBA	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					

Design/General Foundation 16 / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-16G Art History I 9:00-11:50 D. Dumbadze	
10					FID-1220-16G Painting I 9:00-2:50 J. Jurayj
11			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
12					
1					
2	FID-1130-16G Drawing I 12:10-6:00 L. Scott				
3				HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					

Design/General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1016-16G Art History II 9:00-11:50 Instructor: TBA	
10					FID-1225-16G Painting II 9:00-2:50 J. Jurayj
11					
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 Writing and Literature II 3:20-6:10
4					
5					
6					
7					
8					

Design/General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9			HCD-1020 Writing and Literature I 9:00-11:50		
10					
11					
12					
1	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Rosman				FID-1220-17G Painting I 12:10-6:00 Z. Wu
2		AHD-1010-17G Art History I 3:20-6:10 Instructor: TBA			
3				FID-1130-17G Drawing I 3:20-9:10 A. Hawley	
4					
5					
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					
9					

Design/General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9			HCD-1025 Writing and Literature II 9:00-11:50		
10					
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 E. Scott		FID-1225-17G Painting II 12:10-6:00 Z. Wu
3		AHD-1016-17G Art History II 3:20-6:10 Instructor: TBA			
4				FID-1135-17G Drawing II 3:20-9:10 A. Hawley	
5					
6					
7					
8					
9					

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

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

Design/General Foundation 18 / FALL					
	MON	TUES	WED	THURS	FRI
9		SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic			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					
1					
2					
3				AHD-1010-18G Art History I 3:20-6:10 S. Flach	HCD-1020 Writing and Literature I 3:20-6:10
4					
5			FID-1220-18G Painting I 3:20-9:10 S. Porter		
6		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
7					
8					
9					

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

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

Note: Design/General Foundation 18 will be made available after all other fall/spring General Foundation programs have reached capacity. Design/General Foundation 18 spring semester courses are held on Monday, Wednesday, Thursday, Friday and Saturday.

## GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2021

Foundation students who will begin their studies in the spring semester must register for spring 2021 and summer 2021 Design/General Foundation program GS.

Design/General Foundation GS / SPRING 2021					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-GS Art History I 9:00-11:50 D. Carvalho			
10			SMD-1020-GS Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-GS Painting I 9:00-2:50 Instructor: TBA	
11					
12					
1					
2					
3					
4	FID-1130-GS Drawing I 3:20-9:10 Instructor: TBA	HCD-1020 Writing and Literature I 3:20-6:10			
5					
6		DSD-1005-GS Thinking Design 6:30-8:00 G. Anderson			
7					
8					
9					

Design/General Foundation GS / SUMMER 2021					
	5/4 - 5/24	5/10 - 5/28	5/27 - 6/17	6/14 - 7/5	7/6 - 7/26
9					
10		FID-1135-GS Drawing II 9:00-2:50 M-F A. Gerndt		FID-1430-GS Sculpture 9:00-2:50 M-F R. Hu	FID-1225-GS Painting II 9:00-2:50 M-F R. Hu
11					
12					
1					
2					
3					
4	HCD-1025 Writing and Literature II 3:20-6:10, M-F		AHD-1015-GS Art History II 3:20-6:10, M-F Instructor: TBA		
5					
6					

Note: 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.

### REQUIREMENT A

Second-year students must take one semester of:

DSD-2005	Design Thinking
DSD-2020	Graphic Design I
DSD-2025	Graphic Design II
DSD-2050	Typographic Design I
DSD-2055	Typographic Design II
DSD-2060	Intermediate Drawing I
DSD-2065	Intermediate Drawing II
DSD-2090	Click, Touch, Move: Designing for Interactive Experiences I
DSD-2095	Click, Touch, Move: Designing for Interactive Experiences II
ADD-2030*	Integrated Advertising and Communication I
ADD-2035*	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, Integrated Advertising and Communication I, and ADD-2035, Integrated Advertising and Communication II.

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

### REQUIREMENT B

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

AHD-2121	History of Advertising
AHD-2127	History of Graphic Design
AHD-2128	The International Typographic Style
AHD-2129	History of Typography

### SUMMER SEMESTER

Students entering the department as first-semester sophomores in the spring 2021 semester must register for DSD-2020-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 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 2020 section of this book for course information.

DSD-2220	Design Procedures
DSD-2230	Typography Workshop
DSD-2240	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 must complete one semester each of ADD-3202/3209, Advanced Advertising I, and ADD-3212/3219, Advanced Advertising II, as part of their "B" requirement. Please refer to the Advertising section of this book for course information.

### 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
ADD-3351	Advertising and Design for Social Change
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-3424	Zines
DSD-3426	Branding
DSD-3433	Package Design
DSD-3436	Poster Design
DSD-3521	Editorial Design
DSD-3626	Advanced Type I: The Perfect Paragraph
DSD-3627	Advanced Type II: The Perfect Paragraph
DSD-3653	Interdisciplinary Design I
DSD-3654	Interdisciplinary 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.

**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**

*Note: Registration for these courses is by invitation from the department chair.*

ADD-3652	Pop Thinking x ACLU I
ADD-3653	Pop Thinking x ACLU II
DSD-3667	Visual Identity and Multimedia
DSD-3681	Finding Your Voice as a Graphic Designer I
DSD-3682	Finding Your Voice as a Graphic Designer II
DSD-4754	Yearbook I
DSD-4755	Yearbook II

**SUMMER SEMESTER**

Third-year design majors who have not successfully completed all junior studio requirements and/or did not pass the junior portfolio review will be required to take 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 2020 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 one additional two-semester portfolio class for credit as a "B" requirement. Design students who are pursuing a double major in advertising and design must complete one semester each of ADD-4101/4106, Advertising Portfolio I, and ADD-4111/4116, Advertising Portfolio II, to fulfill their "B" requirement. Please refer to the Advertising section of this book for course information. *Note: Students must register for the corresponding spring semester section of their fall semester portfolio course. No midyear entry.*

**REQUIREMENT A**

Fourth-year students must take one semester of:

DSD-4003/4081	Graphic Design Portfolio I
DSD-4103/4181	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:

**Graphic Design**

DSD-3306	Toys and Games
ADD-3351	Advertising and Design for Social Change
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-3424	Zines
DSD-3426	Branding
DSD-3433	Package Design
DSD-3436	Poster Design
DSD-3521	Editorial 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-4711	Creative Computing for Interaction Experiences
DSD-4713	Creating Augmented Reality
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](http://myservices.sva.edu).

*Note: Courses are listed in numerical order.*

## DSD-2005

### Design Thinking

Tuesday 9:00-11:50

One semester: no credit

Instructor: G. Anderson

What is design and how can it be used to create, engage and even drive social change? You are entering the profession at an exciting time. Design is everywhere, and designers now have opportunities that were unimaginable even a few years ago. Design is an ever-expanding industry where the role of the designer is highly valued both as arbiter of taste and creator of systems that educate, entertain and impact consumer behaviors. This course will provide an overview of the contemporary design industry in both traditional and emerging media. Through guest lectures, presentations, writing and selected readings, you will come away with a fuller understanding of the designer's expanding role. Class projects will explore problem solving through design and will encourage typographic experimentation. You will also be asked to discover design in your day-to-day experiences. *Note: Open to advertising and design majors only.*

Course #	Semester
DSD-2005-A	fall
DSD-2005-B	spring

## DSD-2020

### 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	G. Halber
DSD-2020-C	Tu	3:20-6:10	fall	J. Custer
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	Tu	6:30-9:20	fall	T. Comrie
DSD-2020-G	W	9:00-11:50	fall	S. Buschkuhl
DSD-2020-H	W	9:00-11:50	fall	F. Young
DSD-2020-J	W	12:10-3:00	fall	J. Newman
DSD-2020-K	W	3:20-6:10	fall	E. Walker
DSD-2020-L	W	6:30-9:20	fall	A. Zukofsky
DSD-2020-M	Th	12:10-3:00	fall	R. Knopov, G. Kolk
DSD-2020-N	F	9:00-11:50	fall	K. Blue
DSD-2020-Z	W	3:20-6:10	spring*	TBA

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

## DSD-2025

### 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(s)
DSD-2025-A	M	12:10-3:00	P. DiBello
DSD-2025-B	M	6:30-9:20	G. Halber
DSD-2025-C	Tu	3:20-6:10	J. Custer
DSD-2025-D	Tu	3:20-6:10	F. Young
DSD-2025-E	Tu	6:30-9:20	R. Mehl
DSD-2025-F	Tu	6:30-9:20	T. Comrie
DSD-2025-G	W	9:00-11:50	S. Buschkuhl
DSD-2025-H	W	9:00-11:50	F. Young
DSD-2025-J	W	12:10-3:00	J. Newman
DSD-2025-K	W	3:20-6:10	E. Walker
DSD-2025-L	W	6:30-9:20	A. Zukofsky
DSD-2025-M	Th	12:10-3:00	R. Knopov, G. Kolk
DSD-2020-N	F	9:00-11:50	K. Blue

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

## ADD-2030

### 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	N. Raphan, L. Ladera
ADD-2030-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2030-C	W	12:10-3:00	V. Tulley
ADD-2030-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2030-E	W	6:30-9:20	J. Rome, A. Watson
ADD-2030-F	Th	6:30-9:20	TBA
ADD-2030-G	Th	6:30-9:20	TBA

## ADD-2035

### 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	N. Raphan, L. Ladera
ADD-2035-B	Tu	6:30-9:20	N. Raphan, H. Saheed
ADD-2035-C	W	12:10-3:00	V. Tulley
ADD-2035-D	W	6:30-9:20	A. Beltrone, J. Marsen
ADD-2035-E	W	6:30-9:20	J. Rome, A. Watson
ADD-2035-F	Th	6:30-9:20	TBA
ADD-2035-G	Th	6:30-9:20	TBA

**DSD-2050****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	D. Frankel
DSD-2050-B	Tu	12:10-3:00	fall	J. Heuer
DSD-2050-C	Tu	3:20-6:10	fall	P. Nessim
DSD-2050-D	Tu	6:30-9:10	fall	TBA
DSD-2050-E	W	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-F	W	12:10-3:00	fall	D. Drodvillo
DSD-2050-G	W	12:10-3:00	fall	D. Frankel
DSD-2050-H	Th	9:00-11:50	fall	O. Mezhibovskaya
DSD-2050-J	Th	12:10-3:00	fall	TBA
DSD-2050-K	Th	3:20-6:10	fall	R. Mehl
DSD-2050-L	F	9:00-11:50	fall	P. Delcan
DSD-2050-M	F	9:00-11:50	fall	J. Newton
DSD-2050-Z	Th	6:30-9:20	spring*	D. Riccardi

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

**DSD-2055****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	D. Frankel
DSD-2055-B	Tu	12:10-3:00	J. Heuer
DSD-2055-C	Tu	3:20-6:10	P. Nessim
DSD-2055-D	Tu	6:30-9:10	TBA
DSD-2055-E	W	9:00-11:50	O. Mezhibovskaya
DSD-2055-F	W	12:10-3:00	D. Drodvillo
DSD-2055-G	W	12:10-3:00	D. Frankel
DSD-2055-H	Th	9:00-11:50	O. Mezhibovskaya
DSD-2055-J	Th	12:10-3:00	TBA
DSD-2055-K	Th	3:20-6:10	R. Mehl
DSD-2055-L	F	9:00-11:50	P. Delcan
DSD-2055-M	F	9:00-11:50	J. Newton

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 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	S. Punch
DSD-2060-K	Th	12:10-3:00	fall	S. Punch
DSD-2060-L	Tu	12:10-3:00	fall	A. Leban
DSD-2060-M	Th	3:20-6:10	fall	J. Parks
DSD-2060-N	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 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 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	S. Punch
DSD-2065-K	Th	12:10-3:00	S. Punch
DSD-2065-L	Tu	12:10-3:00	A. Leban
DSD-2065-M	Th	3:20-6:10	J. Parks
DSD-2065-N	F	9:00-11:50	J. Ruggeri

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

## DSD-2090

### Click, Touch, Move: Designing for Interactive Experiences I

One semester: 3 studio credits

As we increasingly encounter design in our digital experiences, the contemporary designer must not only learn new tools to better shape these experiences, but also master them to create entirely new ones. Over the course of a year this course will explore contemporary design trends, best practices and the tools needed to create websites, apps, wearable technology, interactive prototypes, motion graphics, augmented reality, mixed reality and virtual reality, as well as introduce topics of future study such as creative coding, generative design and artificial intelligence.

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

Course #	Day	Time	Semester	Instructor
DSD-2090-A	M	9:00-11:50	fall	TBA
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	Tu	12:10-3:00	fall	K. Cadena
DSD-2090-E	W	9:00-11:50	fall	L. Leckie
DSD-2090-F	W	12:10-3:00	fall	R. Levy
DSD-2090-G	W	12:10-3:00	fall	L. Leckie
DSD-2090-H	W	3:20-6:10	fall	R. Levy
DSD-2090-J	Th	9:00-11:50	fall	TBA
DSD-2090-K	Th	12:10-3:00	fall	TBA
DSD-2090-L	Th	6:30-9:20	fall	TBA
DSD-2090-M	F	9:00-11:50	fall	TBA
DSD-2090-N	F	12:10-3:00	fall	T. Fong
DSD-2090-P	F	3:20-6:10	fall	T. Fong
DSD-2090-Z	Sa	10:00-12:50	spring*	TBA

\* *Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

## DSD-2095

### Click, Touch, Move: Designing for Interactive Experiences II

Spring semester: no credit

This is the second part of a two-semester course. Please see DSD-2090 for course description. *Note: Midyear entry is allowed with instructor's permission. Open to advertising and design majors only.*

Course #	Day	Time	Instructor
DSD-2095-A	M	9:00-11:50	TBA
DSD-2095-B	M	9:00-11:50	L. Leckie
DSD-2095-C	M	12:10-3:00	T. Mintz
DSD-2095-D	Tu	12:10-3:00	K. Cadena
DSD-2095-E	W	9:00-11:50	L. Leckie
DSD-2095-F	W	12:10-3:00	R. Levy
DSD-2095-G	W	12:10-3:00	L. Leckie
DSD-2095-H	W	3:20-6:10	R. Levy
DSD-2095-J	Th	9:00-11:50	TBA
DSD-2095-K	Th	12:10-3:00	TBA
DSD-2095-L	Th	6:30-9:20	TBA
DSD-2095-M	F	9:00-11:50	TBA
DSD-2095-N	F	12:10-3:00	T. Fong
DSD-2095-P	F	3:20-6:10	T. Fong

*Note: Any student entering the department as a first-semester sophomore in the spring 2021 semester must register for DSD-2090-Z and all of the following summer 2021 courses: DSD-2220, Design Procedures; DSD-2230, Typography Workshop; and DSD-2240, 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 2020 section of this book for course descriptions and contact your departmental advisor for summer 2021 course schedules.*

## AHD-2121

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

One semester: 3 art history credits

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

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

Course #	Day	Time	Semester	Instructor
AHD-2121-A	M	9:00-11:50	fall	TBA
AHD-2121-B	Th	9:00-11:50	fall	L. Singer
AHD-2121-C	M	9:00-11:50	spring	TBA
AHD-2121-D	Th	9:00-11:50	spring	L. Singer

## 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	B. Smith
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	TBA
AHD-2127-F	M	3:20-6:10	spring	B. Smith
AHD-2127-G	Tu	9:00-11:50	spring	G. D'Onofrio
AHD-2127-H	Tu	6:30-9:20	spring	L. Singer

## AHD-2128

### The International Typographic Style

Thursday 9:00-11:50

One semester: 3 art history credits

Instructor: G. D'Onofrio

The course will explore the development of the International Typographic Style from its constructivist origins and postwar Swiss Style design roots of the 1950s to its rapid expansion across Europe, the United States, Canada, South America, Japan, and beyond. We will examine the evolving design style and the role of the pioneer designer in society, with an emphasis on notable works, subjects and themes, and their cultural, political and social connections. Together we'll investigate the international design pioneers who explored and expanded upon the movement until the mid-1970s (including many lesser-known and unrecognized figures), their evolving ideologies and principles, distinctive visual vocabularies, technological advancements, landmark exhibitions, publishing programs and institutional pedagogies, as well as the development of the emerging field of corporate identity and cultural communications. Slide lectures, primary readings, discussions will be complemented with research and writing assignments. *Note: this course is open to advertising and design majors only.*

Course #	Semester
AHD-2128-A	fall
AHD-2128-B	spring



**AHD-2129****History of Type: Stories, Secrets, Experiments and Accidents**

One semester: 3 art history credits

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	Instructor
AHD-2129-A	Tu	9:00-11:50	fall	TBA
AHD-2129-B	Tu	12:10-3:00	fall	P. Shaw
AHD-2129-C	Tu	9:00-11:50	spring	TBA
AHD-2129-D	Tu	12:10-3:00	spring	P. Shaw

**DSD-2133****Design Principles**

Tuesday 12:10-3:00

One semester: 3 studio credits

Instructor: M. Redden

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
DSD-2133-A	fall
DSD-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 9:00-11:50

One semester: 3 studio credits

Instructor: TBA

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	12:10-3:00	fall
DSD-2186-C	W	12:10-3:00	spring
DSD-2186-D	Th	12:10-3:00	spring

**FID-2863****Basic Typography Letterpress Workshop**

Tuesday 12:10-3:00

One semester: 3 studio credits

Materials fee: \$300

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	Tu	6:30-9:20	Y. Compton
DSD-3010-C	W	9:00-11:50	D. Drodvillo
DSD-3010-D	Th	9:00-11:50	A. Truch
DSD-3010-E	F	3:20-6:10	N. Jen

**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**

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-C****Communication Graphic Design I**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: D. Drodvillo

This course develops an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills and the integration of various media. Use of both traditional and computer technologies will be addressed. *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**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: N. Jen

Graphic design is a skin that wraps everything in our daily life. The goal of this course is to prepare you, as designers, with refined, formal skills, and as thinkers who look at the visuals around us with a critical mind. We will focus on the development of comprehensive, analytical views on visual forms and visual vocabulary. Topics include word/image relationships, symbol and meaning, identity, hierarchy, structure, system, linearity and sequence, and publishing platforms. These topics will be investigated through the study of precedents in other disciplines, such as contemporary art, fashion, architecture, film and digital systems, as well as through hands-on design assignments in two, three and possibly four dimensions. *Note: 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	Tu	6:30-9:20	Y. Compton
DSD-3015-C	W	9:00-11:50	D. Drodvillo
DSD-3015-D	Th	9:00-11:50	A. Truch
DSD-3015-E	F	3:20-6:10	N. Jen

**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	Instructors
ADD-3202-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3206-A	Tu	6:30-9:20	K. Bryne, G. Perelson
ADD-3207-A	W	6:30-9:20	B. Bliss, J. Gold

**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

Instructors: K. Bryne, G. Perelson

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: B. Bliss, J. Gold

Pop thinking is about cultivating the ability to persuasively communicate with an audience in a digital world. Our primary goal is to explore and understand topical moments in pop culture, current events, social media and technology. By doing so, this allows us to think, act and create like our audience who is pop-culturally obsessed, digitally savvy and constantly consuming content. However, do not be fooled by the title of the course, for thinking is only half the battle! Students are expected to create case study videos to present their ideas as portfolio-ready campaigns. So we are only calling on creatives who have the willpower to be doers—creatives who are willing to stretch beyond their comfort zone, to invent, to inspire and to evolve with the world through imagination and toil. *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	Instructors
ADD-3212-A	M	6:30-9:20	B. Barnes, J. Kuczynski
ADD-3216-A	Tu	6:30-9:20	K. Bryne, G. Perelson
ADD-3217-A	W	6:30-9:20	B. Bliss, J. Gold

**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	3:20-6:10	fall	M. Parwana
DSD-3222-B	Tu	9:00-11:50	fall	A. Dan
DSD-3222-C	W	12:10-3:00	fall	O. Kleiner
DSD-3222-D	W	3:20-6:10	fall	O. Kleiner
DSD-3222-E	Th	9:00-11:50	fall	O. Kleiner
DSD-3222-F	Th	6:30-9:20	fall	H. Lam
DSD-3222-G	Th	12:10-3:00	fall	O. Kleiner
DSD-3222-H	F	3:20-6:10	fall	D. Watwani
DSD-3222-J	F	6:30-9:20	fall	D. Watwani
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	3:20-6:10	M. Parwana
DSD-3223-B	Tu	9:00-11:50	A. Dan
DSD-3223-C	W	12:10-3:00	O. Kleiner
DSD-3223-D	W	3:20-6:10	O. Kleiner
DSD-3223-E	Th	9:00-11:50	O. Kleiner
DSD-3223-F	Th	6:30-9:20	H. Lam
DSD-3223-G	Th	12:10-3:00	O. Kleiner
DSD-3223-H	F	3:20-6:10	D. Watwani
DSD-3223-J	F	6:30-9:20	D. Watwani

**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.*

**ADD-3351-A****Advertising and Design for Social Change**

Monday 6:30-9:20

One semester: 3 studio credits

Instructors: TBA

This course will encourage students to think, disrupt and resist what exists. They will explore ways to use their powers of creativity to bring ideas, products and social messages to life. Design acts as a catalyst for change, mapping the cultural implications for new ways of working. Creating messages for meaningful social connections is key. Designing ways to help communities find their sense of purpose and connecting with resources is an incredibly powerful way to build projects. *Note: Open to advertising and design majors only.*

Course #	Semester
ADD-3351-A	fall
ADD-3351-B	spring

**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

Meditation develops a focused mind—an open mind. Meditation discovers our intuition, a mind of courage, a bright creative mind, a mind without fear, a mind without anxiety and doubt. What is so surprising about meditation is how creativity shows up effortlessly. There is no resistance. This, of course, takes practice, and practice is what we will accomplish in this course. *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

Did you use a map today? Did a chart help you understand something? How many diagrams do you see each day, if you really looked? Did you think about the color choices or the typography of those graphics? Information graphics surround us. And this course will focus on how to tell a story with maps, charts and diagrams. We take shapes seriously, we give them meaning, and we focus on how design can bring order and structure to information and make it easier for people to

understand. This course will put your design principles to good use. We'll make our own maps, collect and chart our own data, and further explore this field. *Note: Open to junior and senior 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-3421****Intro to Risograph Zines and Artists' Books**

Tuesday 9:00-11:50

One semester: 3 studio credits

Studio fee: \$250

Instructor: B. Denzer

Using the Risograph as our primary tool, in this course students will explore the craft, production, history and contemporary culture surrounding zines and artists' books. We will meet in the RisoLAB for demonstrations, workshops and critiques. Students will complete a series of projects that survey various zine and book forms. Emphasis will be placed on exploring how form, production and content interact. We will examine historical processes and tools, while leaning heavily on contemporary production methods. Students will receive an overview of Risograph printing as well as common zine and bookbinding techniques. Occasional guest lectures and a visit to a zine/artists' book collection will complement studio work. This is a course of rigorous making and experimentation. Students will create a collection of publications they have designed, produced and documented. *Note: Open to advertising and design majors only. This course will be held in the RisoLAB.*

Course #	Semester
DSD-3421-A	fall
DSD-3421-B	spring

**DSD-3424****Zines**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: B. Denzer

In this course, we will explore the craft, history and contemporary culture of zines and artists' books. Students will complete a series of projects that work through various zine and book forms (from quick folded pamphlets to larger bound objects to digital publications and beyond). Emphasis will be placed on exposing students to a wide range of tools and techniques (both physical and digital), with the goal of exploring how various forms and methods of production can influence content (narrative, typography, image, experience). We will learn from historical processes and tools, while leaning heavily on contemporary production methods (such as Adobe InDesign, Photoshop, Illustrator, web-based content management tools, Risograph). To absorb and see as much as we can, the class will make occasional visits to museum library collections (Printed Matter, The Met, MoMA). This is a course of rigorous making and experimentation with demonstrations, workshops and critiques. Students will complete the semester with a collection of publications they have designed, produced and documented.

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



**DSD-3426****Branding**

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: M. Sainato

The theories and principles governing contemporary branding tools and practices will be explored in this course. We begin with an introduction to the human motivations and behaviors surrounding brand engagement, from historical models to contemporary trends. Particular emphasis is placed on design and creative businesses, as well as consumer behaviors impacted by and impacting brand values and positions involving social and environmental consciousness. Case studies and design projects will investigate the role of occupational, social and cultural factors in targeting information and engaging audiences in brand marketing. Students will examine proven methodologies for branding that incorporate three perspectives: client, marketplace and consumer. How to present ideas/designs strategically, including how to use qualitative and quantitative research to validate creative solutions will be addressed, and we will study real-world case studies from multiple product categories that are in-market today. In addition to design projects, readings from professional design and business white papers will offer added context to the methodologies and branding principles taught in class. Guest speakers and field trips are integral parts of this course. *Note: Open to junior and senior advertising and design majors only.*

Course #	Semester
DSD-3426-A	fall
DSD-3426-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-C	Th	12:10-3:00	fall
DSD-3426-D	Th	3:20-6:10	fall
DSD-3426-E	Th	12:10-3:00	spring
DSD-3426-F	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-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-3436****Poster Design**

One semester: 3 studio credits

Instructor: T. Allen

Think big! Think graphic! Think simple! These are the elements that make a great poster. Achieving that goal, through traditional or digital means, is unimportant. Whether for indoor or outdoor use, for a subway station or a bus stop, for a billboard or 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. Students will use their design sensibilities to create illustrations as well as typography. Assignments will be in the form of real-world jobs and based on WPA posters, art deco posters, propaganda posters, counter-culture posters of the 1960s, theater and music posters, and more. The course consists of group critiques, in-class exercises and field trips. *Note: Open to junior and senior advertising and design majors only.*

Course #	Day	Time	Semester
DSD-3436-A	M	3:20-6:10	fall
DSD-3436-B	M	6:30-9:20	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-3531****World-in-Motion: Storytelling for Social Media**

Monday 3:20-6:10

One semester: 3 studio credits

Instructors: G. Elliott, R. Rodrigues

There has been an explosion of growth in video on social media in recent years. Online video consumption increases by more than 100% every year, while overall video shares exponentially exceed the total of all text and image shares combined. The world is hungry for more, but not all videos get shared equally. Some compel audiences to watch, love and forward them again and again, others just don't connect. What's the secret? Find out what it takes to create a visual story that captures the attention and imagination of your viewers. Using documentary filmmaking techniques, discover a powerful language of visual clues—one that is



fundamental to every visual arts practice—and learn to recognize and employ it in your work. Explore creative storytelling approaches to develop an engaging narrative. Propel your expertise through hands-on, assignment-driven practice and critique sessions, and gain up-to-date industry insights from guest lectures by practicing creatives. Learn clever ways to turn your smartphone and simple equipment into a professional recording gear, and acquire expert production techniques for art direction, shooting, lighting and sound to help translate your work into a captivating, powerful and authentic online—or offline—viewing experience. *Note: Open to junior and senior advertising and design majors only.*

Course #	Semester
DSD-3531-A	fall
DSD-3531-B	spring

### **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. Gooch, A. Trabucco-Campos
DSD-3611-B	Tu	9:00-11:50	P. Ahlberg
DSD-3611-C	Tu	12:10-3:00	P. Mendes
DSD-3611-D	Tu	3:20-6:10	A. Fay
DSD-3611-E	Tu	3:20-6:10	C. Rypkema
DSD-3611-F	Tu	3:20-6:10	P. DiBello
DSD-3611-G	Tu	6:30-9:20	M. Lee
DSD-3611-H	W	9:00-11:50	P. Ahlberg
DSD-3611-J	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3611-K	W	12:10-3:00	S. Buschkuhl
DSD-3611-L	W	12:10-3:00	O. Mezhibovskaya
DSD-3611-M	F	9:00-11:50	E. Baker

### **DSD-3611-A** **Designing with Typography I**

Monday 3:20-6:10  
Fall semester: 3 studio credits  
Instructor: C. Gooch, A. Trabucco-Campos  
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-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: Open to junior advertising and design majors only.*

### **DSD-3611-C** **Designing with Typography I**

Tuesday 12:10-3:00  
Fall semester: 3 studio credits  
Instructor: P. Mendes  
The goal of this course is to build upon your typographic skills, exploring the quality of letterforms and styles and applying them in layouts that show conceptual purpose, clarity of communication and compositional balance. This goal will be achieved by utilizing typography in various assignments and finished projects and process work will be reviewed throughout the course. *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: A. Fay  
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-E** **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-F** **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-G** **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-H****Designing with Typography I**

Wednesday 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-J****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-K****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-L****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-M****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-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. Gooch, A. Trabucco-Campos
DSD-3612-B	Tu	9:00-11:50	P. Ahlberg
DSD-3612-C	Tu	12:10-3:00	P. Mendes
DSD-3612-D	Tu	3:20-6:10	A. Fay
DSD-3612-E	Tu	3:20-6:10	C. Rypkema
DSD-3612-F	Tu	3:20-6:10	P. DiBello
DSD-3612-G	Tu	6:30-9:20	M. Lee
DSD-3612-H	W	9:00-11:50	P. Ahlberg
DSD-3612-J	W	9:00-11:50	K. Deegan, B. Harvey
DSD-3612-K	W	12:10-3:00	S. Buschkuhl
DSD-3612-L	W	12:10-3:00	O. Mezhibovskaya
DSD-3612-M	F	9:00-11:50	E. Baker

**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.*

**ADD-3652-A****Honors: Pop-Thinking x ACLU I**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructors: S. Ha, M. Oh

Together, with the American Civil Liberties Union (ACLU), we will explore ways to use advertising to defend human rights. In order to do so students will cultivate the ability to persuasively communicate with an audience in a digital world. Our primary goal is to explore and understand topical moments in pop culture, current events, social media and technology to effectively aid the ACLU with their campaign efforts. This will enable us to think, act and create like our audience—that is pop-culturally obsessed, digitally savvy and constantly consuming content. However, unlike other courses, we will be working with an actual client and presenting ideas. This is a hands-on experience of what it's like to work with a real-world client. *Note: Open to junior and senior advertising and design majors only. Registration for this course is by invitation from the department chair.*

**ADD-3653-A****Honors: Pop-Thinking x ACLU II**

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructors: S. Ha, M. Oh

This is the second part of a two-semester course. See ADD-3652 for course description. *Note: Open to junior and senior advertising and design majors only. No midyear entry.*

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

Tuesday 9:00-11:50

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**

Tuesday 9:00-11:50

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, M. Owens

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-3681-A****Honors: Finding Your Voice as a Graphic Designer I**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Sahre

With the splintering of the discipline, it is more important than ever to have a specific point of view as a graphic designer. This course will focus on the journey each student has taken as a designer up to this point, and we will work toward identifying and developing each student's unique process, ideas, typography, form making and approach. The course will consist of a combination of lectures, field trips and individual (and group) design projects and in-class critiques. Projects will be geared toward empirical explorations to gain an understanding of each student's design process, whether working individually or in groups. The development of a critical judgment and unique "design voice" is encouraged. *Note: Open to junior advertising and design majors only. No midyear entry. Registration for this course is by invitation from the department chair.*

**DSD-3682-A****Honors: Finding Your Voice as a Graphic Designer II**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. Sahre

This is the second part of a two-semester course. See DSD-3681 for course description. Prerequisite: DSD-3681, Finding Your Voice as a Graphic Designer I. *Note: Open to junior advertising and design majors only. No midyear entry.*

**DSD-3741 through DSD-3754****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	G. Arnaut, E. LeForce
DSD-3742-A	M	6:30-9:20	J. Passmore, T. Shub
DSD-3743-A	Tu	6:30-9:20	Y. Frances, Y. Hu
DSD-3745-A	Tu	6:30-9:20	M. Teitel, M. Turgot
DSD-3747-A	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3748-A	Tu	6:30-9:20	S. Winchell
DSD-3751-A	W	6:30-9:20	G. Siegal, S. Schimel
DSD-3752-A	W	6:30-9:20	H. Chung, TBA
DSD-3753-A	W	6:30-9:20	N. Lim, J. McKay
DSD-3754-A	W	6:30-9:20	S. Pitaro, C. Redmond

**DSD-3771 through DSD-3784****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-3754 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	G. Arnaut, E. LeForce
DSD-3772-A	M	6:30-9:20	J. Passmore, T. Shub
DSD-3773-A	Tu	6:30-9:20	Y. Frances, Y. Hu
DSD-3775-A	Tu	6:30-9:20	M. Teitel, M. Turgot
DSD-3777-A	Tu	6:30-9:20	L. Ito, J. Williams
DSD-3778-A	Tu	6:30-9:20	S. Winchell
DSD-3781-A	W	6:30-9:20	G. Siegal, S. Schimel
DSD-3782-A	W	6:30-9:20	H. Chung, TBA
DSD-3783-A	W	6:30-9:20	N. Lim, J. McKay
DSD-3784-A	W	6:30-9:20	S. Pitaro, C. Redmond

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

Friday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$300

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 all departments.*

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

### FID-3844

#### Guerrilla Graphics: Graffiti, Dirty Graphics, Self-Publishing, DIY, Stickers, Flyers, Ephemera

Friday 2:00-6:50

One semester: 3 studio credits

Materials fee: \$300

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 all departments.*

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: \$300

Instructor: D. Faust

This workshop will give a thorough introduction to letterpress printing. We will begin with hand-set, movable wood and metal type in combination with etched plates and linocuts, and then explore making and using photopolymer plates from digital files. This medium is versatile and adaptable, mixing easily with other printmaking processes; the quality of image can range from hard edge to painterly. Letterpress printing also impresses a third dimension of depth and texture to the image and text on paper. Simple, accurate color registration is easy on the letterpress. The experience of hand typesetting using vintage metal and wood typefaces will enhance students' knowledge and understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged to digital photopolymer plates. Letterpress die cutting allows students to actually shape their projects. Operation and maintenance of several letterpresses will be included. Each session will begin with a demonstration followed by studio time to work on individual projects, from type-based graphic designs to fine art limited editions.

Course #	Semester
FID-3847-A	fall
FID-3848-A	spring

### DSD-4003 through DSD-4081

#### Graphic Design Portfolio I

Fall semester: 3 studio credits

Limited to 12 students per section

Please refer to individual course descriptions that follow. *Note: For all sections of Graphic Design Portfolio I students must bring a portfolio to the first session of the fall semester for instructor review.*

Course #	Day	Time	Instructor(s)
DSD-4003-A	Tu	12:10-3:00	P. Ahlberg
DSD-4006-A	M	6:30-9:20	B. Farevaag
DSD-4007-A	M	6:30-9:20	S. Buschkuhl
DSD-4008-A	M	6:30-9:20	TBA
DSD-4014-A	Tu	6:30-9:20	P. Delcan, B. Grandgenett
DSD-4017-A	Tu	6:30-9:20	A. Truch
DSD-4019-A	Tu	3:20-6:10	P. Ahlberg
DSD-4029-A	M	6:30-9:20	C. Gooch, R. Simms
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
DSD-4042-A	Tu	12:10-3:00	O. Mezhibovskaya, N. Ray

#### Graphic Design Portfolio I: Motion Graphics

Fall semester: 3 studio credits

Course #	Day	Time	Instructor(s)
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	TBA
DSD-4054-A	Th	6:30-9:20	G. Lee, J. Yun

#### Graphic Design Portfolio I: Interaction Design

Fall semester: 3 studio credits

Course #	Day	Time	Instructor(s)
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	TBA
DSD-4068-A	W	6:30-9:20	H. Ludwig, TBA
DSD-4074-A	Tu	6:30-9:20	B. Webster, C. Zhang

#### 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

### DSD-4003-A

#### Graphic Design Portfolio I

Tuesday 12:10-3:00

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: Students must bring a portfolio to the first session for instructor review. 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

How do you summarize and document four years of grueling work, individual growth and design expertise? A great portfolio is a crucial component in taking your first steps as a professional designer, but it is not the only component. This course will emphasize highlighting your personality, not only through your work but also holistically throughout your portfolio presentation or, as we call it in class, your "toolkit." We will focus on developing cross-disciplinary case studies that highlight your strengths as a designer, all while navigating the transition from the academic to the working world. *Note: Students must bring a portfolio to the first session for instructor review. 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. Students must bring a portfolio to the first session for instructor review. Open to senior design majors only.*

**DSD-4008-A****Graphic Design Portfolio I: Interaction Design**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

This course will create a framework for designers to make a body of work that is expressive in its concept, experimental in its use of systems and highly relevant via storytelling. Through comprehensive projects, designers will learn to articulate ideas through formalized system thinking and compelling narratives, and challenge established methods of connecting concept with form. *Note: Students must bring a portfolio to the first session for instructor review. Open to senior design majors only.*

**DSD-4014-A****Graphic Design Portfolio I**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: P. Delcan, B. Grandgenett

See DSD-4003 for course description. *Note: Students must bring a portfolio to the first session for instructor 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: Students must bring a portfolio to the first session for instructor review. Open to senior design majors only.*

**DSD-4019-A****Graphic Design Portfolio I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: P. Ahlberg

See DSD-4003 for course description. *Note: Students must bring a portfolio to the first session for instructor review. Open to senior design majors only.*

**DSD-4029-A****Graphic Design Portfolio I: Senior Portfolio Development**

Monday 6:30-9:20

Fall semester: 3 studio credits

Instructors: C. Gooch, R. Simms

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: Students must bring a portfolio to the first session for instructor review. 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: Students must bring a portfolio to the first session for instructor review. 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

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: Students must bring a portfolio to the first session for instructor review. 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: Students must bring a portfolio to the first session for instructor review. 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: Students must bring a portfolio to the first session for instructor review. Open to senior design majors only.*

**DSD-4042-A** (previously DSD-4087)**Graphic Design Portfolio I: Interdisciplinary Design**

Tuesday 12:10-3:00

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: Students must bring a portfolio to the first session for instructor review. 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: Students must bring a portfolio to the first session for instructor review. 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. Students must bring a portfolio to the first session for instructor review. 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: TBA

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. *Note: Students must bring a portfolio to the first session for instructor review. 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

Instructors: G. Lee, 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. Students must bring a portfolio to the first session for instructor review. 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

Product design is the entire process of creating usable products and experiences. The process starts by defining problems and thinking about possible solutions that eventually leads to the best design. In this course you will work on three major projects that will sharpen your skill sets around strategy, ideation, research, user experience, visual design, prototyping and presentation. The course will also help you navigate through the interviewing processes. By the end of this course, you will understand what it takes to be a successful product designer at a small startup or a large tech company. Prerequisite: At least one interaction design course, or equivalent. *Note: Students must bring a portfolio to the first session for instructor review. Open to senior advertising and 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

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: Students must bring a portfolio to the first session for instructor review. Open to senior advertising and design majors only.*

**DSD-4066-A****Graphic Design Portfolio: Interaction Design**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

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: Students must bring a portfolio to the first session for instructor review.*

*Open to senior advertising and design majors only.*

**DSD-4068-A****Graphic Design Portfolio I: Interaction Design**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: H. Ludwig, TBA

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. Students must bring a portfolio to the first session for instructor review. Open to senior advertising and design majors only.*

**DSD-4074-A****Graphic Design Portfolio I: Interaction Design**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: B. Webster, C. Zhang

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. Prerequisite: At least one interaction design course, or equivalent. *Note: Students must bring a portfolio to the first session for instructor review. Open to senior advertising and 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: Students must bring a portfolio to the first session for instructor review. Open to senior design majors only.*

**DSD-4103 through DSD-4181****Graphic Design Portfolio II**

Spring semester: 3 studio credits

Limited to 12 students per section

This is the second part of a two-semester course. Please see the corresponding sections of DSD-4003 through DSD-4081 for course descriptions. *Note: Open to senior design majors only.*

Course #	Day	Time	Instructor(s)
DSD-4103-A	Tu	12:10-3:00	P. Ahlberg
DSD-4106-A	M	6:30-9:20	B. Farevaag
DSD-4107-A	M	6:30-9:20	S. Buschkuhl
DSD-4108-A	M	6:30-9:20	TBA
DSD-4114-A	Tu	6:30-9:20	P. Delcan, B. Grandgenett
DSD-4117-A	Tu	6:30-9:20	A. Truch
DSD-4119-A	Tu	3:20-6:10	P. Ahlberg
DSD-4129-A	M	6:30-9:20	C. Gooch, R. Simms
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
DSD-4142-A	Tu	12:10-3:00	O. Mezhibovskaya, N. Ray

**Graphic Design Portfolio II: Motion Graphics**

Course #	Day	Time	Instructor(s)
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	TBA
DSD-4154-A	Th	6:30-9:20	G. Lee, J. Yun

**Graphic Design Portfolio II: Interaction Design**

Course #	Day	Time	Instructor(s)
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	TBA
DSD-4168-A	W	6:30-9:20	H. Ludwig, TBA
DSD-4174-A	Tu	6:30-9:20	B. Webster, C. Zhang

**Graphic Design Portfolio II: 3D Design**

Course #	Day	Time	Instructor
DSD-4181-A	Tu	6:30-9:20	K. O'Callaghan

## 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 only.*

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

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 #	Day	Time	Semester
DSD-4701-A	M	9:00-11:50	fall
DSD-4701-B	M	12:10-3:00	fall
DSD-4701-C	M	9:00-11:50	spring
DSD-4701-D	M	12:10-3:00	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 junior and senior advertising and design majors only.*

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

#### DSD-4713

##### Creating Augmented Reality

Friday 6:30-9:20

One semester: 3 studio credits

Instructor: S. Crumpton

Many things in daily life, from communication to commerce, has been defined by major shifts in technology. The newest shift is augmented reality (AR). In this course you will create AR through a series of hands-on exercises. Students will explore the latest technology platforms to inspire your ideas. Using visual prototyping tools, you will work on making a memorable campaign, digital product, or innovative service. Knowing how to code is not necessary. The only prerequisites are an imagination and a drive to create something that has never been thought of before. *Note: Open to junior and senior advertising and design majors only.*

Course #	Semester
DSD-4713-A	fall
DSD-4713-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 #	Day	Time	Semester
DSD-4714-A	M	12:10-3:00	fall
DSD-4714-B	Tu	12:10-3:00	fall
DSD-4714-C	M	12:10-3:00	spring
DSD-4714-D	Tu	12:10-3:00	spring

## DSD-4722

### Type Design

Monday 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. Please contact the department advisor for specifics.

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

## Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

## 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

## 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.

### Printmaking Workshop Access: Undergraduate Students

One semester: no credit

Access fee: \$350

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

**RISOLAB FACILITIES ACCESS****RisoLAB Access**

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).

# SVA Destinations in Design

**SUMMER 2020****IPD-3157-A****Design West: Ireland**

June 20 – July 4

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

Instructors: K. Deegan, B. Harvey

Experience design on the Wild Atlantic Way.

Design West is an international summer design school located in the beautiful village of Letterfrack in Connemara, on the west coast of Ireland. For two weeks participants will have the opportunity to work with leading designers from renowned studios across Europe.

Unplugging from our hectic everyday working lives—commuting, cell phones, deadlines, media saturation—participants will immerse themselves in the wild and rugged Connemara landscape and use it both as a mode of research and as a source of inspiration. Summer is a time for exploration and discovery, for meeting new people and taking on new challenges. It is also a time to get away from the grind of “the everyday,” and to reflect upon one’s role and purpose as a designer. Design West offers the perfect environment for studying design in a non-urban environment—away from the noise of the city and the pressures of deadlines.

Students will participate in a journey of discovery, learning, reflection, adventure and making. The course will take place at the GMIT campus in Letterfrack which boasts CAD, CNC technology, laser equipment, and robotics and digital manufacturing, all ideal for the realization of 2D and 3D design expressions.

Tuition includes: Student apartments with shared kitchen and living room, welcome and farewell meals and all local transportation during the program. Airfare is not included.

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Michelle Mercurio, associate director of SVA Destinations, at: [mmercurio@sva.edu](mailto:mmercurio@sva.edu).

# Residencies in Design

**SUMMER 2020****Residencies in Typography**

Residencies in Typography offers design professionals a concentrated study of typography through the lens of type design, guided by internationally acclaimed designers as faculty and guest critics. While a full course of four weeks is suggested, applicants may also choose to take only the first two-week session. This residency is intended for experienced graphic designers, typography teachers, recent design school grads, and other letter lovers who wish to specialize further in typography by making a typeface from scratch. Participants will explore the rich discipline of type design in the context of traditional and digital tools, history and technology.

Both residencies provide a robust daily schedule of instruction and studio time. Guest lectures and field trips complement classwork, allowing participants to interact and get acquainted with New York City-based type and graphic designers, historians, printers and letterers.

Faculty have included: Yomar Augusto, Tobias Frere-Jones, Jessica Hische, Daniel Rhatigan, Victoria Rushton, Ksenya Samarskaya and Lynne Yun. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Claudia de Almeida, Louise Fili, Steven Heller, Daniel Pelavin, Jeff Rogers, Christian Schwartz and Nick Sherman. Elizabeth Carey-Smith is the program coordinator.

*Note: Participants must be established creative professionals, or undergraduates who have completed their junior year of study, with demonstrated fluency in typography. Participants must supply their own Mac laptops. A student license of RoboFont will be provided upon acceptance to the program.*

**DSD-4983-A****Typographic Contexts**

July 6 – July 17

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

Typographic Contexts focuses on sharpening designers’ eye for type—from letters in the environment to historical styles and uses. This residency teaches participants both to look at type, as well as to understand letterform construction. Field work will include sketching, journaling and photography as they participate in walking tours of the city, visit unique archives, learn about New York City vernacular lettering and participate in a letterpress workshop. Crucial Instruction in calligraphy will help participants begin the process of making their own typeface.

*Note: Participants must be established creative professionals, or undergraduates who have completed their junior year of study, with demonstrated fluency in typography. Participants must supply their own Mac laptops. A student license of RoboFont will be provided upon acceptance to the program.*

**DSD-4984-A****Original Typeface Intensive**

July 20 – July 31

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

Original Typeface Intensive focuses on digital typeface design. Participants will begin developing an original typeface by creating and refining a set of control characters using font-editing software. Taught by seasoned instructors revered for their own type design work, this residency will include guest critics and speakers who will offer an assessment of each participant’s progress in type design.

Prerequisite: DSD-4983, Typographic Contexts.

*Note: Participants must be established creative professionals, or undergraduates who have completed their junior year of study, with demonstrated fluency in typography. Participants must supply their own Mac laptops. A student license of RoboFont will be provided upon acceptance to the program.*

For more information visit [sva.edu/residency](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.



# 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 2020 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. Blacksborg
EVD-0050-C	F	9:00-11:50	TBA
EVD-0050-D	F	12:10-3:00	P. Ricci
EVD-0050-E	Tu	3:20-6:10	P. Ricci
EVD-0050-F	Tu	9:00-11:50	J. Loli

### 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. Blacksborg
EVD-0055-C	F	9:00-11:50	TBA
EVD-0055-D	F	12:10-3:00	P. Ricci
EVD-0055-E	Tu	3:20-6:10	P. Ricci
EVD-0055-F	Tu	9:00-11:50	J. Loli

### EVD-0060

#### Writing Strategies I

Fall semester: no credit

This course will focus on essay writing using class readings and discussions as a basis for writing. Students will learn the fundamentals of grammar, sentence and paragraph logic, idea development, organization and sentence structure, as well as how to cite sources appropriately.

Course #	Day	Time	Instructor
EVD-0060-A	M	9:00-11:50	E. Upton
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	E. Blacksborg
EVD-0060-F	M	6:30-9:20	M. Guida

### 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	E. Upton
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	W	3:20-6:10	E. Blacksborg
EVD-0065-F	M	6:30-9:20	M. Guida

### 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

Wednesday 12:10-3:00

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-0070-C

#### The Language of Art I: Developing a Narrative Point of View

Friday 3:20-6:10

Fall semester: no credit

Instructor: J. Loli

The personal narrative is what defines us as artists and reflects our inner voices. The central focus of this course is to help students develop an individual point of view while engaging with the themes of artistic struggle, identity and the historic movements that helped shape the cultural landscape. Museum visits, in-class readings and selected films will provide fertile ground for discussion and debate. Students will also write about and give structured presentations, which help to expand each student's personal voice.

### 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**

Wednesday 12:10-3:00

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-0071-C****The Language of Art II: Literature, Performing and Visual Arts**

Friday 3:20-6:10

Spring semester: no credit

Instructor: J. Lori

We will explore how different art genres interrelate from World War II to the present. Students will be encouraged to examine their own artistic, social and cultural influences. We will use readings, films and museum visits as a springboard for discussion and class presentations.

**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****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.

<b>Course #</b>	<b>Semester</b>
EVD-0078-A	fall
EVD-0078-B	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-0082-A****English Through the American Situation Comedy**

Thursday 9:00-11:50

Spring semester: no credit

Instructor: E. Blacksberg

American television comedies are a source of idioms, conversational English and humor, and are entrenched in American popular culture. In this course students will watch and understand excerpts of popular situation comedies, acquire new vocabulary and enrich their language while appreciating this exciting genre.

**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-0231****Improve Your Fluency**

One semester: no credit

Through listening skill exercises that include Ted Talks and note taking, students will become better at understanding English conversation. There will be structured debate and class discussions that respect each person's opinion, and students will develop confidence with public speaking as well as responding to ideas with appropriate language and spontaneity. *Note: Themes vary each semester.*

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Semester</b>	<b>Instructor</b>
EVD-0231-A	M	3:20-6:10	fall	TBA
EVD-0231-B	Th	9:00-11:50	fall	A. Story
EVD-0231-C	M	3:20-6:10	spring	TBA
EVD-0231-D	Th	9:00-11:50	spring	A. Story

**EVD-0283****Improve Your Vocabulary**

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through TED Talks and news broadcasts, short video clips and articles, 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. *Note: Themes vary each semester.*

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Semester</b>
EVD-0283-A	Tu	9:00-11:50	fall
EVD-0283-B	Th	12:10-3:00	fall
EVD-0283-C	Tu	9:00-11:50	spring
EVD-0283-D	Th	12:10-3:00	spring

**EVD-0288****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.

<b>Course #</b>	<b>Semester</b>
EVD-0288-A	fall
EVD-0288-B	spring

**EVD-0311-A****Improve Your Pronunciation**

Thursday 9:00-11:50

Fall semester: no credit

Instructor: E. Blacksberg

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****The New York Times Language Experience**

Wednesday 9:00-11:50

One 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.

<b>Course #</b>	<b>Semester</b>
EVD-0334-A	fall
EVD-0334-B	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.

**EVD-0338****English for Everyday Use**

Tuesday 6:30-9:20

One semester: no credit

Instructor: S. Pulo

In this course students will learn useful idiomatic vocabulary and grammar while acting out real-life situations, such as shopping, a job interview, being at the airport, ordering food at a restaurant and negotiating apartment rentals in NY. We will dramatize a new real-life scenario in each session and students will see their communication skills grow. *Note: Topics vary each semester.*

<b>Course #</b>	<b>Semester</b>
EVD-0338-A	fall
EVD-0338-B	spring

# 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.

## DSI-1040 (previously ADI-1020) Fabrication and Innovation

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  
The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

## 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.

## DSI-1005-A Thinking Design

Instructor: G. Anderson  
Tuesday 6:30-8:00 (6 sessions)  
Fall semester: no credit  
Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus.

## 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-0060-A Writing Strategies I 9:00-11:50 E. Upton	EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksberg	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10					ADI-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
11					
12			EVA Elective* 12:10-3:00		
1		ADI-1010-1AD Principles of Visual Language I 12:10-6:00 T. Simon		DSI-1040-1AD Fabrication and Innovation 12:10-6:00 K. O'Callaghan	
2					EVA Elective* 3:20-6:10
3	EVA Elective* 3:20-6:10				
4					
5					
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti	
7	EVA Elective* 6:30-9:20				
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Advertising Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 E. Upton	EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksberg	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10					ADI-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
11					
12			EVA Elective* 12:10-3:00		
1		ADI-1015-1AD Principles of Visual Language II 12:10-6:00 T. Simon		SMI-1020-1AD Foundations of Visual Comp. 12:10-6:00 T. Fong	
2					EVA Elective* 3:20-6:10
3	EVA Elective* 3:20-6:10				
4					
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 PROGRAM

## CARTOONING, FINE ARTS AND ILLUSTRATION REQUIREMENTS

Cartooning, 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.*

The following schedules are 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.

### AHI-1010

#### Art History I

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### 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 Cartooning, Fine Arts and Illustration Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					EVD-0050-C Reading Strategies I 9:00-11:50 Instructor: TBA
10	FII-1220-01G Painting I 9:00-2:50 L. Behnke	EVA Elective* 9:00-11:50		EVA Elective* 9:00-11:50	
11			FII-1130-01G Drawing I 9:00-2:50 I. Lang		
12					EVA Elective* 12:10-3:00
1		FII-1430-01G Sculpture 12:10-6:00 D. Wapner			AHI-1010-C Art History I 12:10-3:00 A. Wooster
2					
3					EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10		EVD-0060-E Writing Strategies I 3:20-6:10 E. Blacksberg		
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 Cartooning, Fine Arts and Illustration Program 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					EVD-0055-C Reading Strategies II 9:00-11:50 Instructor: TBA
10	FII-1225-01G Painting II 9:00-2:50 L. Behnke	SMI-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett		EVA Elective* 9:00-11:50	
11			FII-1135-01G Drawing II 9:00-2:50 I. Lang		
12					EVA Elective* 12:10-3:00
1					AHI-1015-C Art History II 12:10-3:00 A. Wooster
2					
3			EVD-0065-E Writing Strategies II 3:20-6:10 E. Blacksberg		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 Cartooning, Fine Arts and Illustration Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	FII-1220-02G Painting I 9:00-2:50 D. Chow	EVD-0050-F Reading Strategies I 9:00-11:50 J. Loli	EVA Elective* 9:00-11:50	EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	
11					
12					EVA Elective* 12:10-3:00
1					
2			FII-1130-02G Drawing I 12:10-6:00 S. Etkin		
3				SMI-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman	SMI-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman
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 Cartooning, Fine Arts and Illustration Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	FII-1225-02G Painting II 9:00-2:50 D. Chow	EVD-0055-F Reading Strategies II 9:00-11:50 J. Loli	EVA Elective* 9:00-11:50	EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	
11					FII-1430-02G Sculpture 9:00-2:50 P. Dudek
12					EVA Elective* 12:10-3:00
1					
2			FII-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 Cartooning, Fine Arts and Illustration Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0060-A Writing Strategies I 9:00-11:50 E. Upton				
10		FII-1220-03G Painting I 9:00-2:50 J. Jurajj	EVA Elective* 9:00-11:50		
11				FII-1430-03G Sculpture 9:00-2:50 M. Carlson	
12					
1			EVA Elective* 12:10-3:00		
2					FII-1130-03G Drawing I 12:10-6:00 Instructor: TBA
3		EVD-0050-E Reading Strategies I 3:20-6:10 P. Ricci			
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 Cartooning, Fine Arts and Illustration Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 E. Upton				
10		FII-1225-03G Painting II 9:00-2:50 J. Jurajj	EVA Elective* 9:00-11:50		
11				SMI-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	
12					
1			EVA Elective* 12:10-3:00		
2					FII-1135-03G Drawing II 12:10-6:00 S. Dentz
3		EVD-0055-E Reading Strategies I 3:20-6:10 P. Ricci			
4	EVA Elective* 3:20-6:10			AHI-1015-B Art History II 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 Cartooning, Fine Arts and Illustration 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					
1		FII-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMI-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff		
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		
8					
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\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Cartooning, Fine Arts and Illustration 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					
1		FII-1225-05G Painting II 12:10-6:00 F. Brickhouse	FII-1430-05G Sculpture 12:10-6:00 R. Baron		
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		
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Cartooning, Fine Arts and Illustration Program 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		EVA Elective* 9:00-11:50			
11			FII-1220-06G Painting I 9:00-2:50 T. Kahn	SMI-1020-06G Foundations of Visual Comp. 9:00-2:50 B. Bobkoff	
12					
1					
2	FII-1130-06G Drawing I 12:10-6:00 B. Larsen				
3		EVD-0050-E Reading Strategies I 3:20-6:10 P. Ricci		AHI-1010-B Art History I 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
4					
5					
6	EVD-0060-F Writing Strategies I 6:30-9:20 M. Guida	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 Cartooning, Fine Arts and Illustration Program 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		EVA Elective* 9:00-11:50		EVA Elective* 9:00-11:50	
11			FII-1225-06G Painting II 9:00-2:50 T. Kahn		FII-1430-06G Sculpture 9:00-2:50 D. Wapner
12				EVA Elective* 12:10-3:00	
1					
2	FII-1135-06G Drawing II 12:10-6:00 B. Larsen				
3		EVD-0055-E Reading Strategies II 3:20-6:10 P. Ricci		AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
4					
5					
6	EVD-0065-F Writing Strategies II 6:30-9:20 M. Guida	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 Cartooning, Fine Arts and Illustration Program 6 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0060-A Writing Strategies I 9:00-11:50 E. Upton	EVA Elective* 9:00-11:50			
10					
11			FII-1130-07G Drawing I 9:00-2:50 T. Roniger	FII-1220-07G Painting I 9:00-2:50 N. Chunn	
12					EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
1					
2		SMI-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong			
3				AHI-1010-B Art History I 3:20-6:10 A. Viti	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 Cartooning, Fine Arts and Illustration Program 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 E. Upton	EVA Elective* 9:00-11:50			
10					
11			FII-1135-07G Drawing II 9:00-2:50 T. Roniger	FII-1225-07G Painting II 9:00-2:50 N. Chunn	
12					EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
1					
2		FII-1430-07G Sculpture 12:10-6:00 J. Silverthorne			
3				AHI-1015-B Art History II 3:20-6:10 A. Viti	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 Cartooning, Fine Arts and Illustration Program 7 / FALL						
	MON	TUES	WED	THURS	FRI	
9		EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksborg	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50		
10						
11						
12			EVA Elective* 12:10-3:00			
1	SMI-1020-08G Foundations of Visual Comp. 12:10-6:00 T. Fong			FIL-1130-08G Drawing I 12:10-6:00 T. Suzuki	FIL-1220-08G Painting I 12:10-6:00 A. Miller	
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 Cartooning, Fine Arts and Illustration Program 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksborg	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 J. Perlman				
12			EVA Elective* 12:10-3:00		
1				FIL-1135-08G Drawing II 12:10-6:00 T. Suzuki	FIL-1225-08G Painting II 12:10-6:00 A. Miller
2					
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 Cartooning, Fine Arts and Illustration Program 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVD-0060-B Writing Strategies I 9:00-11:50 S. Pulo			
10					
11	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	
12					
1					
2					
3		EVD-0050-E Reading Strategies I 3:20-6:10 P. Ricci			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	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 Cartooning, Fine Arts and Illustration Program 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0065-B Writing Strategies II 9:00-11:50 S. Pulo			
10					
11	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	
12					
1					
2					
3		EVD-0055-E Reading Strategies II 3:20-6:10 P. Ricci			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	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 Cartooning, Fine Arts and Illustration Program 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					EVD-0050-C Reading Strategies I 9:00-11:50 Instructor: TBA
10		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
11					
12				EVA Elective* 12:10-3:00	
1					FIL-1220-11G Painting I 12:10-6:00 N. Karsten
2	FIL-1130-11G Drawing I 12:10-6:00 I. Richer		FIL-1430-11G Sculpture 12:10-6:00 S. DeFrank		
3					
4					
5					
6	EVD-0060-F Writing Strategies I 6:30-9:20 M. Guida	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 Cartooning, Fine Arts and Illustration Program 9 / 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-0055-C Reading Strategies II 9:00-11:50 Instructor: TBA
10		EVA Elective* 9:00-11:50		EVA Elective* 9:00-11:50	
11					
12			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
1					FIL-1225-11G Painting II 12:10-6:00 N. Karsten
2	FIL-1135-11G Drawing II 12:10-6:00 I. Richer				
3					
4					
5					
6	EVD-0065-F Writing Strategies II 6:30-9:20 M. Guida	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 Cartooning, Fine Arts and Illustration Program 10 / 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			FII-1130-12G Drawing I 9:00-2:50 N. Touron	FII-1220-12G Painting I 9:00-2:50 D. Kardon	SMI-1020-12G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
11					
12					
1		EVA Elective* 12:10-3:00			
2					
3			AHI-1010-B Art History I 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10	
4					
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 Cartooning, Fine Arts and Illustration Program 11 courses are held Tuesday through Saturday.

EVA/Studio Cartooning, Fine Arts and Illustration Program 10 / 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			FII-1135-12G Drawing II 9:00-2:50 N. Touron	FII-1225-12G Painting II 9:00-2:50 Instructor: TBA	FII-1430-12G Sculpture 9:00-2:50 T. Thyzel
11					
12					
1		EVA Elective* 12:10-3:00			
2					
3			AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10	
4					
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 Cartooning, Fine Arts and Illustration Program 11 courses are held Tuesday through Saturday.

EVA/Studio Cartooning, Fine Arts and Illustration Program 11 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVD-0050-F Reading Strategies I 9:00-11:50 J. Lori	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10	FII-1430-13G Sculpture 9:00-2:50 J. Perlman				FII-1130-13G Drawing I 9:00-2:50 I. Richer
11					
12			EVA Elective* 12:10-3:00		
1				FII-1220-13G Painting I 12:10-6:00 B. Komoski	
2					EVA Elective* 3:20-6:10
3	EVA Elective* 3:20-6:10				
4					
5					
6	EVD-0060-F Writing Strategies I 6:30-9:20 M. Guida	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 Cartooning, Fine Arts and Illustration Program 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0055-F Reading Strategies II 9:00-11:50 J. Lori	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10					FII-1135-13G Drawing II 9:00-2:50 I. Richer
11					
12			EVA Elective* 12:10-3:00		
1				FII-1225-13G Painting II 12:10-6:00 B. Komoski	
2	SMI-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong				EVA Elective* 3:20-6:10
3					
4					
5					
6	EVD-0065-F Writing Strategies II 6:30-9:20 M. Guida	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 Cartooning, Fine Arts and Illustration Program <b>12 / FALL</b>					
	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		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
11					
12			EVA Elective* 12:10-3:00		
1					
2					
3				AHI-1010-B Art History I 3:20-6:10 A. Viti	
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		
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Cartooning, Fine Arts and Illustration Program <b>12 / SPRING</b>					
	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		FII-1135-14G Drawing II 9:00-2:50 L. Shorin			EVA Elective* 9:00-11:50
11					FII-1225-14G Painting II 9:00-2:50 E. Sisto
12			EVA Elective* 12:10-3:00		
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	EVA Elective* 6:30-9:20		
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Cartooning, Fine Arts and Illustration Program <b>13 / FALL</b>					
	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			
10			EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
11					
12			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	AHI-1010-C Art History I 12:10-3:00 A. Wooster
1					
2					
3					
4					EVA Elective* 3:20-6:10
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 Cartooning, Fine Arts and Illustration Program <b>13 / SPRING</b>					
	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			
10			EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
11					
12			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	AHI-1015-C Art History II 12:10-3:00 A. Wooster
1					
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.*

The following schedules are 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.

### 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	EVA Elective* 9:00-11:50	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		EVA Elective* 12:10-3:00	
1					
2					
3			EVD-0060-E Writing Strategies I 3:20-6:10 E. Blacksberg		EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10				
5					
6				AHI-1210-A Modern and Contemp. Art I 6:30-9:20 L. Smith	
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.

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	EVA Elective* 9:00-11:50	
10					
11					
12				EVA Elective* 12:10-3:00	
1					
2					
3			EVD-0065-E Writing Strategies II 3:20-6:10 E. Blacksberg	SDI-1050-1C Narrative Workshop 3:20-6:10 C. Mauch	EVA Elective* 3:20-6:10
4	SMI-1250-1C Digital Video Tools/Tech. 3:20-6:10 E. Reinfeld				
5					
6				AHI-1215-A Modern and Contemp. Art II 6:30-9:20 L. Smith	
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 Computer Art, Computer Animation and Visual Effects Program 2 / FALL					
	MON	TUES	WED	THURS	FRI
9		FII-1130-3C Drawing I 9:00-2:50 M. Lerner	SMI-1200-3C Imaging Tools/ Techniques 9:00-11:50 A. Meyers	EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	SMI-1200-3C* Imaging Tools/ Techniques 9:00-11:50 A. Meyers
10					
11					
12			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	SDI-1050-3C Narrative Workshop 12:10-3:00 J. Calhoun
1					
2					
3		EVD-0050-E Reading Strategies I 3:20-6:10 P. Ricci			EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10				
5					
6				AHI-1210-A Modern and Contemp. Art I 6:30-9:20 L. Smith	
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.

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		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	SMI-1230-3C Introduction to Computer Animation 9:00-1:50 B. Gallagher
10					
11					
12	SMI-1250-3C Digital Video Tools/Tech. 12:10-3:00 E. Reinfeld		EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
1					
2					
3		EVD-0055-E Reading Strategies II 3:20-6:10 P. Ricci			EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10				
5					
6				AHI-1215-A Modern and Contemp. Art II 6:30-9:20 L. Smith	
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 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 E. Upton	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 Instructor: TBA
10					
11					
12		SDI-1210-4C* Bits, Bytes 9:00-2:50 S. Barrett 5 weeks		EVA Elective* 12:10-3:00	
1					
2					
3					SMI-1230-4C Introduction to Computer Animation 2:00-6:50 Instructor: TBA
4	EVA Elective* 3:20-6:10				
5					
6				AHI-1210-A Modern and Contemp. Art I 6:30-9:20 L. Smith	
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.

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 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 E. Upton	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 Instructor: TBA
10					
11					
12			SDI-1050-4C Narrative Workshop 12:10-3:00 J. Calhoun		
1					
2					
3		SMI-1250-4C Digital Video Tools/Tech. 3:20-6:10 A. Meyers			EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10				
5					
6				AHI-1215-A Modern and Contemp. Art II 6:30-9:20 L. Smith	
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 DESIGN TRACK 1 REQUIREMENTS

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.*

## **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.

## **AHI-1010**

### **Art History I**

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

## **AHI-1015 through AHI-1017**

### **Art History II**

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHI-1015.*

## **DSI-1005**

### **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

## **DSI-1040** (previously ADI-1020)

### **Fabrication and Innovation**

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.

## **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.

## **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 Design Program 1DS / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	ADI-1010-1DS Principles of Visual Language I 9:00-2:50 R. Mehl
11					
12			DSI-1040-1DS Fabrication and Innovation 12:10-6:00 S. Killman	FII-1130-1DS Drawing I 12:10-6:00 C. Fabricatore	
1					
2					EVA Elective* 3:20-6:10
3					
4	EVA Elective* 3:20-6:10				
5					
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20	AHI-1010-A Art History I 6:30-9:20 A. Viti	
7	EVA Elective* 6:30-9:20				
8					
9					

EVA/Studio Design Program 1DS / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	ADI-1015-1DS Principles of Visual Language II 9:00-2:50 Instructor: TBA
11					
12			SMI-1020-1DS Foundations of Visual Comp. 12:10-6:00 B. Bobkoff	FII-1135-1DS Drawing II 12:10-6:00 Instructor: TBA	
1					
2					EVA Elective* 3:20-6:10
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	EVA Elective* 6:30-9:20				
8					
9					

EVA/Studio Design Program 2DS / FALL						
	MON	TUES	WED	THURS	FRI	
9	SMI-1020-2DS Foundations of Visual Comp. 9:00-11:50 D. Newcomb		SMI-1020-2DS Foundations of Visual Comp. 9:00-11:50 D. Newcomb		AHI-1010-D Art History I 9:00-11:50 Instructor: TBA	
10		EVA Elective* 9:00-11:50		EVA Elective* 9:00-11:50		
11						
12		ADI-1030-2DS Foundations of Drawing I 12:10-6:00 S. Maku	ADI-1010-2DS Principles of Visual Language I 12:10-6:00 R. Mehl	EVA Elective* 12:10-3:00		
1						
2						
3						EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10					
5						
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20			
7	EVA Elective* 6:30-9:20					
8						
9						

EVA/Studio Design Program 2DS / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHI-1015-D Art History I 9:00-11:50 Instructor: TBA
10		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
11					
12		ADI-1035-2DS Foundations of Drawing II 12:10-6:00 S. Maku	ADI-1015-2DS Principles of Visual Language II 12:10-6:00 R. Mehl	DSI-1040-2DS Fabrication and Innovation 12:10-6:00 K. O'Callaghan	EVA Elective* 3:20-6:10
1					
2					
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	
7	EVA Elective* 6:30-9:20				
8					
9					

# EVA/STUDIO PROGRAM DESIGN TRACK 2 REQUIREMENTS

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.*

## **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.

## **AHI-1010**

### **Art History I**

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

## **AHI-1015 through AHI-1017**

### **Art History II**

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHI-1015.*

## **DSI-1005**

### **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

## **DSI-1050**

### **Visual Computing in the Studio I**

One semester: 3 studio credits

This course is an introduction to design techniques using the Macintosh computer and Adobe Creative Suite as tools for visual creation. The essentials of Adobe InDesign, Photoshop and Illustrator will be covered. We will also touch upon other applications that can assist you in creating multifaceted visual solutions. A minimum of three hours per week of lab time outside of class is required. *Note: Open to design majors only.*

## **DSI-1055**

### **Visual Computing in the Studio II**

One semester: 3 studio credits

This is the second part of a two-semester course. Please see DSI-1050 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.



EVA/Studio Design Program 3DS / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		EVA Elective* 9:00-11:50	DSI-1050-3DS Visual Computing in the Studio I 9:00-11:50 J. Rosman	EVA Elective* 9:00-11:50	AHI-1010-D Art History I 9:00-11:50 Instructor: TBA
11					
12					
1	ADI-1010-3DS Principles of Visual Language I 12:10-6:00 S. Fox	FII-1130-3DS Drawing I 12:10-6:00 A. Fox	EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
2					
3					
4					EVA Elective* 3:20-6:10
5					
6					
7	EVA Elective* 6:30-9:20	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20		
8					
9					

EVA/Studio Design Program 3DS / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		EVA Elective* 9:00-11:50	DSI-1055-3DS Visual Computing in the Studio II 9:00-11:50 J. Rosman	EVA Elective* 9:00-11:50	AHI-1015-D Art History I 9:00-11:50 Instructor: TBA
11					
12					
1	ADI-1015-3DS Principles of Visual Language II 12:10-6:00 S. Fox	FII-1135-3DS Drawing II 12:10-6:00 A. Fox	EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
2					
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		
8					
9					

EVA/Studio Design Program 4DS / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		FII-1130-4DS Drawing I 9:00-2:50 C. Gerard	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	DSI-1050-4DS Visual Computing in the Studio I 9:00-11:50 J. Rosman
11					
12					
1	ADI-1010-4DS Principles of Visual Language I 12:10-6:00 T. Simon			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00
2					
3					
4					EVA Elective* 3:20-6:10
5					
6					
7	EVA Elective* 6:30-9:20	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20		
8					
9					

EVA/Studio Design Program 4DS / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		FII-1135-4DS Drawing II 9:00-2:50 C. Gerard	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	DSI-1055-4DS Visual Computing in the Studio II 9:00-11:50 J. Rosman
11					
12					
1	ADI-1015-4DS Principles of Visual Language II 12:10-6:00 T. Simon			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00
2					
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		
8					
9					

# EVA/STUDIO PROGRAM DESIGN TRACK 3 REQUIREMENTS

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.*

The following schedules are 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.

## **AHI-1010** **Art History I**

One semester: 3 art history credits

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

## **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.

## **DSI-1005** **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

## **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 Design Program 1 / FALL						
	MON	TUES	WED	THURS	FRI	
9					EVD-0050-C Reading Strategies I 9:00-11:50 Instructor: TBA	
10	FII-1220-01G Painting I 9:00-2:50 L. Behnke	EVA Elective* 9:00-11:50		EVA Elective* 9:00-11:50		
11			FII-1130-01G Drawing I 9:00-2:50 I. Lang			
12					EVA Elective* 12:10-3:00	
1					AHI-1010-C Art History I 12:10-3:00 A. Wooster	
2		FII-1430-01G Sculpture 12:10-6:00 D. Wapner				
3			EVD-0060-E Writing Strategies I 3:20-6:10 E. Blacksberg			
4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10	
5						
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson				
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 Design Program 1 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					EVD-0055-C Reading Strategies II 9:00-11:50 Instructor: TBA	
10	FII-1225-01G Painting II 9:00-2:50 L. Behnke	SMI-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett		EVA Elective* 9:00-11:50		
11			FII-1135-01G Drawing II 9:00-2:50 I. Lang			
12					EVA Elective* 12:10-3:00	
1					AHI-1015-C Art History II 12:10-3:00 A. Wooster	
2						
3			EVD-0065-E Writing Strategies II 3:20-6:10 E. Blacksberg			
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			
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 Design Program 2 / FALL						
	MON	TUES	WED	THURS	FRI	
9						
10	FII-1220-02G Painting I 9:00-2:50 D. Chow	EVD-0050-F Reading Strategies I 9:00-11:50 J. Loli		EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein		
11			EVA Elective* 9:00-11:50			
12					EVA Elective* 12:10-3:00	
1						
2			FII-1130-02G Drawing I 12:10-6:00 S. Etkin			
3				SMI-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman	SMI-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman	
4	EVA Elective* 3:20-6:10					
5						
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson		AHI-1010-A Art History I 6:30-9:20 A. Viti		
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 Design Program 2 / SPRING						
	MON	TUES	WED	THURS	FRI	
9						
10	FII-1225-02G Painting II 9:00-2:50 D. Chow	EVD-0055-F Reading Strategies II 9:00-11:50 J. Loli		EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein		
11			EVA Elective* 9:00-11:50		FII-1430-02G Sculpture 9:00-2:50 P. Dudek	
12					EVA Elective* 12:10-3:00	
1						
2			FII-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		EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20			
7	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 Design Program 3 / FALL						
	MON	TUES	WED	THURS	FRI	
9	EVD-0060-A Writing Strategies I 9:00-11:50 E. Upton					
10		FII-1220-03G Painting I 9:00-2:50 J. Jurajj	EVA Elective* 9:00-11:50			
11				FII-1430-03G Sculpture 9:00-2:50 M. Carlson		
12					EVA Elective* 12:10-3:00	
1						
2					FII-1130-03G Drawing I 12:10-6:00 Instructor: TBA	
3		EVD-0050-E Reading Strategies I 3:20-6:10 P. Ricci		AHI-1010-B Art History I 3:20-6:10 A. Viti		
4	EVA Elective* 3:20-6:10					
5						
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson				
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 Design Program 3 / SPRING						
	MON	TUES	WED	THURS	FRI	
9	EVD-0065-A Writing Strategies II 9:00-11:50 E. Upton					
10		FII-1225-03G Painting II 9:00-2:50 J. Jurajj	EVA Elective* 9:00-11:50			
11				SMI-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb		
12					EVA Elective* 12:10-3:00	
1						FII-1135-03G Drawing II 12:10-6:00 S. Dentz
2						
3		EVD-0055-E Reading Strategies I 3:20-6:10 P. Ricci		AHI-1015-B Art History II 3:20-6:10 A. Viti		
4	EVA Elective* 3:20-6:10					
5						
6		EVA Elective* 6:30-9:20	EVA Elective* 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.

EVA/Studio Design 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	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20		
7					
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Design 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					
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 Design Program 5 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVA Elective* 9:00-11:50			
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		EVD-0050-E Reading Strategies I 3:20-6:10 P. Ricci		AHI-1010-B Art History I 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
2					
3					
4					
5					
6	EVD-0060-F Writing Strategies I 6:30-9:20 M. Guida	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20		
7					
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Design Program 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVA Elective* 9:00-11:50		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				EVA Elective* 12:10-3:00	
12	FII-1135-06G Drawing II 12:10-6:00 B. Larsen				
1		EVD-0055-E Reading Strategies II 3:20-6:10 P. Ricci		AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
2					
3					
4					
5					
6	EVD-0065-F Writing Strategies II 6:30-9:20 M. Guida	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 Design Program 6 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0060-A Writing Strategies I 9:00-11:50 E. Upton	EVA Elective* 9:00-11:50			
10			FII-1130-07G Drawing I 9:00-2:50 T. Roniger	FII-1220-07G Painting I 9:00-2:50 N. Chunn	
11					EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
12					
1		SMI-1020-07G Foundations of Visual Comp. 12:10-6:00 T. Fong		AHI-1010-B Art History I 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	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	EVA Elective* 6:30-9:20		
7					
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Design Program 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0065-A Writing Strategies II 9:00-11:50 E. Upton	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					
1		FII-1430-07G Sculpture 12:10-6:00 J. Silverthorne		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 Design Program 7 / FALL						
	MON	TUES	WED	THURS	FRI	
9		EVD-0050-B Reading Strategies I 9:00-11:50 E. Blacksborg	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50		
10						
11						
12			EVA Elective* 12:10-3:00			
1	SMI-1020-08G Foundations of Visual Comp. 12:10-6:00 T. Fong			FIL-1130-08G Drawing I 12:10-6:00 T. Suzuki	FIL-1220-08G Painting I 12:10-6:00 A. Miller	
2						
3						
4						
5						
6	EVA Elective* 6:30-9:20	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	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 Design Program 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0055-B Reading Strategies II 9:00-11:50 E. Blacksborg	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 J. Perlman				
12			EVA Elective* 12:10-3:00		
1				FIL-1135-08G Drawing II 12:10-6:00 T. Suzuki	FIL-1225-08G Painting II 12:10-6:00 A. Miller
2					
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		
7				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 Design Program 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVD-0060-B Writing Strategies I 9:00-11:50 S. Pulo			
10					
11	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	
12					
1					
2					
3		EVD-0050-E Reading Strategies I 3:20-6:10 P. Ricci			EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10				
5					
6	EVA Elective* 6:30-9:20	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	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 Design Program 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0065-B Writing Strategies II 9:00-11:50 S. Pulo			
10					
11	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	
12					
1					
2					
3		EVD-0055-E Reading Strategies II 3:20-6:10 P. Ricci			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	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 Design Program 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					EVD-0050-C Reading Strategies I 9:00-11:50 Instructor: TBA
10		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50		
11					
12					
1					
2	FIL-1130-11G Drawing I 12:10-6:00 I. Richer		FIL-1430-11G Sculpture 12:10-6:00 S. DeFrank		FIL-1220-11G Painting I 12:10-6:00 N. Karsten
3					
4				EVA Elective* 3:20-6:10	
5					
6	EVD-0060-F Writing Strategies I 6:30-9:20 M. Guida	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	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 Design Program 9 / 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-0055-C Reading Strategies II 9:00-11:50 Instructor: TBA
10		EVA Elective* 9:00-11:50		EVA Elective* 9:00-11:50	
11					
12			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
1					
2	FIL-1135-11G Drawing II 12:10-6:00 I. Richer				FIL-1225-11G Painting II 12:10-6:00 N. Karsten
3					
4					
5					
6	EVD-0065-F Writing Strategies II 6:30-9:20 M. Guida	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 Design Program 10 / 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			FII-1130-12G Drawing I 9:00-2:50 N. Touron	FII-1220-12G Painting I 9:00-2:50 D. Kardon	SMI-1020-12G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
11					
12					
1		EVA Elective* 12:10-3:00			
2					
3			AHI-1010-B Art History I 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10	
4					
5					
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson			
7	EVA Elective* 6:30-9:20				
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.  
Note: EVA/Studio Design Program 11 courses are held Tuesday through Saturday.

EVA/Studio Design Program 10 / 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			FII-1135-12G Drawing II 9:00-2:50 N. Touron	FII-1225-12G Painting II 9:00-2:50 Instructor: TBA	FII-1430-12G Sculpture 9:00-2:50 T. Thyzel
11					
12					
1		EVA Elective* 12:10-3:00			
2					
3			AHI-1015-B Art History II 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10	
4					
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 Design Program 11 courses are held Tuesday through Saturday.

EVA/Studio Design Program 11 / FALL					
	MON	TUES	WED	THURS	FRI
9		EVD-0050-F Reading Strategies I 9:00-11:50 J. Loli	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10					FII-1130-13G Drawing I 9:00-2:50 I. Richer
11	FII-1430-13G Sculpture 9:00-2:50 J. Perlman				
12			EVA Elective* 12:10-3:00		
1				FII-1220-13G Painting I 12:10-6:00 B. Komoski	
2					EVA Elective* 3:20-6:10
3					
4					
5					
6	EVD-0060-F Writing Strategies I 6:30-9:20 M. Guida	DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	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 Design Program 11 / SPRING					
	MON	TUES	WED	THURS	FRI
9		EVD-0055-F Reading Strategies II 9:00-11:50 J. Loli	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
10					FII-1135-13G Drawing II 9:00-2:50 I. Richer
11					
12			EVA Elective* 12:10-3:00		
1				FII-1225-13G Painting II 12:10-6:00 B. Komoski	
2	SMI-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong				EVA Elective* 3:20-6:10
3					
4					
5					
6	EVD-0065-F Writing Strategies II 6:30-9:20 M. Guida	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 Design Program 12 / FALL					
	MON	TUES	WED	THURS	FRI
9	EVD-0050-A Reading Strategies I 9:00-11:50 P. Ricci	FII-1130-14G Drawing I 9:00-2:50 L. Shorin	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	FII-1430-14G Sculpture 9:00-2:50 R. Baron	FII-1220-14G Painting I 9:00-2:50 E. Sisto
10					
11					
12			EVA Elective* 12:10-3:00		
1					
2					
3				AHI-1010-B Art History I 3:20-6:10 A. Viti	EVA Elective* 3:20-6:10
4	EVA Elective* 3:20-6:10				
5					
6		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson	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.

EVA/Studio Design Program 12 / SPRING					
	MON	TUES	WED	THURS	FRI
9	EVD-0055-A Reading Strategies II 9:00-11:50 P. Ricci	FII-1135-14G Drawing II 9:00-2:50 L. Shorin	EVD-0065-C Writing Strategies II 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50	FII-1225-14G Painting II 9:00-2:50 E. Sisto
10					
11					
12			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
1					
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	EVA Elective* 6:30-9:20		
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Design Program 13 / 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			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	AHI-1010-C Art History I 12:10-3:00 A. Wooster
1					
2					
3					EVA Elective* 3:20-6:10
4	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	
5					
6					
7		DSI-1005-A Thinking Design 6:30-8:00 G. Anderson			
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Design Program 13 / 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			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	AHI-1015-C Art History II 12:10-3:00 A. Wooster
1					
2					
3					EVA Elective* 3:20-6:10
4	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	
5					
6					
7		EVA Elective* 6:30-9:20			
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

# 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-F Reading Strategies I 9:00-11:50 J. Loli	EVD-0060-C Writing Strategies I 9:00-11:50 H. Rubinstein	EVA Elective* 9:00-11:50	
10					
11					
12			IDI-1130-2D Lecture Series I 12:10-3:00 C. Bentel	IDI-1010-2D Drafting: Basic Building Systems 12:10-3:00 E. Martin	IDI-1030-2D Drawing: Environment and Composition 12:10-6:00 J. Ruggeri
1					
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-F Reading Strategies II 9:00-11:50 J. Loli	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 S. Mager
10					
11					
12			IDI-1135-2D Lecture Series II 12:10-3:00 C. Bentel	EVA Elective* 12:10-3:00	IDI-1020-2D Drawing: Perspective 12:10-3:00 R. Spokowski
1					
2					
3		EVA Elective* 3:20-6:10	IDI-1160-2D CAD/Design 3:20-6:10 D. Chou	IDI-1060-2D Intro/Designing Interiors 3:20-6:10 E. Martin	EVA Elective* 3:20-6:10
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 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.*

The following schedules are 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.

## **AHI-1090** **History of Photography**

One semester: 3 art history credits

Serving as an introduction to the history of photography, this course will examine the major photographic movements and technological advances of the medium from its invention through the first half of the 20th century. Prominent figures from these periods will be closely studied to provide a foundation for understanding not only the medium's history but also the limitations of canonical approach to understanding photography's democratic reach. *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** **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** **Workshop II**

One semester: 3 studio credits

A continuation of PHD-1030, Workshop I, this course will balance weekly critiques of student work with advanced black-and-white darkroom technique—both traditional and experimental. In the second half of the semester, students will have the opportunity to explore creative practices that address the similarities and differences between analog and digital workflow and processes. Color theory will also be discussed, and student video work will be critiqued as part of a larger conversation about developing one's visual style. Weekly assignments will be given, and students will submit a portfolio for review 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 and flash, 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-1280** **Picture Symposium**

One semester: 3 studio credits

This foundational course unpacks students preexisting and potential relationships with pictures and image, two central elements of contemporary art, commerce, communication and exchange. Striving toward fluency in the making (speaking) and interpreting (reading) of pictures in all contexts, students will work collaboratively to build a foundation for how to create and circulate still and moving images with the necessary agency to distinguish their voices and identities while communicating with one another as well as audiences beyond their classroom. The current relationships between printed pictures and pictures on screens (computers, smartphones, tablets, etc.) will be closely examined, providing students with a stronger understanding of how to navigate their presence as picture makers in both physical and online spaces of the 21st century.



EVA/Studio Photography and Video Program 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHI-1080-01P Digital Photography I 9:00-11:50 J. Culver	EVD-0050-F Reading Strategies I 9:00-11:50 J. Loli		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50
10			EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
11					
12	PHI-1060-01P Photography on Assignment 12:10-3:00 S. Klein		EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
1		PHI-1030-01P Workshop I 12:10-6:00 E. Matzak			
2					
3					
4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10
5					
6	EVD-0060-F Writing Strategies I 6:30-9:20 M. Guida	EVA Elective* 6:30-9:20	AHI-1090-01P History of Photography 6:30-9:20 K. Moscovitch		
7					
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

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-F Reading Strategies II 9:00-11:50 J. Loli	PHI-1085-01P Digital Photography II 9:00-11:50 J. Seador	EVA Elective* 9:00-11:50	
10				EVA Elective* 9:00-11:50	
11					
12					
1			EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
2		PHI-1035-01P Workshop II 12:10-6:00 E. Matzak			
3					
4	EVA Elective* 3:20-6:10				EVA Elective* 3:20-6:10
5					
6	EVD-0065-F Writing Strategies II 6:30-9:20 M. Guida	EVA Elective* 6:30-9:20	PHI-1280-01P Picture Symposium 6:30-9:20 Z. Krevitt		
7					
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					
10		EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	
11					
12		AHI-1090-02P History of Photography 12:10-3:00 P. Kloehn	EVA Elective* 12:10-3:00	PHI-1080-02P Digital Photography I 12:10-3:00 J. Seador	EVD-0050-D Reading Strategies I 12:10-3:00 P. Ricci
1	PHI-1030-02P Workshop I 12:10-6:00 J. Rudnick				
2					
3			EVD-0060-E Writing Strategies I 3:20-6:10 E. Blacksborg		EVA Elective* 3:20-6:10
4					
5					
6	EVA Elective* 6:30-9:20	EVA Elective* 6:30-9:20	PHI-1280-02P Picture Symposium 6:30-9:20 Z. Krevitt		
7					
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Photography and Video Program 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		PHI-1060-02P Photography on Assignment 9:00-11:50 S. Klein	EVA Elective* 9:00-11:50	EVA Elective* 9:00-11:50	PHI-1085-02P Digital Photography II 9:00-11:50 J. Seador
11					
12		PHI-1110-02P Video I 12:10-3:00 K. Newbegin	EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	EVD-0055-D Reading Strategies II 12:10-3:00 P. Ricci
1	PHI-1035-02P Workshop II 12:10-6:00 J. Rudnick				
2					
3			EVD-0065-E Writing Strategies II 3:20-6:10 E. Blacksborg		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 Photography and Video Program 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHI-1060-03P Photography on Assignment 9:00-11:50 S. Klein		EVA Elective* 9:00-11:50	EVD-0060-D Writing Strategies I 9:00-11:50 H. Rubinstein	EVD-0050-C Reading Strategies I 9:00-11:50 Instructor: TBA
10		PHI-1030-03P Workshop I 9:00-2:50 E. McKenna			
11					
12	PHI-1080-03P Digital Photography I 12:10-3:00 J. Culver		EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	PHI-1280-03P Picture Symposium 12:10-3:00 C. Tompkins
1					
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		
8					
9					

\* Please refer to the EVA/Studio course listing for elective choices.

EVA/Studio Photography and Video Program 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			EVA Elective* 9:00-11:50	EVD-0065-D Writing Strategies II 9:00-11:50 H. Rubinstein	EVD-0055-C Reading Strategies II 9:00-11:50 Instructor: TBA
11		PHI-1035-03P Workshop II 9:00-2:50 E. McKenna			
12	PHI-1085-03P Digital Photography II 12:10-3:00 E. O'Leary		EVA Elective* 12:10-3:00	EVA Elective* 12:10-3:00	
1					
2					
3					
4			PHI-1110-03P Video I 3:20-6:10 Z. Krevitt		EVA Elective* 3:20-6:10
5					
6		AHI-1090-03P History of Photography 6:30-9:20 P. Kloehn	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, HMD, HPD, HSD, HWD or VHD.  
Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.  
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 246 for information.

The following schedules are 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

Utilizing a project-based curriculum, this course will provide students with the necessary skills to write, produce and execute a short film. The fundamentals of preproduction, cinematography, lighting and sound will be explored through structured exercises in order for students to practice and hone their skills. Working in tandem with both their writing and editing courses, students will complete a ten-minute film by the end of the spring semester.

### CFD-1025

#### Introduction to Production II

Spring semester: 3 studio credits

Limited to 17 students per section

Serving as a continuation of CFD-1020, Introduction to Production I, in the spring semester students will develop and practice their craft through the preproduction, production and postproduction of their short films. Progressive cuts, including dailies, assemblies, rough and final cuts will be screened in class for review and critique.

### 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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

**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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://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 9:00-1:50 G. LaVoo	CFD-1140-01F Fundamentals of Narrative I 9:00-11:50 A. Degas	HCD-1020 Writing and Literature I 9:00-11:50	
11						
12						
1						
2						
3			CVD-1080-01F Editing I 3:20-6:10 C. Collins	AHD-1070-01F Film History and Criticism 3:20-7:10 P. Cronin		
4						
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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		CFD-1025-01F Introduction to Production II 9:00-1:50 G. LaVoo	CFD-1145-01F Fundamentals of Narrative II 9:00-11:50 A. Degas	HCD-1025 Writing and Literature II 9:00-11:50	
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2						
3			CVD-1085-01F Editing II 3:20-6:10 C. Collins			
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Film Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	CFD-1140-02F Fundamentals of Narrative I 9:00-11:50 S. Robinson				
10					
11					
12		HCD-1020 Writing and Literature I 12:10-3:00		CVD-1080-02F Editing I 12:10-3:00 K. Dobrowolski	
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2					
3	AHD-1070-02F Film History and Criticism 3:20-7:10 P. Cronin				
4					
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6		CFD-1020-02F Introduction to Production I 5:00-9:50 L. Hillier			
7					
8					
9					

Film Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CFD-1145-02F Fundamentals of Narrative II 9:00-11:50 S. Robinson				AHD-1075-02F Film History: Analysis of Genre 9:00-11:50 P. Cronin
10					
11					
12		HCD-1025 Writing and Literature II 12:10-3:00		CVD-1085-02F Editing II 12:10-3:00 K. Dobrowolski	
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4					
5					
6		CFD-1025-02F Introduction to Production II 5:00-9:50 L. Hillier			
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8					
9					

Film Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020 Writing and Literature I 9:00-11:50		
10		CFD-1020-03F Introduction to Production I 9:00-1:50 D. Demirer			
11					
12					
1			CFD-1140-03F Fundamentals of Narrative I 12:10-3:00 J. Brooker		
2					
3	AHD-1070-03F Film History and Criticism 3:20-7:10 P. Cronin	CVD-1080-03F Editing I 3:20-6:10 D. Katz			
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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 9:00-1:50 D. Demirer	HCD-1025 Writing and Literature II 9:00-11:50		
10					
11					
12			CFD-1145-03F Fundamentals of Narrative II 12:10-3:00 Instructor: TBA		
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3		CVD-1085-03F Editing II 3:20-6:10 D. Katz			
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6					

Film Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9			HCD-1020 Writing and Literature I 9:00-11:50	CVD-1080-04F Editing I 9:00-11:50 M. Artola	
10					
11					
12		CFD-1020-04F Introduction to Production I 12:00-4:50 I. Sunara	CFD-1140-04F Fundamentals of Narrative I 12:10-3:00 G. Richards		
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3				AHD-1070-04F Film History and Criticism 3:20-7:10 P. Cronin	
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9					

Film Foundation 4 / SPRING					
	MON	TUES	WED	THURS	FRI
9			HCD-1025 Writing and Literature II 9:00-11:50	CVD-1085-04F Editing II 9:00-11:50 M. Artola	AHD-1075 Film History: Analysis of Genre 9:00-11:50
10					
11					
12		CFD-1025-04F Introduction to Production II 12:00-4:50 I. Sunara	CFD-1145-04F Fundamentals of Narrative II 12:10-3:00 G. Richards		
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Film Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020 Writing and Literature I 9:00-11:50	CFD-1020-05F Introduction to Production I 9:00-1:50 T. Stephens		
10					
11					
12		CFD-1140-05F Fundamentals of Narrative I 12:10-3:00 G. LaVoo			
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2					
3	AHD-1070-05F Film History and Criticism 3:20-7:10 P. Cronin		CVD-1080-05F Editing I 3:20-6:10 D. Katz		
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Film Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025 Writing and Literature II 9:00-11:50	CFD-1025-05F Introduction to Production II 9:00-1:50 T. Stephens		AHD-1075-05F Film History: Analysis of Genre 9:00-11:50 P. Cronin
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11					
12		CFD-1145-05F Fundamentals of Narrative II 12:10-3:00 G. LaVoo			
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2					
3			CVD-1085-05F Editing II 3:20-6:10 D. Katz		
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Film Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			CVD-1080-06F Editing I 9:00-11:50 K. Dobrowolski		HCD-1020 Writing and Literature I 9:00-11:50
11					
12	CFD-1140-06F Fundamentals of Narrative I 12:10-3:00 M. Grisanti				
1					
2					
3	AHD-1070-06F Film History and Criticism 3:20-7:10 P. Cronin				
4			CFD-1020-06F Introduction to Production I 3:20-8:10 E. Anjou		
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Film Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1075-06F Film History: Analysis of Genre 9:00-11:50 P. Cronin				
10			CVD-1085-06F Editing II 9:00-11:50 K. Dobrowolski		HCD-1025 Writing and Literature II 9:00-11:50
11					
12	CFD-1145-06F Fundamentals of Narrative II 12:10-3:00 M. Grisanti				
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4			CFD-1025-06F Introduction to Production II 3:20-8:10 E. Anjou		
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Film Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	CVD-1080-07F Editing I 9:00-11:50 K. Dobrowolski			CFD-1140-07F Fundamentals of Narrative I 9:00-11:50 S. Robinson	
11					
12		HCD-1020 Writing and Literature I 12:10-3:00			
1					
2					
3				AHD-1070-07F Film History and Criticism 3:20-7:10 P. Cronin	
4	CFD-1020-07F Introduction to Production I 3:20-8:10 B. Gonzalez				
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Film Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9	CVD-1085-07F Editing II 9:00-11:50 K. Dobrowolski			CFD-1145-07F Fundamentals of Narrative II 9:00-11:50 S. Robinson	AHD-1075-07F Film History: Analysis of Genre 9:00-11:50 P. Cronin
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12		HCD-1025 Writing and Literature II 12:10-3:00			
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4	CFD-1025-07F Introduction to Production II 3:20-8:10 B. Gonzalez				
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Note: Film Foundation 7 will be made available after Film Foundation programs 1 through 6 have reached capacity.

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## SECOND-YEAR REQUIREMENTS

The recommended course load is 15 credits per semester. All students should see their advisor about individual 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
or CFD-2017	Documentary Workshop I	fall
CFD-2018	Documentary Workshop II	spring
CFD-2070	Cinematography I	fall
CFD-2080	Production Design	fall or spring
AHD-2068	The Language of Film	fall or spring
or AHD-2070	International Cinema	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-2128	Writing the Short Film	fall
CFD-2129	Directing for Film	spring
AHD-2068	The Language of Film	fall or spring
or AHD-2070	International Cinema	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
or CFD-2017	Documentary Workshop I	fall
CFD-2018	Documentary Workshop II	spring
CVD-2060	Avid I	fall
CVD-2061	Avid II	spring
CVD-2066	Advanced Final Cut Pro	fall or spring
or CVD-2067	Advanced Premiere Pro	fall or spring
AHD-2712	The Art of Editing	fall
AHD-2068	The Language of Film	fall or spring
or AHD-2070	International Cinema	fall or spring

### SCREENWRITING

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
CFD-2128	Writing the Short Film	fall
CFD-2140	Writing the Feature-Length Script I	fall
CFD-2145	Writing the Feature-Length Script II	spring
CFD-2350	Adaptation	spring
AHD-2068	The Language of Film	fall or spring
or AHD-2070	International Cinema	fall or spring

### SOUND

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
CFD-2050	Sound Production I	fall
CFD-2051	Sound Production II	spring
CFD-2056	Introduction to Sound Design/Effects	spring
CFD-2162	Sound Design I	fall
CFD-2163	Sound Design II	spring
AHD-2068	The Language of Film	fall or spring
or AHD-2070	International Cinema	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
or CFD-3326	Advanced Documentary Workshop I	fall
CFD-3327	Advanced Documentary Workshop II	spring
CFD-3030	Advanced Lighting/Cinematography I	fall
CFD-3428	DaVinci Resolve: Color Correcting Your Film	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-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>
CFD-2162	Sound Design I	fall or spring
or CFD-3428	DaVinci Resolve: Color Correcting Your Film	fall or spring
CFD-3432	Postproduction: Digital Workflow I	fall
CFD-3436	Postproduction: Digital Workflow II	spring
HLD-3130	Film and Literature I	fall
HLD-3135	Film and Literature 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 Screenwriting I	fall
CFD-3145	Advanced Screenwriting II	spring
HLD-3130	Film and Literature I	fall
HLD-3135	Film and Literature II	spring

### SOUND

<i>Course #</i>	<i>Title</i>	<i>Semester</i>
CFD-3054	Advanced Sound Production I	fall
CFD-3055	Advanced Sound Production II	spring
CFD-3112	Introduction to Mixing	fall
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.

CFD-4940	Film Thesis I	fall
CFD-4945	Film Thesis II	spring

# GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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

Production Workshop I is designed as a project-based course culminating in a short film by the end of spring semester. Advanced strategies in cinematography, lighting and sound will be introduced through in-class and assigned exercises structured to advance each student's craft. Films will be nurtured through every step, reviewing footage, cuts, sound and color.

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	T. Stephens
CFD-2010-E	W	9:00-12:50	L. Hillier

## CFD-2015 Production Workshop II

Spring semester: 3 studio credits

Limited to 16 students per section

This is the second part of a two-semester course. 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	T. Stephens
CFD-2015-E	W	9:00-12:50	L. Hillier

## CFD-2017-A Documentary Workshop I

Monday 3:20-7:10

Fall semester: 3 studio credits

Instructor: J. Brooker

Combining theory and practice, students will research, write, plan and execute a short documentary on a subject of their choice. Through various assigned exercises, students will also receive instruction in camera, sound and lighting, as well as evolving technology in postproduction. Progressive cuts will be reviewed in class, culminating in an end-of-year public screening. *Note: This is the first part of a two-semester course.*

## CFD-2018-A Documentary Workshop II

Monday 3:20-7:10

Spring semester: 3 studio credits

Instructor: TBA

This is the second part of a two-semester course. See CFD-2017 for course description.

## CFD-2050 Sound Production I

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	W	9:00-11:50	fall	C. Newman
CFD-2050-B	W	9:00-11:50	spring	C. Newman
CFD-2050-C	F	9:00-11:50	spring	S. Rogers

## CFD-2051-A Sound Production II

Thursday 9:00-11:50

Spring semester: 3 studio credits

Instructor: S. Rogers

A continuation of Sound Production I, in this course students will record sound on dialogue scenes, both interior and exterior, using state-of-the-art digital cameras and sound devices, including 744t recorder, CL-12 linear fader mixer, Lectrosonic radio microphones and associated lavalier microphones. Students will also work with "open" microphones and employ them in real-world scenarios.

## CFD-2056-A Introduction to Sound Design/Effects

Tuesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. Goodrich

This course is an introduction to the elements of sound editing: ADR, Foley, sound effects, dialogue and music. What is ADR? What is Foley? How do the editors in dialogue and music and effects work with the sound designer to create a movie soundtrack? Students will have the opportunity to learn hands-on how movie soundtracks are "built" step by step, practicing all aspects of sound editing and designing the soundtracks of various short films.

## CVD-2060 Avid I

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-2060-A	M	6:30-9:20	E. Bowes
CVD-2060-B	W	9:00-11:50	TBA

## CVD-2061 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-2060, Avid I, or equivalent.

Course #	Day	Time	Instructor
CVD-2061-A	M	9:00-11:50	E. Bowes
CVD-2061-B	W	9:00-11:50	TBA

**CVD-2066****Advanced Final Cut Pro**

Wednesday 12:10-3:00

One semester 3 studio credits

Limited to 17 students per section

The industry standard organizational and editing techniques required to take your film to the big screen will be the focus of this course. Topics include how to use keywords, roles, smart collections, rating for better organization, trimming using the precision editor, advanced masking, color grading, sound design techniques, integrating third-party plug-ins, media management, team collaboration, multi-cam, subtitles and captions, advanced online/offline workflows, versioning, outputting and archiving.

Course #	Semester	Instructor
CVD-2066-A	fall	D. Katz
CVD-2066-B	spring	C. Collins

**CVD-2067****Advanced Premiere Pro**

One semester 3 studio credits

Limited to 17 students per section

Students will advance their skills in Adobe Premiere Pro, examining the industry standard organizational and editing techniques required to take films to the big screen. Topics will include round tripping with other applications, such as Adobe After Effects, Photoshop and Audition; advanced organizational workflows; media management; advanced trimming; masking; color grading, sound design techniques; advanced online/offline workflows; subtitles and captions; team collaboration; multi-cam; versioning; outputting and archiving.

Course #	Day	Time	Semester	Instructor
CVD-2067-A	Th	3:20-6:10	fall	M. Artola
CVD-2067-B	Tu	12:10-3:00	spring	I. Holden

**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	F. Prinzi

**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	F. Prinzi

**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-2082****Generations of Makeup**

Monday 12:10-3:00

One semester: 3 studio credits

Instructor: A. Schmoltdt

This hands-on course will explore various techniques of achieving character demands, the breaking down of character creation and the importance of consistency. Students will follow industry standards while designing, creating and executing a full character look. The art and history behind movies most iconic makeup looks will also be examined. *Note: This course is cross-listed with CFD-2082-C and CFD-2082-D.*

Course #	Semester
CFD-2082-A	fall
CFD-2082-B	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-2128**  
**Writing the Short Film**

Fall semester: 3 studio credits

This course is designed to assist students in writing short screenplays for their second-year production courses. Through various exercises students will be exposed to multiple strategies for the development of scripts that are both highly visual and character-driven. Students will explore the elements of visual language to convey key elements of theme and story, and workshop in class with actors to deepen their understanding of characters. Scripts are read and discussed by class members with respect to style, structural elements and visualization

Course #	Day	Time	Instructor
CFD-2128-A	M	6:30-9:20	J. Ricker
CFD-2128-B	Tu	9:00-11:50	G. LaVoo
CFD-2128-C	W	6:30-9:20	S. Robinson
CFD-2128-D	Th	12:10-3:20	J. Brooker

**CFD-2129**  
**Directing for Film**

Spring semester: 3 studio credits

This is a practical craft workshop emphasizing the visual realization of film scripts and the relationship between performer and camera. Through the screening of clips as well as shooting assignments in class, students will explore directorial choices including script, character and scene analysis; casting and rehearsal; design and visual style; actor and camera blocking; framing and camera placement and coverage. Through work with actors students will discuss various strategies for director/actor communication. They also gain experience in how to communicate with the crew during preproduction, production and postproduction. Students will be encouraged to work on scenes from their own film projects.

Course #	Day	Time	Instructor
CFD-2129-A	M	6:30-9:20	J. Ricker
CFD-2129-B	Tu	9:00-11:50	G. LaVoo
CFD-2129-C	Tu	3:20-6:10	D. Demirer
CFD-2129-D*	W	6:30-9:20	TBA

\* *Note: Directors of nonfiction should register for CFD-2129-D.*

**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	Tu	12:10-3:00	fall	M. Goldfried
CFD-2131-B	M	6:30-9:20	fall	M. Mihut
CFD-2131-C	M	6:30-9:20	spring	M. Mihut
CFD-2131-D	Tu	12:10-3:00	spring	M. Goldfried

**CFD-2132-A**  
**Casting for Film**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: B. Hopkins

This hands-on course will give directors the experience and tools to properly cast for the camera. We will examine which material to choose for auditions, how to write a casting notice that will attract the actors you want to audition, how to run casting interviews and casting sessions, and the critical callbacks. What to look for

when casting both “real” people and trained actors and how to talk to stage actors and amateurs to get successful film performances will also be covered. Students will work with a wide range of professional actors and non-actors in every session. We will shoot the auditions and watch playback so that students can begin to evaluate the difference between the actor live and the impact on screen.

**CFD-2140-A**  
**Writing the Feature-Length Script I**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: J. Brooker

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.

**CFD-2145-A**  
**Writing the Feature-Length Script II**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: TBA

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.

**CFD-2162**  
**Sound Design I**

One semester: 3 studio credits

Instructor: N. Simopoulos

Limited to 12 students per section

Filmmakers will tell you that sound is 50% of a film. Great sound can enhance a story. Through hands-on experience in a recording studio, students will explore recording dialogue, sound effects and Foley, and synchronize these elements to the moving image. Techniques in audio editing, using effects and mixing will also be covered with Pro Tools software. Students will record, create, mix and output sound for several projects throughout the course.

Course #	Day	Time	Semester
CFD-2162-A	Tu	12:10-3:00	fall
CFD-2162-B	Th	12:10-3:00	fall
CFD-2162-C	Tu	6:30-9:20	spring

**CFD-2163**  
**Sound Design II**

One semester: 3 studio credits

Limited to 12 students per section

Building on the basic techniques explored in CFD-2162, Sound Design I, in this course students will learn how to solve production issues with the use of noise reduction, EQ, reverb and compression in order to match the production audio. Students will work on track management, signal flow and cleaning dialogue. We will work with advanced techniques in recording, editing, MIDI and mixing through projects that focus on Foley, sound effects and ADR. Pro Tools workflow will be discussed and examined. Prerequisite: CFD-2162, Sound Design I, or equivalent.

Course #	Day	Time	Semester	Instructor
CFD-2163-A	Tu	9:00-11:50	fall	N. Simopoulos
CFD-2163-B	Th	3:20-6:10	fall	P. Goodrich
CFD-2163-C	M	12:10-3:00	spring	P. Goodrich



**CFD-2202-A****Directing Actors 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 understanding of the actor's work. Advanced techniques will be taught as well as communication skills for both actor and director.

**CFD-2212-A****Shooting on Film**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: TBA

In this course students will become familiar with the history of 8mm, 16mm and 35mm film. Though screening dailies and rough cuts, we will explore filmmaking techniques from start to finish, culminating in each student producing a five-minute film. Camera operation, film stock choices, exposure and lenses will all be addressed. We will screen footage in class and discuss reshooting and editing options. All film material will be provided.

**CFD-2262-A****Creating Character (The Actor/Writer Collaboration)**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: J. Ricker

Instructors: A. Rapoport, 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.

Course #	Semester
CFD-2262-A	fall
CFD-2262-B	spring

**CFD-2350****Adaptation for the Short Film**

Wednesday 9:00-11:50

One semester: 3 studio credits

Instructor: A. Degas

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****Visual Translation for Production Design I**

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****Visual Translation for Production Design II**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. von Brandenstein

This course is a continuation CFD-2456, Visual Translation for Production Design I. 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, Visual Translation for Production Design I.

**AHD-2712-A****The Art of Editing**

Tuesday 9:00-11:50

Fall semester: 3 art history credits

Instructor: R. Pepperman

Editing is the creative process by which visual and aural elements are rhythmically integrated to produce meaning in film. This historical survey investigates interrelations of storytelling and story-showing by screening classic and contemporary film scenes and sequences. Students explore cinema's bonds to painting, photography, theater and literature, as well as its profound links to music and dance, to discover how editing strategies developed—and continue to do so—inspiring one of the world's most powerful art forms. *Note: Priority registration will be given to sophomore film majors who are pursuing a concentration in editing.*

**CFD-2733-A****Visually Planning Your Films: Storyboards for Live Action**

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: B. Rodriguez

Limited to 17 students

Students will gain hands-on experience in creating storyboards and storyboard animatics from their own short scripts, both on paper and digitally. We will explore a variety of storyboarding software, though emphasis will be placed on storyboard theory and psychology, thumbnail storyboards, and collaboration, as students work to strategically plan a film through sequential art. *Note: No prior drafting experience is required.*



**CFD-2743****Pitching and Development**

Monday 3:20-6:10

One semester: 3 studio credits

Instructor: K. Fulton

Writers, directors and producers must know how to pitch, and to whom they are pitching. Students will bring their own projects to class, pitch their log lines and refine them, as they workshop synopses in class. Students also write bios branding themselves. Guests from various branches of the film and television industries will share their pitching techniques and students will pitch to them.

<b>Course #</b>	<b>Semester</b>
CFD-2743-A	fall
CFD-2743-B	spring

**CFD-2752-A****Marketing and Publicity**

Tuesday 3:20-6:10

One semester: 3 studio credits

Instructor: TBA

Students will research the tools and techniques necessary to find an audience in the digital age. Topics include premarketing, social media profiles, sentiment analysis and other data-driven methods, how AI is transforming content marketing and the many-faceted roles of publicists. Students will meet guests from the industry as they create a marketing strategy for a film from packaging to distribution.

<b>Course #</b>	<b>Semester</b>
CFD-2752-A	fall
CFD-2752-B	spring

**CVD-3010****Advanced Production I**

Fall semester: 3 studio credits

Limited to 16 students per section

This course will explore sophisticated and developing languages of the moving image. Through exercises, demonstrations and production, we will focus on the craft, aesthetics and content of film and moving-image making, as practiced in emerging and traditional forms. *Note: It is recommended that students review the syllabus for each course section and meet with the instructor before registering.*

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Instructor</b>
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.

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Instructor</b>
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-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—will be 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.*

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Instructor</b>
CFD-3030-A	W	9:00-1:50	I. Sunara
CFD-3030-B	W	3:20-8:10	F. Prinzi
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.

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Instructor</b>
CFD-3035-A	W	9:00-1:50	I. Sunara
CFD-3035-B	W	3:20-8:10	F. Prinzi
CFD-3035-C	Th	9:00-1:50	D. Georgevich

**CFD-3054-A****Advanced Sound Production I**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructors: T. Fleischman, C. Newman

Designed for those who want to pursue sound on a professional level, this course will explore various techniques through individual projects based upon student interest. Projects may include music recording for movies, production and/or postproduction mixing, sound editing, ADR, sound design, or Foley. Prerequisite: CFD-2050, Sound Production, or equivalent.

**CFD-3055-A****Advanced Sound Production II**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructors: T. Fleischman, C. Newman

This is the second part of a two-semester course. See CFD-3054 for course description. Prerequisite: CFD-3054, Advanced Sound Production I, or equivalent.

**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.

<b>Course #</b>	<b>Day</b>	<b>Time</b>	<b>Instructors</b>
CFD-3060-A	W	3:20-6:10	J. Ricker, G. Stuhr
CFD-3060-B	Th	9:00-11:50	J. Brooker, G. LaVoo

**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	Instructor(s)
CFD-3065-A	W	3:20-6:10	J. Ricker, G. Stuhr
CFD-3065-B	Th	9:00-11:50	G. LaVoo

**CFD-3112-A****Introduction to Mixing**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Goodrich

Mixing is the art of making a coherent whole of the various parts of sound for film. The mix influences the audience's perception of a film and helps express underlying emotional content. In this course students will explore notable examples to see how superlative mixes are accomplished, and will also examine the use of music and effects, including when one is more appropriate than the other. Students will work on project through hands-on mixing.

**HLD-3130****Film and Literature I**

Fall semester: 3 humanities and sciences credits

Film and literature, two of the most important modes of storytelling, exist in a complex and dynamic relationship, each drawing from the other. This course explores the rich interaction between key films and texts, particularly drama and the novel, analyzing how filmmakers use literary structures, strategies and techniques in ways that have become synonymous with film. At the root is storytelling in all its ancient and contemporary forms, and the goal is to enrich students' understanding of story, increase their ability to see films critically, improve their writing and help make them powerful storytellers in their own work. *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-A****Advanced Screenwriting I**

Monday-Friday, first week per month; hours: 6:30-9:50

Fall semester: 6 studio credits

Instructor: D. Black

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. In the first semester students will write a proposal, outline and revised outline, and complete a first draft in accordance with the expectations of the Writers Guild short-form contract. *Note: This course meets the first full week of each month, five days a week. Students then have two weeks to write and email the instructor. In the third week of each month, the instructor will offer notes and suggestions; the next month, the cycle begins again. In-class sessions will be held on: 9/14-9/18; 10/5-10/9; 11/2-11/6; 12/7-12/11.*

**CFD-3145-A****Advanced Screenwriting II**

Monday-Friday, first week per month; hours: 6:30-9:50

Spring semester: 6 studio credits

Instructor: D. Black

Limited to 12 students per section

This is the second part of a two-semester course. See CFD-3140 for course description. The spring semester begins with the first rewrite of the first draft and goes on through the second rewrite, in accordance with the Writers Guild contract. Students are expected to have a complete second draft by the end of the semester. *Note: This course meets the first full week of each month, five days a week. Students then have two weeks to write and email the instructor. In the third week of each month, the instructor will offer notes and suggestions; the next month, the cycle begins again. In-class sessions will be held on: 1/11-1/15; 2/1-2/5; 3/1-3/5; 4/5-4/9.*

**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: TBA

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-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: C. Kipps

The Business and Craft of Television Writing will prepare students for the challenges they will face when pursuing a career in television. Industry experts will provide insight into how the business works and ways to break in. The course will explore broadcast, cable and streaming television while defining the differences in creating shows for each format. Episodic versus serialized story structure will be addressed. What to do before writing a pilot will include how to concisely communicate a series concept in a one-page overview followed by a detailed beat sheet, essentially a script without dialogue. Beyond writing, students will develop skills designed to aid in successfully marketing their projects. Composing a query letter that gets results and using networking to broaden their television business contacts will be emphasized. The course will also cover how to verbally pitch an idea in an effective manner. To facilitate that effort, students will be supplied with documents from networks and production companies explaining what they want to hear in a pitch. By the end of the semester, students will have been exposed to the realities of being professional television writers and will be ready to write their pilot script.

**CFD-3194-A****Creative Producing**

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: K. Fulton

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-3241****Advanced Production Design**

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: C. Nowak

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-3247****After Effects**

One semester: 3 studio credits

Instructor: B. Aylward

In this course students will explore advanced techniques needed in creating seamless motion picture effects. Keying, tracking, particle systems and practical effects will be addressed in detail. Examples of each technique will be shown to nurture an understanding of what's possible and to help in choosing the most efficient path to the desired results. Students will ultimately apply these techniques to live-action sequences.

**Course # Day Time Semester**

CFD-3247-A M 12:10-3:00 fall

CFD-3247-B M 3:20-6:10 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-3261-A****Advanced Directing**

Thursday 2:00-5:50

Fall semester: 3 studio credits

Instructor: Igor Sunara

Limited to 10 students

Students in this course will be given an in-depth and hands-on opportunity to develop their own approaches to mise-en-scène: blocking actors, visualizing action, establishing character, POV, motion, composition and creating a sequence. Different directing styles will be explored, such as the pursuit of authenticity in realism and the narrative conventions of Hollywood. Students will gain practice in effective communication with various on-set departments and key crew members. Critique of student work will be provided. ARRI film and digital cameras will be used, and students have access to state-of-the-art sound facilities. Prerequisite: CFD-2015, Production Workshop II, or CFD-2129, Directing for Film.

**CFD-3273-A****Experimental Cinematography**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: B. Gonzalez

Cinematography does not just serve storytelling; it also expands our perception of what the story experience can be. Film inherently uses elements of photography, music, painting, dance, etc.; however, narrative and documentary films do not always use all of these artistic elements to their full potential. In this course we will mix and manipulate these elements as tools for the cinematographer's eye. We will study analog techniques including dry for wet to pinhole to contemporary approaches (including virtual reality), while balancing both technical and expressive awareness, drawing on influence not just from experimental cinema, but also from contemporary light artists who can expand how we experience emotion and narrative in exciting new ways and learn to craft one's own language of experimentation.

**CFD-3326-A****Advanced Documentary Workshop I**

Monday 3:20-7:10

Fall semester: 3 studio credits

Instructor: TBA

This intensive, year-long course for emerging documentary filmmakers will delve deep into the study of documentary film across the genres. Students will find their subjects, workshop their stories in class, shoot, produce, and edit their films. Weekly lectures and visiting doc filmmakers will examine the production process, the ethics of nonfiction filmmaking, the art of editing, documentary funding structures and modes of distribution. By the end of the spring semester students will have completed a 15- to 18-minute documentary, and gained a comprehensive view of documentary film production.

**CFD-3327-A****Advanced Documentary Workshop II**

Monday 3:20-7:10

Spring semester: 3 studio credits

Instructor: TBA

This is the second part of a two-semester course. See CFD-3326 for course description.

**CFD-3428****DaVinci Resolve: Color Correcting Your Film**

One semester: 3 studio credits

Instructor: TBA

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 # Day Time Semester**

CFD-3428-A M 3:20-6:10 fall

CFD-3428-B M 6:30-9:20 fall

CFD-3428-C M 3:20-6:10 spring

CFD-3428-D M 6:30-9:20 spring

**CFD-3429****Introduction to Virtual Reality Filmmaking**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: A. Zeka

The newest tools of immersive storytelling—360, virtual reality and augmented reality—will be introduced in this course. We will examine examples of key immersive experiences, and students will explore their storytelling potential in the areas of news, documentary, fine arts and advertising. Special focus will be placed on developing skills for directing a 360 film, including the use of 360 cameras, creating ambisonic landscapes and editing techniques. The final objective of the course will be to produce a series of 360 videos and demonstrate fluency in this new technology and its tools for production.

Course #	Semester
CFD-3429-A	fall
CFD-3429-B	spring

**CFD-3431****Music and Sound**

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****Postproduction: Digital Workflow II**

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.

Course #	Day	Time
CFD-3436-A	M	12:10-3:00
CFD-3436-B	Tu	12:10-3:00

**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 3:20-6:10

One semester: 3 studio credits

Instructor: TBA

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: S. Herman

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-3921-A****Finance and Distribution**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Oppedisano

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: K. Fulton

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.*

<b>Course #</b>	<b>Semester</b>
CFD-4010-A	fall
CFD-4010-B	spring

**CFD-4040-A****Master Class in Screenwriting I**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: C. Kipps

This course will reinforce the basics of screenwriting and prepare students to become working screenwriters. Concepts such as how to make a script producible will be discussed by breaking down each student's screenplay from the previous year. How to be economical when structuring a screenplay will also be addressed. Students will begin a new project with a logline, one-page overview and a detailed beat sheet. In addition, industry professionals will visit the class, including an executive from the Writers Guild of America who will explain how contracts, residuals and other legal aspects affect writers.

**CFD-4045-A****Master Class in Screenwriting II**

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: C. Kipps

This is the second part of a two-semester course. See CFD-4040 for course description.

**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-4940-A****Film Thesis I**

Day/Time: TBA

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**

Day/Time: TBA

Spring semester: 6 studio credits

Instructor: TBA

This is the second part of a two-semester course. See CFD-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. Please contact the department advisor for specifics.

<b>Course #</b>	<b>Semester</b>
CFD-4996-A	summer
CFD-4997-A	fall
CFD-4998-A	spring

**Internship**

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).



## FILM ELECTIVES OPEN TO ALL DEPARTMENTS

Courses are listed in numerical order.

### 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-2082

#### Generations of Makeup

Monday 12:10-3:00

One semester: 3 studio credits

Materials fee: \$95

Instructor: A. Schmoltdt

This hands-on course will explore various techniques of achieving character demands, the breaking down of character creation and the importance of consistency. Students will follow industry standards while designing, creating and executing a full character look. The art and history behind movies most iconic makeup looks will also be examined. *Note: This course is cross-listed with CFD-2082-A and CFD-2082-B.*

Course #	Semester
CFD-2082-C	fall
CFD-2082-D	spring

### CFD-2088

#### Makeup for Film and Television

One semester: 3 studio credits

Materials fee: \$95

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-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

#### Directing Actors 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 understanding of the actor's work. Advanced techniques will be taught as well as communication skills for both actor and director.

### 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

#### Visual Translation for Production Design I

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

#### Visual Translation for Production Design II

Monday 12:10-3:00

Spring semester: 3 studio credits

Instructor: P. von Brandenstein

This course is a continuation CFD-2456, Visual Translation for Production Design I. 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, Visual Translation for Production Design I.

### CFD-3429

#### Introduction to Virtual Reality Filmmaking

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: A. Zeka

The newest tools of immersive storytelling—360, virtual reality and augmented reality—will be introduced in this course. We will examine examples of key immersive experiences, and students will explore their storytelling potential in the areas of news, documentary, fine arts and advertising. Special focus will be placed on developing skills for directing a 360 film, including the use of 360 cameras, creating ambisonic landscapes and editing techniques. The final objective of the course will be to produce a series of 360 videos and demonstrate fluency in this new technology and its tools for production. *Note: No prior filmmaking experience necessary.*

Course #	Semester
CFD-3429-A	fall
CFD-3429-B	spring

## SUMMER RESIDENCIES IN FILM

### CVD-4994-A

#### Photo/Video: Residency in the Lens and Screen Arts

June 1 – July 2

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

Hosted by the MFA Photography, Video and Related Media Department at SVA, this intensive studio residency offers lens-based artists an immersive experience in contemporary art-making. Weekly critiques and individual meetings with faculty mentors will be supplemented with lectures, screenings and workshops (video installation and performance). Particular attention will be given to helping artists refine the relationship between their practice, the history and traditions of lens-based arts (photography, video, multimedia installation, VR etc.) and critical theory.

Each resident will be given a small studio/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. Studio facilities 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.

This residency will encourage participants to explore the full potential and diversity of the lens-based arts and is ideally suited for artists interested in seeking a graduate degree or who wish to advance their creative practice in a supportive and rigorous environment. The residency will conclude with a final exhibition and screening.

Scheduled faculty and guest lecturers include Elinor Carucci, Natasha Chuk, Isaac Diggs, Ben Hagari, Laura Parnes, Lyle Rexer and Liz Zito.

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.*

### DFD-4993-A

#### Documentary Filmmaking

June 1 – June 16

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 short documentaries during the program, 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 advancement. 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 have included director Deborah Dickson; cinematographer Tom Hurwitz, ASC; and 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](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

# 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, HMD, HPD, HSD, HWD or VHD.  
Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.  
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.*

The following schedules are 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.

Freshmen who will begin their studies in the spring 2021 semester should refer to General Foundation program GS.

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 246 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

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### **AHD-1015 through AHD-1017** **Art History II**

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHD-1015.*

### **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.

**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 246 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: 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. Successful completion of a Writing Program critical writing course (HWD-2000 through HWD-2999) will fulfill the requirement for HCD-1025, Writing and Literature II. For information on these courses please visit [sva.edu/undergraduate/humanities-and-sciences/writing-program](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

**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.

# GENERAL FOUNDATION COURSE SCHEDULES FALL 2020 / SPRING 2021

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-01G Art History I 9:00-11:50 D. Dumbadze
10	FID-1220-01G Painting I 9:00-2:50 L. Behnke		FID-1130-01G Drawing I 9:00-2:50 I. Lang		
11					
12					
1		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
2					
3					HCD-1020 Writing and Literature I 3:20-6:10
4					
5					
6					

General Foundation 1 / SPRING						
	MON	TUES	WED	THURS	FRI	
9					AHD-1015-01G Art History II 9:00-11:50 Instructor: TBA	
10	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			
11						
12						
1						
2						
3					HCD-1025 Writing and Literature II 3:20-6:10	
4						
5						
6						

General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10	FID-1220-02G Painting I 9:00-2:50 D. Chow				
11					
12					
1		HCD-1020 Writing and Literature I 12:10-3:00	FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2					
3		AHD-1010-02G Art History I 3:20-6:10 Instructor: TBA		SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman
4					
5					
6					

General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10	FID-1225-02G Painting II 9:00-2:50 D. Chow				FID-1430-02G Sculpture 9:00-2:50 P. Dudek
11					
12					
1		HCD-1025 Writing and Literature II 12:10-3:00	FID-1135-02G Drawing II 12:10-6:00 S. Etkin		
2					
3		AHD-1015-02G Art History II 3:20-6:10 Instructor: TBA			
4					
5					
6					

General Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		FID-1220-03G Painting I 9:00-2:50 J. Jurayj	HCD-1020 Writing and Literature I 9:00-11:50	FID-1430-03G Sculpture 9:00-2:50 M. Carlson	AHD-1010-03G Art History I 9:00-11:50 Instructor: TBA
11					
12					
1					
2					FID-1130-03G Drawing I 12:10-6:00 Instructor: TBA
3					
4					
5					
6					

General Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		FID-1225-03G Painting II 9:00-2:50 J. Jurayj	HCD-1025 Writing and Literature II 9:00-11:50	SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	AHD-1015-03G Art History II 9:00-11:50 Instructor: TBA
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					
10			FID-1130-04G Drawing I 9:00-2:50 M. Gacek		AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
11					
12		HCD-1020 Writing and Literature I 12:10-3:00			
1					
2					FID-1220-04G Painting I 12:10-6:00 M. Mattelson
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					
10			FID-1135-04G Drawing II 9:00-2:50 M. Gacek		AHD-1015-04G Art History II 9:00-11:50 Instructor: TBA
11					
12		HCD-1025 Writing and Literature II 12:10-3:00			
1					
2					FID-1225-04G Painting II 12:10-6:00 M. Mattelson
3					
4					
5				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
6					
7					
8					
9					

General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	AHD-1010-05G Art History I 9:00-11:50 Instructor: TBA
12	HCD-1020 Writing and Literature I 12:10-3:00	FID-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff		
1					
2					
3					
4					
5					
6					

General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	AHD-1016-05G Art History II 9:00-11:50 Instructor: TBA
12	HCD-1025 Writing and Literature II 12:10-3:00	FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron		
1					
2					
3					
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 Writing and Literature I 12:10-3:00			
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 R. Sarkissian	
5					
6					

General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			FID-1225-06G Painting II 9:00-2:50 T. Kahn		
11					
12		HCD-1025 Writing and Literature II 12:10-3:00			
1					
2	FID-1135-06G Drawing II 12:10-6:00 B. Larsen				FID-1430-06G Sculpture 9:00-2:50 D. Wapner
3					
4					
5				AHD-1017-06G Art History II 3:20-6:10 Instructor: TBA	
6					



General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020 Writing and Literature I 9:00-11:50
10					
11			FID-1130-07G Drawing I 9:00-2:50 T. Roniger	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 Instructor: TBA	
4					
5					
6					

General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025 Writing and Literature II 9:00-11:50
10					
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					
4				AHD-1015-07G Art History II 3:20-6:10 Instructor: TBA	
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020 Writing and Literature I 9:00-11:50			
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 J. Edwards			
4					
5					
6					

General Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025 Writing and Literature II 9:00-11:50			
10					
11	FID-1430-08G Sculpture 9:00-2:50 J. Periman				
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 Instructor: TBA			
4					
5					
6					

General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50 D. Carvalho
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					
4				HCD-1020 Writing and Literature II 3:20-6:10	
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1017-09G 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					
4				HCD-1025 Writing and Literature II 3:20-6:10	
5					
6					

General Foundation 10 / FALL					
	MON	TUES	WED	THURS	FRI
9				HCD-1020 Writing and Literature I 9:00-11:50	
10					FID-1430-10G Sculpture 9:00-2:50 P. Dudek
11	FID-1220-10G Painting I 9:00-2:50 G. Boorujy	FID-1130-10G Drawing I 9:00-2:50 N. Tournon			
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 Writing and Literature II 9:00-11:50	
10					SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
11	FID-1225-10G Painting II 9:00-2:50 Instructor: TBA	FID-1135-10G Drawing II 9:00-2:50 N. Tournon			
12					
1					
2					
3		AHD-1015-10G Art History II 3:20-6:10 Instructor: TBA			
4					
5					
6					

General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-11G Art History I 9:00-11:50 L. Gamwell	
10					
11					
12					
1	FID-1130-11G Drawing I 12:10-6:00 I. Richer		FID-1430-11G Sculpture 12:10-6:00 S. DeFrank		FID-1220-11G Painting I 12:10-6:00 N. Karsten
2				HCD-1020 Writing and Literature I 3:20-6:10	
3					
4					
5					
6					

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

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 N. Touron	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			AHD-1010-12G Art History I 3:20-6:10 D. Carvalho	HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6					

General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1135-12G Drawing II 9:00-2:50 N. Touron	FID-1225-12G Painting II 9:00-2:50 Instructor: TBA	FID-1430-12G Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			AHD-1015-12G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10	
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 Writing and Literature I 9:00-11:50		AHD-1010-13G Art History I 9:00-11:50 S. Koo	FID-1130-13G Drawing I 9:00-2:50 I. Richer
10	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				
11					
12					
1					
2				FID-1220-13G Painting I 12:10-6:00 B. Komoski	
3					
4					
5					
6					

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025 Writing and Literature II 9:00-11:50		AHD-1017-13G Art History II 9:00-11:50 Instructor: TBA	FID-1135-13G Drawing II 9:00-2:50 I. Richer
10					
11					
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1225-13G Painting II 12:10-6:00 B. Komoski	
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. Keesling	HCD-1020 Writing and Literature I 3:20-6:10		
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 S. McGiver				
3		AHD-1016-14G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10		
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020 Writing and Literature I 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 R. Sarkissian			
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 Writing and Literature II 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1017-15G Art History II 3:20-6:10 Instructor: TBA			
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 D. Dumbadze	
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 Writing and Literature I 3:20-6:10	
4					
5					
6					

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10				AHD-1016-16G 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 Writing and Literature II 3:20-6:10	
4					
5					
6					

General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9					
10			HCD-1020 Writing and Literature I 9:00-11:50		
11					
12					
1					
2	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Rosman				FID-1220-17G Painting I 12:10-6:00 Z. Wu
3		AHD-1010-17G Art History I 3:20-6:10 Instructor: TBA			
4				FID-1130-17G Drawing I 3:20-9:10 A. Hawley	
5					
6					
7					
8					
9					

General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9					
10			HCD-1025 Writing and Literature II 9:00-11:50		
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 E. Scott		FID-1225-17G Painting II 12:10-6:00 Z. Wu
3		AHD-1016-17G Art History II 3:20-6:10 Instructor: TBA			
4				FID-1135-17G Drawing II 3:20-9:10 A. Hawley	
5					
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 Monday through Thursday and on 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 Monday through Thursday and on Saturday.

General Foundation 18 / FALL						
	MON	TUES	WED	THURS	FRI	
9	FID-1130-18G Drawing I 9:00-2:50 J. Cohen	SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic			SMD-1020-18G Foundations of Visual Comp. 9:00-11:50 M. Kovacevic	
10						
11						
12						
1						
2						
3				AHD-1010-18G Art History I 3:20-6:10 S. Flach	HCD-1020 Writing and Literature I 3:20-6:10	
4			FID-1220-18G Painting I 3:20-9:10 S. Porter			
5						
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	WED	THURS	FRI	SAT
9	FID-1135-18G Drawing II 9:00-2:50 J. Cohen				FID-1430-18G Sculpture 9:00-2:50 J. Pastor
10					
11					
12					
1					
2					
3			AHD-1015-18G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10	
4		FID-1225-18G Painting II 3:20-9:10 S. Porter			
5					
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 semester courses are held on Monday, Wednesday, Thursday, Friday and Saturday.

## GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2021

Foundation students who will begin their studies in the spring semester must register for spring 2021 and summer 2021 General Foundation program GS.

General Foundation GS / SPRING 2021						
	MON	TUES	WED	THURS	FRI	
9		AHD-1010-GS Art History I 9:00-11:50 D. Carvalho	SMD-1020-GS Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-GS Painting I 9:00-2:50 Instructor: TBA		
10						
11						
12						
1						
2						
3	FID-1130-GS Drawing I 3:20-9:10 Instructor: TBA	HCD-1020 Writing and Literature I 3:20-6:10				
4						
5						
6						
7						
8						
9						

General Foundation GS / SUMMER 2021					
	5/4 – 5/24	5/10 – 5/28	5/27 – 6/17	6/14 – 7/5	7/6 – 7/26
9		FID-1135-GS Drawing II 9:00-2:50 M-F A. Gerndt		FID-1430-GS Sculpture 9:00-2:50 M-F R. Hu	FID-1225-GS Painting II 9:00-2:50 M-F R. Hu
10					
11					
12					
1					
2					
3	HCD-1025 Writing and Literature II 3:20-6:10, M-F		AHD-1015-GS Art History II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: 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 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 for schedule details.



# GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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	R. Valverde
FID-2020-B	Tu	9:00-2:50	fall	J. Tekippe
FID-2020-C	W	9:00-2:50	fall	M. Kessler
FID-2020-D	W	9:00-2:50	spring	M. Kessler
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	TBA
AHD-2020-E	W	3:20-6:10	TBA
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	TBA
AHD-2025-E	W	3:20-6:10	TBA
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 / FID-2120-F

#### Anatomy I

Fall semester: 3 studio credits

Instructor: G. Boorujy

This course will begin with the skeleton, and students will learn about and internalize the structure, form and movement of the body in an effort toward making more informed drawings of the live model. A portion of the course will focus on the comparative anatomy of animals. Note: Open to students from all departments.

Course #	Day	Time
FID-2120-E	Tu	9:00-11:50
FID-2120-F	Tu	12:10-3:00

**FID-2120-G through FID-2120-J****Anatomy I**

One semester: 3 studio credits

Instructor: L. Shorin

Through observation and study of the human figure, its muscular system and skeleton, students will develop their knowledge of human anatomy. We will explore the human form with a goal to better facilitate your ability to create figures from imagination and memory. Projects will include drawing the skeleton from various views with a focus on proportion. Écorché drawings (drawing the muscles without skin) will be developed by drawing a figure and then overlaying the skeleton and muscles on vellum to further explore the mechanics of the pose. Building on the understanding of the skeletal and muscular structures gained in the first portion of the course, the second half of the semester will focus on understanding the figure in motion, unmasking the face as it relates to expressing emotions, and the nuance of gesture of hands and feet. The final project will relate to your major area of study or be based on an area of your specific interest.

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

**FID-2127****Fur, Feathers and Scales: Comparative Animal Anatomy**

One semester: 3 studio credits

Instructor: TBA

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 #	Day	Time	Semester
FID-2127-A	Tu	3:20-6:10	fall
FID-2127-B	Tu	12:10-3:00	spring
FID-2127-C	Tu	3:20-6:10	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****Conceptual 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.*

<b>Course #</b>	<b>Semester</b>
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.*

<b>Course #</b>	<b>Semester</b>
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: Z. Wu

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.*

<b>Course #</b>	<b>Semester</b>
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 Practices: Exploring Methods and Materials**

Thursday 3:20-9:10

One semester: 3 studio credits

Instructor: L. Behnke

This studio course will explore the methods and materials concerning all forms of painting. From highly representational to nonobjective subject matter our contemporary practice is being reshaped. There have been many technological innovations in materials, leading to changes in the practice of painting that are specific to the 21st century. In addition, many historical materials have been upgraded to include modern alternatives. A complete examination of all painting mediums will be explored. Bridging the gap between representation and abstraction, artists working today utilize both historical and current practices. This course will examine individual expression in light of current usage. Gallery visits and in-class demonstrations will be an important part of the course, and students will be encouraged to consider how "thinking in their materials" will enable them to understand how materials enhance their concepts. *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](http://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**

Friday 12:10-6:00

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. Students will be encouraged to explore form and express content. 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: \$350

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

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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

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	Instructor
FID-2413-A	fall	N. Touron
FID-2414-A	spring	TBA

### 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: J. Pastor

Coming into prominence during the 1960s, soft sculpture employs materials that are designed to integrate various components, such as cloth, rubber, foam, yarn, felt, paper, fibers, and other non-rigid materials. In this course students will examine professional fabrication techniques as we engage in various processes to explore forms and surfaces through mechanisms and structures, such as sewing, casting, form building and pattern-making. Each session will begin with a presentation and discussion of creative visual practices utilizing soft materials. After the fourth class session, students will have time to work on their own projects. Individual critiques will be given, which will include fabrication logistics and planning. *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

Instructor: R. Valverde

From low-tech projection to high-tech immersive environments, video installation has become a dominant medium for contemporary artists. Drawing from the history of film and video art, the students will explore some of the different techniques of analog and digital media in their work in the digital lab. This course will focus on developing students' knowledge of video installation and encourage experimentation with a variety of approaches to the projected image. Students will generate four projects throughout the semester. We will meet regularly as a group and on a one-on-one basis to discuss current exhibitions, readings and student projects, and screen film/video work by some of the major figures in the field. The remaining time will be spent in the studio/lab. Students are encouraged to incorporate their personal interests and perspectives into their work. Projects will relate to ideas and forms of light projection from conception and production to display and distribution; creative relationships between visual and audio; the physicality of light; narrative and non-narrative structure; original and appro

riated 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
FID-3453-A	fall
FID-3454-A	spring

### **FID-3539-A Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

To communicate with audiences outside of the art world, artists appropriate the ideas and practices of disciplines that were not previously considered within the realm of art. Projects in this course will explore these "alien" methodologies.

Examples might include the techniques of mass production related to scale, cinematic time compression and its psychological implications for the unimaginable, the virtual spaces of the Internet, and social media platforms that reconfigure notions of public and private. The goal of this course is to discover how art can evolve in this new environment. Student may develop any area 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 studio projects.

*Note: Open to students from all departments.*

## **SECOND- AND THIRD-YEAR INTERDISCIPLINARY AND NEW MEDIA COURSES**

*Note: Second- and third-year interdisciplinary and new media 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-2661 / FID-2662 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-2661-A	fall
FID-2662-A	spring

### **FID-3521 / FID-3522 Art and Fashion**

Thursday 12:10-6:00

One semester: 3 studio credits

Equipment fee: \$200

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, print on fabric, applique, embroidery, beadwork, EL wire, quilting and stuffing. 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 an iconic look as a living work of art. Prerequisite: Students who wish to use digital embroidery must have taken FID-2661/FID-2662, Embroidery and the Digital Sewing Machine. *Note: Open to students from all departments.*

Course #	Semester	Instructor
FID-3521-A	fall	TBA
FID-3522-A	spring	A. Morgana

**FID-3539-A****Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

To communicate with audiences outside of the art world, artists appropriate the ideas and practices of disciplines that were not previously considered within the realm of art. Projects in this course will explore these "alien" methodologies. Examples might include the techniques of mass production related to scale, cinematic time compression and its psychological implications for the unimaginable, the virtual spaces of the Internet, and social media platforms that reconfigure notions of public and private. The goal of this course is to discover how art can evolve in this new environment. Student may develop any area 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 studio projects.

*Note: Open to students from all departments.*

**FID-3542-A****Performance Art**

Wednesday 12:10-6:00

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.*

**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-3632-A****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 3:20-9:10

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 3:20-9:10

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: S. Anker

From the decipherment of the human genome to industrialized food production, science has spilled out of the laboratory into our lives. As scientists engage in molecular engineering, the corporeal body and the manipulation of life forms have become a public and aesthetic discourse unto themselves. This course will examine intersections between laboratory practices and visual art production. Projects will employ video microscopes and scanning devices, scientific specimen collections, plant tissue engineering, new anatomical models and molecular cuisine. In addition, each student will design their own terrarium with fish, aquatic plants and/or micro eco-systems. Field trips and guest lecturers will complement course material. Students may work in a variety of media, from drawing and painting to the digital and performing arts. *Note: Open to students from all departments.*

**FID-3657-A****Digital Remix: Pushing Boundaries**

Thursday 3:20-9:10

Fall semester: 3 studio credits

Instructor: I. Burnley

More than ever, pictures have become a part of our contemporary experience and their wide availability presents today's artists with an embarrassment of riches. Artists need to be innovative and intentional when finding and developing visual source material for their work. This course will offer a hands-on approach to creating personal archives, iconographies and narratives, to be used in the production of work—with an emphasis on experimentation. Students will be encouraged to pursue an interdisciplinary approach while discovering various methods by which to make artwork. During class sessions, photography and video will be explored as a means for generating images, and as tools for conceptualizing paintings, drawings, sculptures and mixed-media projects. Screenings and lectures will supplement class discussions. By the end of the semester, students will have generated new material and conceptual strategies to support their studio practice and will have developed a technical understanding of working with digital media. *Note: Open to students from all departments.*

**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-2815****Printmaking: Silkscreen**

One semester: 3 studio credits

Materials fee: \$300

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-2810-A	F	2:00-6:50	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-2815-A	F	2:00-6:50	spring	G. Prande

**FID-2821 / FID-2822****Printmaking: Etching**

Tuesday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$300

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: \$300

Instructor: S. Broder

This course will explore various printmaking processes, including woodcut, linocut, monoprint and collagraph to expand each student's skills and techniques. These methods can be interpreted for many different artistic styles, from fine art to illustration and bold graphic design. Students will learn the fundamentals of woodblock and relief printing. Relief printing involves carving away at a block of wood or linoleum and then inking the surface with oil-based ink. The block is then transferred to paper by being run through a printing press. This course begins with an exploration of techniques for planning and carving out prints, and then takes students through various approaches to making complex, multicolor relief images using reduction cut and jigsaw techniques. *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: \$300

Instructor: S. Broder

This course will use a variety of relief-printing techniques, including woodcut, linoleum, and monoprint to create original artists' books or portfolios of prints. Images will be carved into the block, the surface inked and transferred to paper. Students will have the option to create editions of each work or to work on a series of monoprints. Various bookbinding methods, including zines, Japanese stab bound, accordion and portfolio 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: \$300

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: \$300

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-3846-A****Printmaking: Silkscreen and Painting/Combined Media**

Tuesday 9:00-1:50

Spring semester: 3 studio credits

Materials fee: \$300

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: \$300

Instructor: D. Faust

Letterpress is a versatile and adaptable printing medium that mixes easily with other processes and imparts a sense of depth and texture to impressions on paper. This course will give a thorough introduction to letterpress printing. Accurate color registration is easily accomplished and the experience of hand-setting vintage metal and wood typefaces will enhance each student's knowledge and understanding of typography. Die-cutting with letterpress allows students to shape their printed projects. Starting with handset wood and metal type we will move onto the use of photopolymer plates from digital files and linocut and collage plates (collagraph) for printing. Letterpress can print on T-shirts and bags as well as plastics and papers. Historical examples of futurist/Dada and 19th-century 'color explosion' printing will be shown. Each session begins with a demonstration followed by studio time to work on individual projects, from type-based graphic designs to fine art limited editions. Instruction in the operation and maintenance of several presses will be covered. Illustration students may explore animation techniques on the presses, design students can concentrate on letter/word/text, and seniors can build and print final portfolio packaging. *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

Materials fee: \$300

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: \$300

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-A	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: \$300

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 Unlimited**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$300

Instructor: L. Wright

This course will explore silkscreen printing possibilities for all levels from beginners to experienced printers. We will explore tools, materials and methods for printing on a variety of surfaces, including plastic, metal, canvas, textiles, T-shirts, ceramics and skateboards. Learn about jigs to drill and form metal and Plexiglas. Get studio tips and logic. This is a hands-on make anything tour de force. We will discuss how to setup a working silkscreen studio in your home. Students can work on projects to present for thesis and other studio courses. *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: \$300

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: \$350

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: \$350

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 semester: October 1 and November 3  
Spring semester: February 2 and March 25

### FID-3020

#### Junior Seminar

One semester: 3 studio credits

Limited to 15 students per section

This seminar will introduce students to professional practices associated with art-world operations. How to present work, write an artist's statement and a proposal for a grant or exhibition, compile a résumé and develop a cohesive body of work will be included. The seminar is intended as preparation for the transition into mentor-centered senior workshops. Budgets, inventory and market value will also be discussed.

Course #	Day	Time	Semester	Instructor
FID-3020-A	Tu	12:10-3:00	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
FID-3020-D	Tu	12:10-3:00	spring	J. Weinstock
FID-3020-E	W	12:10-3:00	spring	J. Silverthorne
FID-3020-F	Th	12:10-3:00	spring	Beth B
FID-3020-G	Th	3:20-6:10	spring	M. Sheehan

## THIRD-YEAR ART HISTORY AND HUMANITIES

*Note: Third-year fine arts majors must take one semester of HDD-3200, Ideas in Art, or AHD-2302, History of Video Art: 1965-1985, or AHD-2303, History of Video Art: 1985 to Present, unless they have already completed one of these courses at another institution.*

### AHD-2302-A

#### History of Video Art: 1965 to 1985

Monday 11:00-1:50

Fall semester: 3 art history credits

Instructor: D. Ross

What is referred to as "video art" has become a ubiquitous feature of 21st-century art practice, yet it is an art form whose emergence is still a relatively fresh aspect of contemporary art history. This course will explore the origins of video art, examining its sources in film, photography and performance art. Through screenings of key works; discussion with artists, critics and curators, and in directed readings, students will be exposed to important works and individuals associated with the first two decades of video. Special attention will be paid to an understanding of the cultural and social context that supported the emergence of video art. We will focus upon the evolution of video art from both a technological perspective as well as the development of a video's critical and institutional framework. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeo Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Howard Fried, Terry Fox, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

### AHD-2303-A

#### History of Video Art: 1985 to Present

Monday 11:00-1:50

Spring semester: 3 art history credits

Instructor: D. Ross

As video art became more widely accepted and the tools became increasingly affordable and available, the medium quickly emerged as a primary site for the global dialogue that characterizes contemporary art practice. Among the topics to be addressed in this screening, lecture and discussion course will be the emergence of Asian, Latin American and European Video Art, the continued development of sculptural video installation work and the emergence of the market for video art. The blurring of the lines among video art digital art forms, digital cinema and art made for the Internet will also be addressed. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeo Kubota, Bill Viola, Gary Hill, Mary Lucier, Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, Videofreex, TVTV, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs. Prerequisite: AHD-2302, History of Video Art: 1965 to 1985.

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

#### HDD-3200-A

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

Wednesday 12:10-3:00

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 semester: October 1 and November 3

Spring semester: February 2 and March 25

#### FID-4081-A

##### **Professional Practices**

Monday 2:00-2:50

Fall semester: no credit

Instructor: L. Yarotsky

Limited to 20 students per section

This course is intended for students who wish to pursue graduate studies, artist-in-residence programs and gallery representation. Topics will include: writing an artist's statement, grant proposals, an analysis of art galleries, applying to graduate schools and portfolio presentation. *Note: Open to senior fine arts majors only.*

#### AHD-4140-A

##### **Senior Seminar**

Wednesday 3:20-6:10

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

Instructor: A. Hawley

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. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**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. Aycok, 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: S. Anker, A. Aycok, 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; 7 weeks 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	Instructor
FID-4507-A	Tu	12:00-5:50	9/15	L. Wells
FID-4509-A	W	12:00-5:50	9/9	R. Winters
FID-4512-A	W	12:00-5:50	9/9	S. Flach
FID-4516-A	Th	9:00-2:50	9/10	A. Ginzl
FID-4518-A	Th	9:00-2:50	9/10	D. Chow
FID-4521-A	Th	9:00-2:50	9/10	Beth B
FID-4524-A	Tu	12:00-5:50	11/3	J. Newman
FID-4527-A	Tu	3:00-8:50	11/3	J. Silverthorne
FID-4529-A	W	9:00-2:50	10/28	Z. Wu
FID-4533-A	W	12:00-5:50	10/28	M. Levenstein
FID-4536-A	W	3:20-9:10	10/28	T. Rowland
FID-4539-A	Th	9:00-2:50	10/29	A. Abreu
FID-4542-A	Th	12:00-5:50	10/29	S. Joelson
FID-4544-A	Th	12:00-5:50	10/29	S. Ellis



**FID-4554 through FID-4596****Senior Workshop IV**

Spring semester: 3 studio credits per section; 7 weeks 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	Instructor
FID-4554-A	Tu	9:00-2:50	1/12	L. Umlauf
FID-4558-A	Tu	12:00-5:50	1/12	C. Beckley
FID-4562-A	W	9:00-2:50	1/13	T. Goodeve
FID-4567-A	W	12:00-5:50	1/13	E. Chen
FID-4571-A	Th	12:00-5:50	1/14	S. Flach
FID-4574-A	Th	12:00-5:50	1/14	A. Abreu
FID-4577-A	Th	3:00-8:50	1/14	S. Ellis
FID-4582-A	Tu	12:00-5:50	3/9	L. Umlauf
FID-4584-A	Tu	12:00-5:50	3/9	S. Joelson
FID-4587-A	Tu	9:00-2:50	3/9	D. Chow
FID-4589-A	W	9:00-2:50	3/10	N. Chunn
FID-4592-A	W	12:00-5:50	3/10	L. Benglis
FID-4594-A	Th	9:00-2:50	3/11	J. Perlman
FID-4596-A	Th	9:00-2:50	3/11	R. Winters

**SUMMER RESIDENCIES IN FINE ARTS**

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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: 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 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: Dara Birnbaum, Jodie Lyn-Kee-Chow, Media Farzin, Mark Thomas Gibson, Miguel Luciano, Angel Nevarez, David Ross, Jerry Saltz, Mark Tribe and Caroline Woolard.

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

**Course #****Dates**

FID-4994-A June 1 – July 2

FID-4995-A July 7 – August 7

**FID-4991 / FID-4992****Fine Arts: Painting and Mixed Media**

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

Hosted by SVA's MFA Fine Arts Department, 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.

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 lecturers have included Andrianna Campbell, Andrea Champlin, Ofri Cnaani, Gregory Coates, Steve DeFrank, Peter Hristoff, Tobi Kahn, Sharon Loudon, Amy Myers, Danica Phelps, Jerry Saltz and Jason Stopa.

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

**Course #****Dates**

FID-4991-A June 1 – July 2

FID-4992-A July 7 – August 7

**FID-4993-A****Interdisciplinary Practices in Bio Art**

May 18 – June 19

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

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

Coming to the fore in the early 1990s, bio art is neither media specific nor locally bounded. It is an international movement with several sub-genres 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 Bio Art Laboratory located in the heart of New York City's Chelsea gallery district. Participants will

have access to BFA Fine Arts Department facilities. Each participant will be assigned an individual workstation. In addition, the Bio Art Laboratory 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. Participants 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.*

For more information visit [sva.edu/residency](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

### **FID-4989-A**

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

June 22 – July 31

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

Housed in SVA's state-of-the-art sculpture 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 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, Michael Joaquin Grey, Alois Kronschlager, Saul Ostrow, Michael Rees, Jerry Saltz and Tyler Rowland.

*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 15 – June 26

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

City as Site is a nomadic summer residency that explores the diverse communities that define New York City with the aim of creating 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: Ed Woodham (artist; founder and director, Art in Odd Places). Guest lecturers have included: Tom Finkelpark (New York City Department of Cultural Affairs), Todd Shalom (Elastic City), Risé 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). Program coordinator: Ed Woodham.

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

For more information visit [sva.edu/residency](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

# 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 in the Honors Program.*

Course #	Day	Time	Instructor
AHD-1040-HP1	M	9:00-10:25	P. Crousillat
AHD-1040-HP2	M	10:30-11:50	J. Elm
AHD-1040-HP3	W	10:30-11:50	P. Crousillat

#### 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. *Note: Open only to students in the Honors Program.*

Course #	Day	Time	Instructor
AHD-1045-HP1	M	9:00-10:25	P. Crousillat
AHD-1045-HP2	M	10:30-11:50	J. Elm
AHD-1045-HP3	W	10:30-11:50	P. Crousillat

### 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 History.

#### HHD-1040

##### Political History of the Modern World: 18th and 19th Centuries

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

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	1:40-3:00	G. Karavitis

#### HHD-1045

##### Political History of the Modern World: 19th and 20th Centuries

Spring semester: 1.5 humanities and sciences credits

This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students in the Honors Program.*

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	1:40-3:00	G. Karavitis

#### 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 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	A. Hawley

#### 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. *Note: Open only to students in the Honors Program.*

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

#### HMD-1050

##### Modern Philosophy: 18th and 19th Centuries

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

Course #	Day	Time	Instructor
HMD-1050-HP1	Tu	9:00-10:25	T. Huhn
HMD-1050-HP2	Tu	10:30-11:50	T. Huhn
HMD-1050-HP3	W	12:10-1:35	C. Matlin

#### HMD-1055

##### Modern Philosophy: 20th Century

Spring semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

Course #	Day	Time	Instructor
HMD-1055-HP1	Tu	9:00-10:25	T. Huhn
HMD-1055-HP2	Tu	10:30-11:50	T. Huhn
HMD-1055-HP3	W	12:10-1:35	C. Matlin

## SECOND-YEAR REQUIREMENT IN 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

#### The Origins of Art

One semester: 3 art history credits

The Arts serve as a record of the history of ideas and society. This course will explore the development of what we call art, by examining its emergence and development in the context of specific Western and non-Western societies and civilizations. To do so, the class traces the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Topics include art and ritual, iconoclasm and theories of God, the separation of art and craft, the social history of art and the rise of the individual, idealism and aesthetics. Discussion, slide presentations and museum visits are a part of the course.

*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	M	12:10-3:00	spring	TBA
AHD-2010-HP3	Th	9:00-11:50	spring	S. Ostrow

## THIRD-YEAR REQUIREMENT IN 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.*

## SECOND- AND THIRD-YEAR REQUIREMENTS IN HUMANITIES AND SCIENCES

Students must take at least four Honors Program humanities courses during their second and third years of study. They may take these courses as their schedules allow, keeping in mind that 12 humanities credits must be completed during this time. It is recommended that students take one humanities course per semester. Students must choose at least one course from three of the following four areas:

Literature – HLD prefix

Philosophy and Cultural Studies – HMD prefix

Anthropology, Psychology, Sociology – HPD prefix

Science – HSD prefix

By the end of their third year of the Honors Program, students will have completed all Humanities Distribution Requirements (HDR).

### 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 and juniors 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

### HMD-2010

#### Self, Culture and Society

Spring semester: 3 humanities and sciences credits

Instructor: J. Cohan

This course studies problems basic to social, cultural and historical existence, as developed in foundational texts of economics, psychology, sociology and anthropology. In the midst of profound and rapid changes in our relationship to nature, to one another and to ourselves, these fields arose to turn a scientific eye inward. What the social sciences found was alternately sobering, revolutionary and terrifying. A new social and historical approach would be developed to the ancient command to know thyself. The course starts with the conceptual foundations of political economy, as well as theories of capitalism and modern society. Students will then consider the relation of nature, culture, society and lived experience. Finally, we will explore the social and cultural constitution of the person, with examination of class, race, gender and sexuality. *Note: Open only to sophomores and juniors in the Honors Program.*

Course #	Day	Time
HMD-2010-HP1	Tu	3:20-6:10
HMD-2010-HP2	Th	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 and juniors in the Honors Program.*



**HPD-2070-HP****The Cultural Crisis of Scientific Knowledge**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Stafford

A consensus has existed since the 19th century that scientific knowledge rather than belief both provides the greatest benefit to humankind and is the greater barrier against acts of persecution and prejudice. A consensus around knowledge based on research and critical evaluation has also formed the basis for our legal institutions, economic ideas and technologically innovative society. Why then are we seeing a significant level of distrust and rejection of scientific knowledge whether it concerns climate change, the use of medicine or even the validity of the moon landing? Given the breakneck pace of change, what kind of values can orient a scientific society? Why does science seem equally capable of making our lives infinitely easier and destroying us entirely? We will examine this crisis of knowledge as an aspect of the contradictions within modernity and with an eye toward urgent contemporary political and social crises. Readings will include works by Edmund Husserl, Thomas Kuhn, Erwin Schrödinger, Herbert Marcuse, Stephen Jay Gould, Donna Haraway, Barbara Herrnstein Smith, Bruno Latour, and others. *Note: Open only to sophomores and juniors in the Honors Program.*

**HSD-2991-R****Data Literacy and Visualization**

Tuesday 6:30 -9:20

Fall semester: 3 humanities and sciences credits

Instructor: B. Friedly

With the Information Age, society has become increasingly reliant on data visualizations, such as charts, graphs and maps, to convey a vast amount of complex data. Becoming literate in this graphic language is crucial for identifying misleading representations (intentional or unintentional) and for ethically using data to shape our own narratives. This course provides an introduction to understanding and communicating data. We will build a firm foundation of what data is, the ways it is organized, and how to find or create it. Through exploratory analysis, students will learn to find meaning through basic statistical methods in order to communicate meaning through data visualization. Students will build data analysis and visualization skills that they can expand and apply to their own interests in order to become critical thinking, digital citizens.

**HSD-3003-R****Energy and the Modern World**

Tuesday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: D. Bissett

This introductory course will examine the basic nature, forms and concepts of energy. We will explore various nonrenewable and renewable energy sources with an emphasis on environmental and social impacts. Lectures will also include discussions about natural resources, pollution, policies and consumerism through an energy lens. This course includes a field trip to the Newtown Creek Wastewater Treatment Facility and a volunteer event with a local environmental organization.

**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-3115-R****Botany**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: A. Negrin

In this course students will explore basic aspects of plant anatomy, physiology, plant types, and the historical and current importance of plants in human life. Students will actively participate in lab work to understand plant reproduction, propagation, cultivation and nutrition. The course will increase student awareness of and knowledge about the uses of plants and critical issues affecting ecology, including the threat and promise of science and agribusiness to modify plants for human and animal consumption. There will be two field trips.

**HSD-3344-R****Ecological Economics**

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Lange

Economic progress in the industrialized world has been shaped by a profound and alarming reliance upon the Earth's ecosystem. This course will examine the logic, justifications and ideologies that have propelled society toward global capitalism, with an emphasis on the environmental conditions related to that growth. Readings from Adam Smith to John Maynard Keynes will reveal the scope of traditional economic thought as it relates to the natural world; while texts from authors such as Aldo Leopold, Herman Daly and Elinor Ostrom will employ the pragmatism of economic philosophy to offer solutions for our most dire ecological predicaments.

**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.



# 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 studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 for information.

## **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-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-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.

## **DSD-1005** **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC’s creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it’s like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

## **DSD-1040** (previously ADD-1020) **Fabrication and Innovation**

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.

## **HHD-1040** **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HHD-1045** **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits

This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

## **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.

**HMD-1050**

**Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

**HMD-1055**

**Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits  
 This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

**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 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Sigler			
10					
11	AHD-1040-HP2 Hist./Theory of Modern Art I 10:30-11:50 J. Elm	HMD-1050-HP2 Modern Phil.: 18 and 19 Centuries 10:30-11:50 T. Huhn			ADD-1030-1AD Foundations of Drawing I 9:00-2:50 R. Babboni
12					
1		ADD-1010-1AD Principles of Visual Language I 12:10-6:00 T. Simon		DSD-1040-1AD Fabrication and Innovation 12:10-6:00 K. O'Callaghan	
2					
3					
4					
5					
6					
7		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
8					

Honors Program Advertising 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Pol. History: 19 and 20 Centuries 9:00-10:25 C. Skutsch	HLD-1828-HP1 Why Modernism? Part II 9:00-10:25 J. Sigler			
10					
11	AHD-1045-HP2 Hist./Theory of Modern Art II 10:30-11:50 J. Elm	HMD-1055-HP2 Modern Phil.: 20th Century 10:30-11:50 T. Huhn			ADD-1035-1AD Foundations of Drawing II 9:00-2:50 R. Babboni
12					
1		ADD-1015-1AD Principles of Visual Language II 12:10-6:00 T. Simon		SMD-1020-1AD Foundations of Visual Comp. 12:10-6:00 T. Fong	
2					
3					
4					
5					
6					
7					
8					

# HONORS PROGRAM: ANIMATION FIRST-YEAR REQUIREMENTS

First-year animation majors in the Honors Program must take all of the courses that follow. These courses are the foundation-year requirements and they must be successfully completed by the end of your first year at the College. *Note: If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan. Foundation-year students in the Animation Honors Program may take up to 18 credits in the fall and spring semesters with no charge for the additional credits beyond 15.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 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.

## **AHD-1170** **Animation: From Paper to Pixels**

Fall semester: 3 art history credits  
Animation milestones will be screened and examined in this course. We will begin by studying the work of pioneer animators, such as Winsor McCay, Disney and Fleischer, then focus on special topics from later periods, eventually concluding with CG's impact on the art form and industry. Students will view both rare and significant animated films that have influenced the direction of animation for well over a century.

## **AND-1020** **Introduction to Animation I**

Fall semester: 3 studio credits  
Limited to 20 students per section  
This course is an introduction to the principles of animation with hands-on and in-class exercises that explore the process of animation creation from paper to pixel. Basic concepts will be examined, including keys, break down, in-betweening, squash and stretch, anticipation, character design and walk cycle—all of which are the building blocks of animation filmmaking. Drawing skills will be emphasized throughout the first year to build foundation skills.

## **AND-1025** **Introduction to Animation II**

Spring semester: 3 studio credits  
Limited to 20 students per section  
This course is a continuation of AND-1020, Introduction to Animation I. Students will further explore the principles of animation and refine their skills through weekly assignments and exercises. As the course progresses, these principles will be applied to the filmmaking process, and students will script, design, direct and produce short animated films through working individually as well as collaboratively. Emphasis is placed on craft, conceptual and aesthetic ingenuity, and cohesiveness of story.

## **AND-1060** **Drawing I**

Fall semester: 3 studio credits  
Focusing on the fundamental elements of line, space, scale and texture, as well as topics that include anatomy, color theory, perspective and observation, this course will provide a framework for students to translate what they see to how they convey it through the act of drawing. Pencil, charcoal, pen-and-ink and watercolor will be among the materials explored. Projects will range from the figure to nature and still life, and field trips will include drawing on location.

## **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: Structure and Principle**

Fall semester: 3 studio credits  
This course will examine the basic structure and principles of what makes a good story. Assignments will explore elements of art direction, cinematography, staging, character design, lighting, timing, and many more facets of narrative. We will address film theory and the production process in order to understand storytelling from a variety of perspectives, and students will discover how to make their animated worlds believable.

## **AND-1145** **Storytelling: Visual Narrative**

Spring semester: 3 studio credits  
This course is a continuation of AND-1140, Storytelling: Structure and Principle. Through lectures, discussions and presentations, students will dive into the development of their own stories—learning by creating. They will pitch ideas to the class, create storyboards, and complete an original pitch book that includes synopsis, script, character design, storyboard, background designs and concept art. Students will also develop critical thinking and clear articulation of their concepts, as well as how to give and receive constructive criticism.

## **AND-1230** **Digital Compositing**

Spring semester: 3 studio credits  
Digital animation production is the focus of this course, and students will investigate the tools, techniques and concepts that are essential to creating animation. Topics include camera movement, puppet animation, effects, compositing and layout. Demonstrations and assignments are geared to introduce students to a range of software applications as well as gain production experience. The primary software used in the course is Adobe After Effects.

## **HHD-1040** **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HHD-1045** **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits  
This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

**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.

**HMD-1050**

**Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

**HMD-1055**

**Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

Honors Program Animation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10				AND-1140-2AN Visual Narrative Structure 9:00-11:50 R. Gorey	
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:50 A. Hawley				
12		AND-1060-2AN Drawing I 9:00-2:50 D. Ross			AND-1020-2AN Introduction to Animation I 10:00-2:50 F. Gresham
1			HMD-1050-HP3 Modern Phil.: 18 and 19 Centuries 12:10-1:35 C. Matlin	AHD-1170-2AN Animation: From Paper to Pixels 12:10-3:00 T. Stathes	
2			HHD-1040-HP3 Political Hist.: 18 and 19 Centuries 1:40-3:00 G. Karavitis		
3					
4					
5					
6					

Honors Program Animation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:50 A. Hawley				
12		AND-1065-2AN Drawing II 9:00-2:50 D. Ross			
1			AHD-1045-HP3 Hist./Theory of Modern Art II 10:30-11:50 P. Crousillat		AND-1025-2AN Introduction to Animation II 10:00-2:50 F. Gresham
2			HMD-1055-HP3 Modern Phil.: 20th Century 12:10-1:35 C. Matlin	AND-1145-2AN Screenwriting and Storyboards 12:10-3:00 R. Gorey	
3			HHD-1045-HP3 Political Hist.: 19 and 20 Centuries 1:40-3:00 G. Karavitis		
4				AND-1230-2AN Digital Compositing 3:20-6:10 C. Vonoda	
5					
6					

Honors Program Animation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat				
10				AHD-1170-4AN Animation: From Paper to Pixels 9:00-11:50 T. Stathes	
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:50 A. Hawley	AND-1020-4AN Introduction to Animation I 9:00-1:50 R. Gorey	AHD-1040-HP3 Hist./Theory of Modern Art I 10:30-11:50 P. Crousillat		AND-1060-4AN Drawing I 9:00-2:50 M. Menjivar
12			HMD-1050-HP3 Modern Phil.: 18 and 19 Centuries 12:10-1:35 C. Matlin		
1					
2			HHD-1040-HP3 Political Hist.: 18 and 19 Centuries 1:40-3:00 G. Karavitis		
3				AND-1140-4AN Visual Narrative Structure 3:20-6:10 J. Grimaldi	
4					
5					
6					

Honors Program Animation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP1 Hist./Theory of Modern Art II 9:00-10:25 P. Crousillat				
10					
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:50 A. Hawley	AND-1025-4AN Introduction to Animation II 9:00-1:50 R. Gorey			AND-1065-4AN Drawing II 9:00-2:50 M. Menjivar
12			HMD-1055-HP3 Modern Phil.: 20th Century 12:10-1:35 C. Matlin		
1	AND-1230-4AN Digital Compositing 12:10-3:00 T. Bayne				
2			HHD-1045-HP3 Political Hist.: 19 and 20 Centuries 1:40-3:00 G. Karavitis		
3				AND-1145-4AN Screenwriting and Storyboards 3:20-6:10 J. Grimaldi	
4					
5					
6					

# HONORS PROGRAM: CARTOONING, FINE ARTS AND ILLUSTRATION FIRST-YEAR REQUIREMENTS

First-year cartooning, 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 studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 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.*

## **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.

## **HHD-1040** **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HHD-1045** **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits  
This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

## **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.

## **HMD-1050** **Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HMD-1055** **Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits  
This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

## **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, Fine Arts, Illustration 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Sigler			
10					
11	HHD-1040-HP2 Pol. History: 18 and 19 Centuries 10:30-11:50 C. Skutsch	HMD-1050-HP2 Modern Phil.: 18 and 19 Centuries 10:30-11:50 T. Huhn			
12					
1					
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 T. Roniger	
3					
4					
5					
6					

Note: Honors Program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course.

Honors Program Cartooning, Fine Arts, Illustration 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat	HLD-1828-HP1 Why Modernism? Part I 9:00-10:25 J. Sigler			
10					
11	HHD-1045-HP2 Pol. History: 18 and 19 Centuries 10:30-11:50 C. Skutsch	HMD-1055-HP2 Modern Phil.: 18 and 19 Centuries 10:30-11:50 T. Huhn			
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 S. McGiver	FID-1135-HP1 Drawing II 12:10-6:00 T. Roniger	
3					
4					
5					
6					

Honors Program Cartooning, Fine Arts, Illustration 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1050-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10					
11	AHD-1040-HP2 Hist./Theory of Modern Art I 10:30-11:50 J. Elm	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					
4					
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6					

Note: Honors Program students may elect to replace SMD-1020, Foundations of Visual Computing, with a sculpture or printmaking course. Honors Program Cartooning, Fine Arts, Illustration 2 will be made available after Honors Program Cartooning, Fine Arts, Illustration 1 has reached capacity.

Honors Program Cartooning, Fine Arts, Illustration 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1055-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10					
11	AHD-1045-HP2 Hist./Theory of Modern Art II 10:30-11:50 J. Elm	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					
4					
5					
6					

# 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 studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 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: 18th and 19th Centuries

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

### HHD-1045 Political History of the Modern World: 19th and 20th Centuries

Spring semester: 1.5 humanities and sciences credits  
This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

### 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.

### HMD-1050 Modern Philosophy: 18th and 19th Centuries

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

### HMD-1055 Modern Philosophy: 20th Century

Spring semester: 1.5 humanities and sciences credits  
This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

### 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 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1050-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10					
11	AHD-1040-HP2 Hist./Theory of Modern Art I 10:30-11:50 J. Elm	HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe	FID-1130-2C Drawing I 9:00-2:50 Instructor: TBA		
12					
1	SMD-1200-2C* Imaging Tools 12:10-6:00 S. Barrett 10 weeks				
2					
3	SDD-1210-2C* Bits, Bytes 12:10-6:00 S. Barrett 5 weeks			SDD-1050-2C Narrative Workshop 3:20-6:10 Z. Lydon	
4					
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6					

Honors Program Computer Art, Computer Animation and Visual Effects 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1055-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10					SMD-1250-2C Digital Video Tools/Tech. 9:00-11:50 A. Meyers
11	AHD-1045-HP2 Hist./Theory of Modern Art II 10:30-11:50 J. Elm	HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe	FID-1135-2C Drawing II 9:00-2:50 Instructor: TBA	SMD-1230-2C Introduction to Computer Animation 9:00-1:50 Instructor: TBA	
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\* Note: SMD-1200 will meet for the first 10 weeks of the semester; SDD-1210 will meet for the last 5 weeks.

# HONORS PROGRAM: DESIGN FIRST-YEAR REQUIREMENTS DESIGN TRACK 1

First-year design 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 studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 for information.

## **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.

## **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.*

## **DSD-1005**

### **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

## **DSD-1040** (previously ADD-1020)

### **Fabrication and Innovation**

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.

## **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.

## **HHD-1040**

### **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HHD-1045**

### **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits

This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

## **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.

## **HMD-1050**

### **Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

**HMD-1055**

**Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory.

*Note: Open only to students in the Honors Program.*

**SMD-1020**

**Foundations of Visual Computing**

One semester: 3 studio credits

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

Honors Program Design 1DS / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1050-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			ADD-1010-1DS Principles of Visual Language I 9:00-2:50 R. Mehl
10					
11		HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe	AHD-1040-HP3 Hist./Theory of Modern Art I 10:30-11:50 P. Crousillat		
12					
1					
2			DSD-1040-1DS Fabrication and Innovation 12:10-6:00 S. Killman	FID-1130-1DS Drawing I 12:10-6:00 C. Fabricatore	
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7		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
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Honors Program Design 1DS / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1055-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			ADD-1015-1DS Principles of Visual Language II 9:00-2:50 R. Mehl
10					
11		HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe	AHD-1045-HP3 Hist./Theory of Modern Art II 10:30-11:50 P. Crousillat		
12					
1					
2			SMD-1020-1DS Foundations of Visual Comp. 12:10-6:00 B. Bobkoff	FID-1135-1DS Drawing II 12:10-6:00 Instructor: TBA	
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# HONORS PROGRAM: DESIGN FIRST-YEAR REQUIREMENTS DESIGN TRACK 2

First-year design 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 studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 for information.

## **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.

## **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.*

## **DSD-1005**

### **Thinking Design**

Fall semester: no credit (6 sessions)

Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

## **DSD-1050**

### **Visual Computing in the Studio I**

One semester: 3 studio credits

This course is an introduction to design techniques using the Macintosh computer and Adobe Creative Suite as tools for visual creation. The essentials of Adobe InDesign, Photoshop and Illustrator will be covered. We will also touch upon other applications that can assist you in creating multifaceted visual solutions. A minimum of three hours per week of lab time outside of class is required. *Note: Open to design majors only.*

## **DSD-1055**

### **Visual Computing in the Studio II**

One semester: 3 studio credits

This is the second part of a two-semester course. Please see DSD-1050 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.

## **HHD-1040**

### **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HHD-1045**

### **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits

This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

## **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.

**HMD-1050**

**Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

**HMD-1055**

**Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

Honors Program Design 3DS / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat				
10			DSD-1050-3DS Visual Computing in the Studio I 9:00-11:50 J. Rosman		
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:50 A. Hawley				
12			HMD-1050-HP3 Modern Phil.: 18 and 19 Centuries 12:10-1:35 C. Matlin		
1					
2	ADD-1010-3DS Principles of Visual Language I 12:10-6:00 S. Fox	FID-1130-3DS Drawing I 12:10-6:00 A. Fox	HHD-1040-HP3 Pol. History: 18 and 19 Centuries 1:40-3:00 G. Karavitis		
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7		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
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Honors Program Design 3DS / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP1 Hist./Theory of Modern Art II 9:00-10:25 P. Crousillat				
10			DSD-1055-3DS Visual Computing in the Studio II 9:00-11:50 J. Rosman		
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:50 A. Hawley				
12			HMD-1055-HP3 Modern Phil.: 20th Century 12:10-1:35 C. Matlin		
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2	ADD-1015-3DS Principles of Visual Language II 12:10-6:00 S. Fox	FID-1135-3DS Drawing II 12:10-6:00 A. Fox	HHD-1045-HP3 Pol. History: 19 and 20 Centuries 1:40-3:00 G. Karavitis		
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Honors Program Design 4DS / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat				
10					DSD-1050-4DS Visual Computing in the Studio I 9:00-11:50 J. Rosman
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:50 A. Hawley	FID-1130-4DS Drawing I 9:00-2:50 C. Gerard			
12			HMD-1050-HP3 Modern Phil.: 18 and 19 Centuries 12:10-1:35 C. Matlin		
1					
2	ADD-1010-4DS Principles of Visual Language I 12:10-6:00 T. Simon		HHD-1040-HP3 Pol. History: 18 and 19 Centuries 1:40-3:00 G. Karavitis		
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7		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
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Honors Program Design 4DS / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch				
10					DSD-1055-3DS Visual Computing in the Studio II 9:00-11:50 J. Rosman
11	AHD-1045-HP2 Hist./Theory of Modern Art II 10:30-11:50 J. Elm	FID-1135-4DS Drawing II 9:00-2:50 C. Gerard			
12			HMD-1055-HP3 Modern Phil.: 20th Century 12:10-1:35 C. Matlin		
1					
2	ADD-1015-4DS Principles of Visual Language II 12:10-6:00 T. Simon		HHD-1045-HP3 Pol. History: 19 and 20 Centuries 1:40-3:00 G. Karavitis		
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# HONORS PROGRAM: DESIGN FIRST-YEAR REQUIREMENTS DESIGN TRACK 3

First-year design 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 studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 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.*

## **DSD-1005** **Thinking Design**

Fall semester: no credit (6 sessions)  
Welcome to SVANYC—School of Visual Arts and New York City. This six-week overview of advertising and design in the greatest city in the world offers students a chance to get acquainted with NYC's creative resources. Listen to guest BFA Design and BFA Advertising alum discuss their various career paths—and learn about what it's like to have NYC as your campus. *Note: This is a required course. Open to freshman advertising and design majors only.*

## **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.

## **HHD-1040** **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HHD-1045** **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits  
This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

## **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.

## **HMD-1050** **Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

**HMD-1055**

**Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory.

*Note: Open only to students in the Honors Program.*

**SMD-1020**

**Foundations of Visual Computing**

One semester: 3 studio credits

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

Honors Program Design 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat	HLD-1827-HP1 Why Modernism? Part I 9:00-10:25 J. Sigler			
10					
11	HHD-1040-HP2 Pol. History: 18 and 19 Centuries 10:30-11:50 C. Skutsch	HMD-1050-HP2 Modern Phil.: 18 and 19 Centuries 10:30-11:50 T. Huhn			
12					
1					
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 T. Roniger	
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7		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
8					

Honors Program Design 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat	HLD-1828-HP1 Why Modernism? Part I 9:00-10:25 J. Sigler			
10					
11	HHD-1045-HP2 Pol. History: 18 and 19 Centuries 10:30-11:50 C. Skutsch	HMD-1055-HP2 Modern Phil.: 18 and 19 Centuries 10:30-11:50 T. Huhn			
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 S. McGiver	FID-1135-HP1 Drawing II 12:10-6:00 T. Roniger	
3					
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Honors Program Design 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1050-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10					
11	AHD-1040-HP2 Hist./Theory of Modern Art I 10:30-11:50 J. Elm	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					
4					
5					
6					
7		DSD-1005-A Thinking Design 6:30-8:00 G. Anderson			
8					

Honors Program Design 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1055-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10					
11	AHD-1045-HP2 Hist./Theory of Modern Art II 10:30-11:50 J. Elm	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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*Note: Honors Program Design/General 2 will be made available after Honors Program Design/General 1 has reached capacity.*

# 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. *Note: If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan. Foundation-year students in the Film Honors Program may take up to 18 credits in the fall and spring semesters with no charge for the additional credits beyond 15.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 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.

## **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  
Utilizing a project-based curriculum, this course will provide students with the necessary skills to write, produce and execute a short film. The fundamentals of preproduction, cinematography, lighting and sound will be explored through structured exercises in order for students to practice and hone their skills. Working in tandem with both their writing and editing courses, students will complete a ten-minute film by the end of the spring semester.

## **CFD-1025** **Introduction to Production II**

Spring semester: 3 studio credits  
Limited to 17 students per section  
Serving as a continuation of CFD-1020, Introduction to Production I, in the spring semester students will develop and practice their craft through the preproduction, production and postproduction of their short films. Progressive cuts, including dailies, assemblies, rough and final cuts will be screened in class for review and critique.

## **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.

## **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.

## **HHD-1040** **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

## **HHD-1045** **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits  
This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*



**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.

**HMD-1050**

**Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

**HMD-1055**

**Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits

This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

Honors Program Film 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat	HMD-1050-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10				CFD-1140-01F Fundamentals of Narrative I 9:00-11:50 A. Degas	
11	HHD-1040-HP2 Pol. History: 18 and 19 Centuries 10:30-11:50 C. Skutsch	HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe	CFD-1020-01F Introduction to Production I 9:00-1:50 G. LaVoo		
12					
1					
2					
3					
4			CVD-1080-01F Editing I 3:20-6:10 C. Collins	AHD-1070-01F Film History and Criticism 3:20-7:10 P. Cronin	
5					
6					
7					

Honors Program Film 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP1 Hist./Theory of Modern Art II 9:00-10:25 P. Crousillat	HMD-1055-HP1 Modern Phil.: 20th Century 9:00-10:25 T. Huhn			
10				CFD-1145-01F Fundamentals of Narrative II 9:00-11:50 A. Degas	AHD-1075-02F Film History: Analysis of Genre 9:00-11:50 P. Cronin
11	HHD-1045-HP2 Pol. History: 19 and 20 Centuries 10:30-11:50 C. Skutsch	HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe	CFD-1025-01F Introduction to Production II 9:00-1:50 G. LaVoo		
12					
1					
2					
3					
4			CVD-1085-01F Editing II 3:20-6:10 C. Collins		
5					
6					
7					

Honors Program Film 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	HHD-1040-HP1 Pol. History: 18 and 19 Centuries 9:00-10:25 C. Skutsch	HMD-1050-HP1 Modern Phil.: 18 and 19 Centuries 9:00-10:25 T. Huhn			
10				CVD-1080-04F Editing I 9:00-11:50 M. Artola	
11		HLD-1827-HP2 Why Modernism? Part I 10:30-11:50 L. Blythe	AHD-1040-HP3 Hist./Theory of Modern Art I 10:30-11:50 P. Crousillat		
12			CFD-1140-04F Fundamentals of Narrative I 12:10-3:00 G. Richards		
1		CFD-1020-04F Introduction to Production I 12:00-4:50 I. Sunara			
2					
3					
4				AHD-1070-04F Film History and Criticism 3:20-7:10 P. Cronin	
5					
6					
7					

Honors Program Film 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	HHD-1045-HP1 Pol. History: 19 and 20 Centuries 9:00-10:25 C. Skutsch	HMD-1055-HP1 Modern Phil.: 20th Century 9:00-10:25 T. Huhn			
10				CVD-1085-04F Editing II 9:00-11:50 M. Artola	AHD-1075-02F Film History: Analysis of Genre 9:00-11:50 P. Cronin
11		HLD-1828-HP2 Why Modernism? Part II 10:30-11:50 L. Blythe	AHD-1045-HP3 Hist./Theory of Modern Art II 10:30-11:50 P. Crousillat		
12			CFD-1145-04F Fundamentals of Narrative II 12:10-3:00 G. Richards		
1		CFD-1025-04F Introduction to Production II 12:00-4:50 I. Sunara			
2					
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# 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. *Note: If you are receiving credit in transfer for any first-year studio courses and do not have to take the entire first-year curriculum, contact the departmental advisor for your studio major to arrange to take elective credits. All changes to course scheduling must be approved by the Honors Program director, Jeremy Cohan. Foundation-year students in the Photography and Video Honors Program may take up to 18 credits in the fall and spring semesters with no charge for the additional credits beyond 15.*

Students are required to take and pass the Proficiency Examination during their first semester at SVA. Please refer to page 246 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.

### **AHD-1090** **History of Photography**

One semester: 3 art history credits  
Serving as an introduction to the history of photography, this course will examine the major photographic movements and technological advances of the medium from its invention through the first half of the 20th century. Prominent figures from these periods will be closely studied to provide a foundation for understanding not only the medium's history but also the limitations of canonical approach to understanding photography's democratic reach.

### **HHD-1040** **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

### **HHD-1045** **Political History of the Modern World: 19th and 20th Centuries**

Spring semester: 1.5 humanities and sciences credits  
This course is a continuation of the themes and events covered in HHD-1040, Political History of the Modern World: 18th and 19th Centuries, ending with the fall of 20th-century nation states. *Note: Open only to students enrolled in the Honors Program.*

### **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.

### **HMD-1050** **Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

### **HMD-1055** **Modern Philosophy: 20th Century**

Spring semester: 1.5 humanities and sciences credits  
This course will introduce some of the key Western philosophical ideas from the 20th century and into to the dawn of the 21st century. Through readings by Freud, William James, Camus, Sartre, De Beauvoir, Weber, Fanon, Heidegger we will examine central terms within the variety of philosophical trends and disputes of each period, including empiricism, political philosophy and aesthetic theory. *Note: Open only to students in the Honors Program.*

### **PHD-1030** **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** **Workshop II**

One semester: 3 studio credits  
A continuation of PHD-1030, Workshop I, this course will balance weekly critiques of student work with advanced black-and-white darkroom technique—both traditional and experimental. In the second half of the semester, students will have the opportunity to explore creative practices that address the similarities and differences between analog and digital workflow and processes. Color theory will also be discussed, and student video work will be critiqued as part of a larger conversation about developing one's visual style. Weekly assignments will be given, and students will submit a portfolio for review 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 and flash, 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 Photography I**

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 II**

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-1280**

**Picture Symposium**

One semester: 3 studio credits

This foundational course unpacks students preexisting and potential relationships with pictures and image, two central elements of contemporary art, commerce, communication and exchange. Striving toward fluency in the making (speaking) and interpreting (reading) of pictures in all contexts, students will work collaboratively to build a foundation for how to create and circulate still and moving images with the necessary agency to distinguish their voices and identities while communicating with one another as well as audiences beyond their classroom. The current relationships between printed pictures and pictures on screens (computers, smart-phones, tablets, etc.) will be closely examined, providing students with a stronger understanding of how to navigate their presence as picture makers in both physical and online spaces of the 21st century.

Honors Program Photography and Video 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat				
10		PHD-1060-04P Photography on Assignment 9:00-11:50 S. Klein	PHD-1080-04P Digital Photography I 9:00-11:50 J. Seador		
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:50 A. Hawley				
12			HMD-1050-HP3 Modern Phil.: 18 and 19 Centuries 12:10-1:35 C. Matlin		
1			HHD-1040-HP3 Pol. History: 18 and 19 Centuries 1:40-3:00 G. Karavitis		
2					
3		AHD-1090-04P History of Photography 3:20-6:10 P. Kloehn			
4			PHD-1030-04P Workshop I 3:20-9:10 G. Russomagno		
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7					
8					
9					

Honors Program Photography and Video 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP1 Hist./Theory of Modern Art II 9:00-10:25 P. Crousillat				
10					
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:50 A. Hawley				
12			HMD-1055-HP3 Modern Phil.: 20th Century 12:10-1:35 C. Matlin		
1	PHD-1280-04P Picture Symposium 12:10-3:00 Instructor: TBA		HHD-1045-HP3 Pol. History: 19 and 20 Centuries 1:40-3:00 G. Karavitis		
2					
3		PHD-1085-04P Digital Photography II 3:20-6:10 J. Seador		PHD-1110-04P Video I 3:20-6:10 W. Lamson	
4			PHD-1035-04P Workshop II 3:20-9:10 G. Russomagno		
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9					

Honors Program Photography and Video 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	AHD-1040-HP1 Hist./Theory of Modern Art I 9:00-10:25 P. Crousillat				
10		PHD-1080-05P Digital Photography I 9:00-11:50 J. Seador			
11	HLD-1827-HP3 Why Modernism? Part I 10:30-11:50 A. Hawley			PHD-1030-05P Workshop I 9:00-2:50 A. Robinson	
12			HMD-1050-HP3 Modern Phil.: 18 and 19 Centuries 12:10-1:35 C. Matlin		
1			HHD-1040-HP3 Pol. History: 18 and 19 Centuries 1:40-3:00 G. Karavitis		
2					
3			PHD-1280-05P Picture Symposium 3:20-6:10 J. Maida		
4					
5					
6		AHD-1090-05P History of Photography 6:30-9:20 K. Humphries			
7					
8					
9					

Honors Program Photography and Video 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	AHD-1045-HP1 Hist./Theory of Modern Art II 9:00-10:25 P. Crousillat				
10					PHD-1060-05P Photography on Assignment 9:00-11:50 J. Sinnott
11	HLD-1828-HP3 Why Modernism? Part II 10:30-11:50 A. Hawley			PHD-1035-05P Workshop II 9:00-2:50 A. Robinson	
12			HMD-1055-HP3 Modern Phil.: 20th Century 12:10-1:35 C. Matlin		
1			HHD-1045-HP3 Pol. History: 19 and 20 Centuries 1:40-3:00 G. Karavitis		
2					
3		PHD-1110-05P Video I 3:20-6:10 K. Newbegin			
4					
5					
6		PHD-1085-05P Digital Photography II 6:30-9:20 J. Seador			
7					
8					
9					

# 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.

### • Humanities Distribution Requirements (HDR)

In order to assure breadth of study, students are required to successfully complete one 3-credit course in four of the five categories that follow. Transfer students should consult with their advisor.

History – HHD prefix

Literature – HLD prefix

Philosophy and Cultural Studies – HMD prefix

Anthropology, Psychology, Sociology – HPD prefix

Science – HSD prefix

## • PROFICIENCY EXAMINATION

The Proficiency Examination (PE) is administered in Writing and Literature I (HCD-1020). All students must pass the PE before taking Writing and Literature II (HCD-1025) or a Writing Program critical writing course (HWD-2000 through HWD-2999). Students who do not pass the PE will be required to take HCD-0161 and/or HCD-0162, Writing Fundamentals I and II. Humanities and Sciences elective and HDR courses 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 permitted 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.

### Transfer Students

Transfer students who have been exempted from all humanities and sciences courses and requirements do not need to take the Proficiency Examination.

### Information

The PE is given approximately six times a year and can be taken as many times as necessary. The exam tests reading comprehension and writing ability including grammar, spelling, sentence and paragraph logic. For dates and sample tests, please visit [writingresourcecenter.com](http://writingresourcecenter.com). Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via email: [nfriedland@sva.edu](mailto:nfriedland@sva.edu); phone: 212.592.2575.

## WRITING PROGRAM ELECTIVE COURSES

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 go to [sva.edu/undergraduate/humanities-sciences/writing-program](http://sva.edu/undergraduate/humanities-sciences/writing-program).

*Note: Critical and creative writing courses are open to all students and will fulfill H&S elective course credits. Successful completion of a critical writing course (HWD-2000 through HWD-2999) will fulfill the requirement for HCD-1025, Writing and Literature II.*

### Critical Writing

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	Tu	12:10	spring	B. Altman
HWD-2256-A	Words in Action: The Play's the Thing	W	3:20	spring	TBA
HWD-2271-A	Images, Writing and Criticism	Tu	12:10	spring	TBA
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	Tu	3:20	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
HWD-2379-A	Writing About Film: Every Movie Has a Slant	F	9:00	spring	S. Robinson
HWD-2381-A	Writing the Past	Th	12:10	spring	S. Morrison

### Creative Writing

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	B. Gonzalez
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-3244-A	Journals: Yours and Theirs	Th	3:20	fall	TBA
HWD-3261-A	Visuality in Poetry	M	6:30	fall	T. Donovan
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

## 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

## HISTORY

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HHD-2001-R	History and Culture of the Ancient Near East	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	The Politics of Now	Tu	3:20	fall	Q. Ziegler
HHD-2111-R	World History: Classical to Renaissance	Th	9:00	fall	V. Eads
HHD-2111-R1	World History: Classical to Renaissance	F	12:10	spring	V. Eads
HHD-2112-R	World History: Renaissance to the 21st Century	Tu	3:20	fall	C. Skutsch
HHD-2112-R1	World History: Renaissance to the 21st Century	W	9:00	spring	C. Skutsch
HHD-2144-R	Revolutions: From America 1776 to The Arab Spring 2011	Tu	9:00	fall	C. Skutsch
HHD-2144-R1	Revolutions: From America 1776 to The Arab Spring 2011	Tu	3:20	spring	C. Skutsch
HHD-2811-R	Constitutional Law	W	12:10	spring	M. Curley
HHD-2913-R	Political Ideologies: From Liberalism and Conservatism to the Alt-Right	W	12:10	spring	C. Skutsch
HHD-3011-R	History of Ideas: The 20th Century I	Tu	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	Tu	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	The Enlightenment: Its Impact and Its Fate	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-3186-R	Global Crisis and Conflict from 1500 to the Present	Th	12:10	fall	W. Rednour
HHD-3186-R1	Global Crisis and Conflict from 1500 to the Present	Tu	9:00	spring	W. Rednour
HHD-3226-R	Science and History: Ideas and Controversies	W	3:20	fall	G. Ouwendijk
HHD-3328-R	The World Since 1945	W	3:20	fall	C. Skutsch
HHD-3328-R1	The World Since 1945	Tu	12:10	spring	C. Skutsch
HHD-3331-R	World War II	Tu	12:10	fall	W. Rednour
HHD-3367-R	U.S. History of Slavery and Resistance	W	3:20	fall	H. Kirkland
HHD-3368-R	U.S. History of Civil Rights and Activism	W	3:20	spring	H. Kirkland
HHD-3371-R	Global Social Movements	Tu	3:20	spring	Q. Ziegler
HHD-3451-R	Creative and Destructive Personalities in History	F	9:00	fall	W. Rednour
HHD-3451-R1	Creative and Destructive Personalities in History	Tu	12:10	spring	W. Rednour
HHD-3454-R	Vikings: Fact, Fiction and Film	Tu	9:00	fall	V. Eads
HHD-3643-R	Fundamentalist Religion: Beliefs and Believers	Th	12:10	spring	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-3895-R	Latin American History	Th	3:20	fall	A. Alvarado-Diaz
HHD-3895-R1	Latin American History	Tu	12:10	spring	A. Alvarado-Diaz
HHD-4011-R	Eco-History: Oil and Water, the 21st Century in Crisis	Th	3:20	spring	Q. Ziegler
HHD-4041-R	American Interventions from Vietnam to Iraq	Tu	12:10	fall	C. Skutsch
HHD-4118-R	World Geography	Th	12:10	fall	G. Ouwendijk
HHD-4122-R	History of Classical Greece and Rome	Th	9:00	fall	W. Rednour
HHD-4288-R	Nature and Society: A Global Perspective	F	12:10	fall	W. Rednour
HHD-4288-R1	Nature and Society: A Global Perspective	Th	12:10	spring	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: Cultural and Religious Change	W	3:20	spring	G. Ouwendijk
HHD-4397-R	Genocides	M	12:10	spring	C. Skutsch

## LITERATURE

<i>Course #</i>	<i>Title</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>	<i>Instructor</i>
HLD-2042-R	20th-Century Literature and Culture from Victorianism to Modernity	M	12:10	fall	F. Litvack
HLD-2043-R	20th-Century Literature and Culture from the Dystopian Novel to the Feminist Revolt and Beyond	M	12:10	spring	F. Litvack
HLD-2058-R	Fantasy	W	12:10	spring	C. Stine
HLD-2088-R	American Literature: 19th Century	Tu	9:00	fall	K. Wolfe



Literature (continued)

Course #	Title	Day	Time	Semester	Instructor
HLD-2089-R	20th-Century American Literature Now	Tu	9:00	spring	R. Wilson
HLD-2161-R	The Beat Generation	Th	12:10	fall	R. Weinreich
HLD-2211-R	Introduction to Poetry	W	9:00	fall	R. Wilson
HLD-2223-R	Short Fiction	W	12:10	fall	K. Miyabe
HLD-2268-R	The Power and the Pity: Brutal Tales From Latin America	F	3:20	fall	E. Rivera
HLD-2313-R	Erotic Literature	F	9:00	fall	F. Litvack
HLD-2565-R	American Theater	M	12:10	spring	N. Friedland
HLD-2677-R	Fiction of the 19th Century: Love of Demophilia to the Psychosexual Anima	W	9:00	fall	F. Litvack
HLD-2678-R	Fiction of the 19th Century: From the Reemergence of the Superhero (Heroine) in Myth and Fairy Tale Tropes to the Darwinian Bête Humaine	W	9:00	spring	F. Litvack
HLD-2922-R	Medieval Literature	W	3:20	spring	V. Eads
HLD-2977-R	Shakespeare: Comedies and Histories	Th	9:00	fall	M. Curley
HLD-2978-R	Shakespeare: Tragedies and Romances	Th	9:00	spring	M. Curley
HLD-3008-R	Diverse Voices: Race, Class, Gender and Ethnicity in the American One-Act Play	Tu	3:20	fall	S. Mosakowski
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-R	Literature of Self-Knowledge	Th	12:10	spring	M. Ural Rivera
HLD-3224-R	Literature and Sexual Diversity	Th	6:30	spring	S. Pandit
HLD-3241-R	Contemporary Afrodiasporic Literature in America	M	3:20	spring	R. Okonkwo
HLD-3341-R	20th-Century Italian Literature	W	6:30	spring	D. Riccuito
HLD-3367-R	Modern Japanese Literature in Translation	Th	12:10	fall	K. Miyabe
HLD-3477-R	Children's Literature for Illustrators	Tu	9:00	fall	B. Blum
HLD-3501-R	Tragedy	Th	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	M	6:30	spring	S. Van Booy
HLD-3553-R	Images of Artists in Literature	Tu	6:30	fall	M. Palmeri
HLD-3554-R	World Poetry: Classic and Contemporary	M	12:10	spring	G. Moore
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-R	Surrealist Literature	W	3:20	spring	D. Riccuito
HLD-4113-R	The Poet as Outsider	Tu	12:10	fall	TBA
HLD-4122-R	18th-Century Fiction: The Enlightenment to Romanticism	M	9:00	fall	F. Litvack
HLD-4123-R	18th-Century Fiction: Women and the Supremacy of the Passions	M	9:00	spring	F. Litvack
HLD-4152-R	20th-Century Irish Literature	M	12:10	spring	J. Immerman
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	W	9:00	spring	J. Beardsley
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	The American Novel Since 1900	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	9:00	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)
HMD-2023-R	Masterpieces of Western Music: Medieval to Classical	W	3:20	fall	J. Wnek
HMD-2024-R	Masterpieces of Western Music: Early Romantic to the 20th Century	W	3:20	spring	J. Wnek
HMD-2031-R	Classical Music of the Early 20th Century	M	3:20	fall	J. Wnek
HMD-2032-R	Modern and Contemporary Music	M	3:20	spring	J. Wnek
HMD-2046-R	Roots and Rhythms: Music in Culture 1920-1964	W	12:10	fall	B. Altman
HMD-2047-R	Beatles to Beyoncé: Music in Culture 1964-Present	W	12:10	spring	B. Altman
HMD-2051-R	Songs of Conscience: Music and Social Change	Tu	3:20	fall	B. Altman
HMD-2056-R	Songs, Screens and Scenes: Coming of Age with Music and Movies	Tu	12:10	fall	B. Altman
HMD-2063-R	History of Jazz	Tu	3:20	spring	B. Altman

## Philosophy and Cultural Studies (continued)

Course #	Title	Day	Time	Semester	Instructor
HMD-2069-R	The Magic of Opera	F	3:20	spring	J. Wnek
HMD-2244-R	Art Theory: From Modernism to Postmodernism	Th	12:10	fall	D. Riccuito
HMD-2247-R	Magic, Symbolism, Modernism and Art	Th	6:30	fall	D. Riccuito
HMD-2247-R1	Magic, Symbolism, Modernism and Art	Tu	9:00	spring	D. Riccuito
HMD-2267-R	African Art and Civilization	W	9:00	fall	R. Jeffries
HMD-2411-R	The Female Gaze	W	6:30	spring	M. Palmeri
HMD-2422-R	Art and Politics	Tu	12:10	spring	V. Benedetto
HMD-2513-R	The Artist as Activist: Interpreting and Manipulating Media	M	6:30	fall	E. Schiffer, Q. Ziegler
HMD-2513-R1	The Artist as Activist: Interpreting and Manipulating Media	M	6:30	spring	E. Corriel
HMD-2639-R	World Religions	W	9:00	spring	V. Eads
HMD-2931-R	The Mythology of War	W	12:10	fall	C. Bica
HMD-2998-R	The Philosophy of Mind	F	3:20	fall	A. Candal
HMD-3013-R	Madness and Creativity	M	6:30	spring	G. Moore
HMD-3021-R	Technology, Identity and Crisis	M	3:20	fall	G. Ouwendijk
HMD-3024-R	Art, Ethics and Moral Responsibility	Tu	12:10	spring	C. Bica
HMD-3123-R	The Philosophy of Human Nature	F	3:20	spring	A. Candal
HMD-3133-R	Nietzsche: Nihilism and Freedom	M	12:10	fall	G. Moore
HMD-3201-R	Noticing and Awe	W	12:10	fall	G. Moore
HMD-3201-R1	Noticing and Awe	Th	12:10	spring	G. Moore
HMD-3221-R	Philosophy: Our Pursuit of Wisdom	W	12:10	spring	G. Moore
HMD-3288-R	Introduction to Philosophy	W	3:20	fall	C. Bica
HMD-3442-R	Semiotics and the Philosophy of Language	F	12:10	fall	W. Beckley
HMD-3443-R	Semiotics and Visual Culture	F	12:10	spring	W. Beckley
HMD-3451-R	Introduction to Asian Thought	Tu	3:20	spring	C. Bica
HMD-3454-R	Aesthetics and the Modern Artist	Th	12:10	fall	G. Moore
HMD-3458-R	Ethics	F	3:20	spring	C. Bica
HMD-3466-R	Uncontrollable Beauty	F	9:00	fall	W. Beckley
HMD-3467-R	Beauty and the Contemporary Sublime	F	9:00	spring	W. Beckley
HMD-3473-R	Media Criticism	M	12:10	fall	C. Skutsch
HMD-3474-R	Understanding Media Culture	W	12:10	spring	K. Miyabe
HMD-3484-R	The Future Now	Th	3:20	fall	Q. Ziegler
HMD-3486-R	Connecting Classroom with Community: Studies in Collective Action	M	6:30	spring	Q. Ziegler
HMD-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-R	Archaeology of New York City	Th	12:10	fall	M. Janowitz
HPD-3518-R	Storytelling and the Oral Tradition in the 21st Century: From Fairy Tales to Conspiracy Theories	M	9:00	spring	J. Knipfel
HPD-3520-R	Men and Women in the Modern Workplace	Tu	9:00	spring	S. Horowitz
HPD-3522-R	Anthropology and the Bible	Th	12:10	spring	TBA
HPD-3530-R	Interpersonal Behavior	Tu	3:20	fall	D. Maat
HPD-3530-R1	Interpersonal Behavior	Th	3:20	fall	D. Maat
HPD-3530-R2	Interpersonal Behavior	M	3:20	spring	D. Maat
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	Tu	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-3623-R1	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
HPD-3636-R	Artists' Rights: Basic Theory and Practice	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	J. Villani
HPD-3644-R	Deviant Behavior and Social Control	Th	6:30	spring	D. Borg
HPD-3677-R	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	Tu	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-R	The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage	Tu	9:00	fall	S. Horowitz

*Anthropology, Psychology, Sociology (continued)*

<b>Course #</b>	<b>Title</b>	<b>Day</b>	<b>Time</b>	<b>Semester</b>	<b>Instructor</b>
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**

<b>Course #</b>	<b>Title</b>	<b>Day</b>	<b>Time</b>	<b>Semester</b>	<b>Instructor</b>
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	Germs and Gems	W	12:10	spring	T. Gorrell
HSD-2631-R	Neuroscience and Culture	Tu	9:00	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	9:00	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	Urban Ecology: The Natural History of Cities	Tu	12:10	fall	M. Feller
HSD-2774-R	Urban Zoology: The Natural History of Urban Wildlife	Tu	12:10	spring	M. Feller
HSD-2862-R	Entomology: The Natural History of Insects and other Arthropods	M	12:10	fall	M. Feller
HSD-2863-R	Ornithology: The Natural History of Birds	M	12:10	spring	M. Feller
HSD-2898-R	Warm and Cold Blooded: An Introduction to Vertebrate Species	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	B. Gollobit
HSD-2988-R	Introduction to Mathematics II	F	3:20	spring	B. Gollobit
HSD-2991-R	Data Literacy and Visualization	Tu	6:30	fall	B. Friedly
HSD-2992-R	Programming with Java	Tu	6:30	spring	T. Benton
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-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-3115-R	Botany	Tu	3:20	fall	A. Negrin
HSD-3204-R	Science, Technology and War: A Historical Overview	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	12:10	fall	M. Boo
HSD-3344-R	Ecological Economics	Th	9:00	spring	M. Lange
HSD-3523-R	Conservation Biology	W	6:30	spring	D. Bissett
HSD-3901-R	Human Diseases	Tu	9:00	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-4139-R	Traveling Inside the Human Body (Fantastic Voyage)	Th	6:30	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
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-4321-R	Sustainable Food Systems	W	12:10	spring	M. Boo
HSD-4324-R	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.

<b>Course #</b>	<b>Title</b>	<b>Day</b>	<b>Time</b>	<b>Semester</b>	<b>Instructor</b>
SPD-2717-A	The Philosophy and Practice of Yoga I	Th	12:10	fall	N. Katz
SPD-2718-A	The Philosophy and Practice of Yoga II	Th	12:10	spring	N. Katz
SPD-2721-A	Fitness and Health I	F	12:10	fall	S. Kim
SPD-2722-A	Fitness and Health II	F	12:10	spring	TBA
SPD-2753-A	French for Artists (and Travelers)	F	12:10	spring	G. Moore
SPD-2784-A	Removing Creative Blocks and Creating Flow	Th	12:10	spring	L. Kaufman-Balamuth

**ENGLISH AND THE VISUAL ARTS FOR UNDERGRADUATE STUDENTS**

<b>Course #</b>	<b>Title</b>	<b>Day</b>	<b>Time</b>	<b>Semester</b>	<b>Instructor</b>
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	TBA
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-0050-F	Reading Strategies I	Tu	9:00	fall	J. Loli
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	TBA
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-0055-F	Reading Strategies II	Tu	9:00	spring	J. Loli
EVD-0060-A	Writing Strategies I	M	9:00	fall	E. Upton
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	E. Blacksberg
EVD-0060-F	Writing Strategies I	M	6:30	fall	M. Guida
EVD-0065-A	Writing Strategies II	M	9:00	spring	E. Upton
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	E. Blacksberg
EVD-0065-F	Writing Strategies II	M	6:30	spring	M. Guida
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	W	12:10	fall	D. Maier
EVD-0070-C	The Language of Art I: Developing a Narrative Point of View	F	3:20	fall	J. Loli
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	W	12:10	spring	D. Maier
EVD-0071-C	The Language of Art III: Literature, Performing and Visual Arts	F	3:20	spring	J. Loli
EVD-0073-A	TOEFL Strategies	W	6:30	fall	C. Donnelly
EVD-0078-A	Speak Fluently	Tu	6:30	fall	C. Donnelly
EVD-0078-B	Speak Fluently	Tu	6:30	spring	C. Donnelly
EVD-0081-A	Listening and Note-Taking Strategies	W	12:10	spring	C. Donnelly
EVD-0082-A	English Through the American Situation Comedy	Th	9:00	spring	E. Blacksberg
EVD-0226-A	IBT TOEFL Reading Skills	W	12:10	fall	C. Donnelly
EVD-0231-A	Improve Your Fluency	M	3:20	fall	TBA
EVD-0231-B	Improve Your Fluency	Th	9:00	fall	A. Storey
EVD-0231-C	Improve Your Fluency	M	3:20	spring	TBA
EVD-0231-D	Improve Your Fluency	Th	9:00	spring	A. Storey
EVD-0283-A	Improve Your Vocabulary	Tu	9:00	fall	H. Rubinstein
EVD-0283-B	Improve Your Vocabulary	Th	12:10	fall	H. Rubinstein
EVD-0283-C	Improve Your Vocabulary	Tu	9:00	spring	H. Rubinstein
EVD-0283-D	Improve Your Vocabulary	Th	12:10	spring	H. Rubinstein
EVD-0288-A	Acting the Memoir	Tu	6:30	fall	P. Ricci
EVD-0288-B	Acting the Memoir	Tu	6:30	spring	P. Ricci
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-0334-B	<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
EVD-0338-A	English for Everyday Use	Tu	6:30	fall	S. Pulo
EVD-0338-B	English for Everyday Use	Tu	6:30	spring	S. Pulo

# GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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: Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program. Please refer to your studio department for course scheduling information.*

Course #	Day	Time	Semester	Instructor
HCD-1020-A	M	12:10-3:00	fall	M. Ural-Rivera
HCD-1020-B	M	12:10-3:00	fall	M. Horan
HCD-1020-C	M	12:10-3:00	fall	E. Rivera
HCD-1020-D*	M	12:10-3:00	fall	X. Price
HCD-1020-E	Tu	9:00-11:50	fall	I. Deconinck
HCD-1020-F	Tu	9:00-11:50	fall	M. Curley
HCD-1020-G*	Tu	9:00-11:50	fall	S. Bremer
HCD-1020-H	Tu	12:10-3:00	fall	M. Ural-Rivera
HCD-1020-J	Tu	12:10-3:00	fall	M. Hyatt
HCD-1020-K	Tu	12:10-3:00	fall	T. Leonido
HCD-1020-L*	Tu	12:10-3:00	fall	E. Rivera
HCD-1020-M	Tu	3:20-6:10	fall	P. Patrick
HCD-1020-N	Tu	3:20-6:10	fall	M. Horan
HCD-1020-P	Tu	3:20-6:10	fall	A. Pizzo
HCD-1020-R*	Tu	3:20-6:10	fall	K. Wolfe
HCD-1020-S	W	9:00-11:50	fall	R. Clark
HCD-1020-T	W	9:00-11:50	fall	D. Singer
HCD-1020-V	W	9:00-11:50	fall	M. Curley
HCD-1020-W	W	9:00-11:50	fall	S. Mosakowski
HCD-1020-Y*	W	9:00-11:50	fall	A. Pizzo
HCD-1020-Z	W	3:20-6:10	fall	X. Price
HCD-1020-A1	W	3:20-6:10	fall	R. Weinreich
HCD-1020-B1	W	3:20-6:10	fall	E. Rivera
HCD-1020-C1	W	3:20-6:10	fall	A. Pizzo
HCD-1020-D1*	W	3:20-6:10	fall	A. Armstrong
HCD-1020-E1	Th	9:00-11:50	fall	TBA
HCD-1020-F1	Th	9:00-11:50	fall	K. Wolfe
HCD-1020-G1*	Th	9:00-11:50	fall	F. Litvack
HCD-1020-H1	Th	12:10-3:00	fall	A. Armstrong
HCD-1020-J1*	Th	12:10-3:00	fall	M. Horan
HCD-1020-K1	Th	3:20-6:10	fall	A. Armstrong
HCD-1020-L1	Th	3:20-6:10	fall	TBA
HCD-1020-M1*	Th	3:20-6:10	fall	C. Chumley
HCD-1020-N1	F	9:00-11:50	fall	K. Wolfe
HCD-1020-P1	F	9:00-11:50	fall	S. Bremer
HCD-1020-R1*	F	9:00-11:50	fall	G. Marten-Miller
HCD-1020-S1	F	3:20-6:10	fall	N. Schiff
HCD-1020-T1	F	3:20-6:10	fall	G. Marten-Miller
HCD-1020-V1	F	3:20-6:10	fall	P. Patrick
HCD-1020-W1*	F	3:20-6:10	fall	TBA
HCD-1020-GS	Tu	3:20-6:10	spring	TBA
HCD-1020-PS	Tu	3:20-6:10	spring	N. Friedland

\* Note: These sections will be made available after all other sections offered during the day and times indicated 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	9:00-11:50	fall	S. Van Booy
HCI-1020-C	M	12:10-3:00	fall	C. Donnelly
HCI-1020-D	M	12:10-3:00	fall	K. Garrison
HCI-1020-E	M	3:20-6:10	fall	S. Van Booy
HCI-1020-F	M	3:20-6:10	fall	D. Singer
HCI-1020-G	Tu	9:00-11:50	fall	J. Beardsley
HCI-1020-H	Tu	9:00-11:50	fall	T. Leonido
HCI-1020-J	Tu	12:10-3:00	fall	I. Deconinck
HCI-1020-K	Tu	12:10-3:00	fall	S. Pulo
HCI-1020-L	Tu	3:20-6:10	fall	S. Pulo
HCI-1020-M	W	9:00-11:50	fall	D. Maier
HCI-1020-N	W	9:00-11:50	fall	TBA
HCI-1020-P	W	12:10-3:00	fall	K. Garrison
HCI-1020-R	W	3:20-6:10	fall	TBA
HCI-1020-S	W	3:20-6:10	fall	S. Pulo
HCI-1020-T	W	3:20-6:10	fall	T. Leonido
HCI-1020-V	W	6:30-9:20	fall	E. Blake
HCI-1020-W	Th	9:00-11:50	fall	D. Maier
HCI-1020-X	Th	9:00-11:50	fall	TBA
HCI-1020-Y	Th	12:10-3:00	fall	D. Maier
HCI-1020-Z	Th	12:10-3:00	fall	TBA
HCI-1020-A1	Th	3:20-6:10	fall	T. Leonido
HCI-1020-B1	Th	3:20-6:10	fall	E. Blake
HCI-1020-C1	Th	6:30-9:20	fall	TBA
HCI-1020-D1	F	9:00-11:50	fall	J. Beardsley
HCI-1020-E1	F	12:10-3:00	fall	J. Loli
HCI-1020-F1	F	3:20-6:10	fall	K. Garrison
HCI-1020-G1	Tu	6:30-9:20	spring	TBA



**• PROFICIENCY EXAMINATION**

The Proficiency Examination (PE) is administered in Writing and Literature I (HCD-1020). All students must pass the PE before taking Writing and Literature II (HCD-1025) or a Writing Program critical writing course (HWD-2000 through HWD-2999). Students who do not pass the PE will be required to take HCD-0161 and/or HCD-0162, Writing Fundamentals I and II. Humanities and Sciences elective and HDR courses 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 permitted 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.

**Transfer Students**

Transfer students who have been exempted from all humanities and sciences courses and requirements do not need to take the Proficiency Examination.

**Information**

The PE is given approximately six times a year and can be taken as many times as necessary. The exam tests reading comprehension and writing ability including grammar, spelling, sentence and paragraph logic. For dates and sample tests, please visit [writingresourcecenter.com](http://writingresourcecenter.com). Questions should be directed to your academic advisor or to Neil Friedland, coordinator of writing services, via email: [nfriedland@sva.edu](mailto: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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. Please refer to your studio department for course scheduling information. Successful completion of a Writing Program critical writing course (HWD-2000 through HWD-2999) will fulfill the requirement for HCD-1025, Writing and Literature II. HCD-1025-01 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

Course #	Day	Time	Semester	Instructor
HCD-1025-01	M	9:00-11:50	fall	M. Ural-Rivera
HCD-1025-A	M	12:10-3:00	spring	M. Ural-Rivera
HCD-1025-B	M	12:10-3:00	spring	M. Horan
HCD-1025-C	M	12:10-3:00	spring	E. Rivera
HCD-1025-D*	M	12:10-3:00	spring	X. Price
HCD-1025-E	Tu	9:00-11:50	spring	I. Deconinck
HCD-1025-F	Tu	9:00-11:50	spring	M. Curley
HCD-1025-G*	Tu	9:00-11:50	spring	S. Bremer
HCD-1025-H	Tu	12:10-3:00	spring	M. Ural-Rivera
HCD-1025-J	Tu	12:10-3:00	spring	M. Hyatt
HCD-1025-K	Tu	12:10-3:00	spring	T. Leonido
HCD-1025-L*	Tu	12:10-3:00	spring	E. Rivera
HCD-1025-M	Tu	3:20-6:10	spring	P. Patrick
HCD-1025-N	Tu	3:20-6:10	spring	M. Horan
HCD-1025-P	Tu	3:20-6:10	spring	A. Pizzo
HCD-1025-R*	Tu	3:20-6:10	spring	K. Wolfe
HCD-1025-S	W	9:00-11:50	spring	R. Clark
HCD-1025-T	W	9:00-11:50	spring	D. Singer
HCD-1025-V	W	9:00-11:50	spring	M. Curley
HCD-1025-W	W	9:00-11:50	spring	TBA
HCD-1025-Y*	W	9:00-11:50	spring	A. Pizzo
HCD-1025-Z	W	3:20-6:10	spring	X. Price
HCD-1025-A1	W	3:20-6:10	spring	R. Weinreich
HCD-1025-B1	W	3:20-6:10	spring	E. Rivera
HCD-1025-C1	W	3:20-6:10	spring	A. Pizzo
HCD-1025-D1*	W	3:20-6:10	spring	A. Armstrong
HCD-1025-E1	Th	9:00-11:50	spring	TBA
HCD-1025-F1	Th	9:00-11:50	spring	K. Wolfe

HCD-1025-G1*	Th	9:00-11:50	spring	F. Litvack
HCD-1025-H1	Th	12:10-3:00	spring	A. Armstrong
HCD-1025-J1*	Th	12:10-3:00	spring	M. Horan
HCD-1025-K1	Th	3:20-6:10	spring	A. Armstrong
HCD-1025-L1	Th	3:20-6:10	spring	TBA
HCD-1025-M1*	Th	3:20-6:10	spring	C. Chumley
HCD-1025-N1	F	9:00-11:50	spring	K. Wolfe
HCD-1025-P1	F	9:00-11:50	spring	S. Bremer
HCD-1025-R1*	F	9:00-11:50	spring	G. Marten-Miller
HCD-1025-S1	F	3:20-6:10	spring	N. Schiff
HCD-1025-T1	F	3:20-6:10	spring	G. Marten-Miller
HCD-1025-V1	F	3:20-6:10	spring	P. Patrick
HCD-1025-W1*	F	3:20-6:10	spring	TBA
HCD-1025-GS	M-F	3:20-6:10	summer	TBA
HCD-1025-PS	M-F	3:20-6:10	summer	N. Friedland

\* Note: These sections will be made available after all other sections offered during the day and times indicated 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	9:00-11:50	spring	S. Van Booy
HCI-1025-C	M	12:10-3:00	spring	C. Donnelly
HCI-1025-D	M	12:10-3:00	spring	K. Garrison
HCI-1025-E	M	3:20-6:10	spring	S. Van Booy
HCI-1025-F	M	3:20-6:10	spring	D. Singer
HCI-1025-G	Tu	9:00-11:50	spring	J. Beardsley
HCI-1025-H	Tu	9:00-11:50	spring	T. Leonido
HCI-1025-J	Tu	12:10-3:00	spring	I. Deconinck
HCI-1025-K	Tu	12:10-3:00	spring	S. Pulo
HCI-1025-L	Tu	3:20-6:10	spring	S. Pulo
HCI-1025-M	W	9:00-11:50	spring	D. Maier
HCI-1025-N	W	9:00-11:50	spring	TBA
HCI-1025-P	W	12:10-3:00	spring	K. Garrison
HCI-1025-R	W	3:20-6:10	spring	TBA
HCI-1025-S	W	3:20-6:10	spring	S. Pulo
HCI-1025-T	W	3:20-6:10	spring	T. Leonido
HCI-1025-V	W	6:30-9:20	spring	E. Blake
HCI-1025-W	Th	9:00-11:50	spring	D. Maier
HCI-1025-X	Th	9:00-11:50	spring	TBA
HCI-1025-Y	Th	12:10-3:00	spring	D. Maier
HCI-1025-Z	Th	12:10-3:00	spring	TBA
HCI-1025-A1	Th	3:20-6:10	spring	T. Leonido
HCI-1025-B1	Th	3:20-6:10	spring	E. Blake
HCI-1025-C1	Th	6:30-9:20	spring	TBA
HCI-1025-D1	F	9:00-11:50	spring	J. Beardsley
HCI-1025-E1	F	12:10-3:00	spring	J. Loli
HCI-1025-F1	F	3:20-6:10	spring	K. Garrison
HCI-1025-G1	Tu	6:30-9:20	fall	TBA

## WRITING PROGRAM ELECTIVE COURSES

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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).

### CRITICAL WRITING

Students enrolled in the Writing Program must take at least one critical writing course. Successful completion of a critical writing course (HWD-2000 through HWD-2999) will fulfill the requirement for HCD-1025, Writing and Literature II, provided the student has passed the Proficiency Exam.

*Note: Critical and creative writing courses are open to all students and will fulfill H&S elective course credits.*

#### 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

Tuesday 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: TBA

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-2271-A

##### Images, Writing and Criticism

Tuesday 12:10-3:00

Spring semester: 3 humanities and science credits

Instructor: TBA

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

Tuesday 3:20-6:10

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: studies, job opportunities, armed conflicts, climate change, or the mere desire to live someplace else. Whether you come from Texas or China, leaving home remains a profound experience that changes who you are. How do immigrants meet the new land and how does it meet them? How are immigration policies in the U.S. or other countries affecting migration? Can the same self ever return home? In this critical writing course, students will read essays, articles and short stories to investigate issues of home and belonging, identity and otherness, assimilation vs. integration, globalism and third culture kids, and the dynamics of race and ethnicity in contemporary migration. Students are encouraged to examine their own narrative of leaving and returning home. Readings will include excerpts from Hannah Arendt, Pico Iyer, Chimamanda Ngozi Adichie, Valeria Luiselli, Xiaolu Guo and Viet Thanh Nguyen.

### HWD-2379-A

#### Writing About Film: Every Movie Has a Slant

Friday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: S. Robinson

This writing course will explore how film creates political meaning, the sum total of the filmmaker's attitudes, spiritual beliefs, ideological leanings, social status, cultural position and ideas about power sharing. We will examine and define categories of film ideology through readings relevant to the films we screen and discuss in class. Readings include selections from *Looking at Movies* by Richard Barsam and Dave Monahan, Harry Belafonte's speech at the New York Film Critics Circle Awards and Molly Haskell's critique *From Reverence to Rape: The Treatment of Women in the Movies*.

### HWD-2381-A

#### Writing the Past

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: S. Morrison

We would not exist without those who came before us. In this course, students will examine their own genealogy, explore universal social and cultural histories, and write responsive critical essays relating to these themes. We will take field trips to institutions in the city where students will immerse themselves in genealogy and family research, and study historical newspapers to consider major historical events. These primary materials will be utilized to craft essays that analyze the past. Students will be encouraged to think of history and the archive as a vital source of inspiration for both writing and visual art. Readings will include writers who examine the past, such as Jack Finney, Patrick Modiano, Suzannah Lessard and Daniel Mendelsohn, among others. This course is an introduction into the art of visualizing and writing about the past.

## CREATIVE WRITING

### 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: B. Gonzalez

What is story and why do we love it? Why has storytelling been a fundamental feature of all cultures since humanity's earliest days on earth? This course will explore storytelling, its origins and the diverse forms of creative works and theory. How is narrative composed? What motivates the stories we continue to share? We will survey many different ideas about narrative beginning with neurobiological concepts to the origins of myth and religion to modern-day psychology. We will also look toward advertising, sociopolitical narratives and propaganda. This is a writing course designed to help you build a personal narrative map that can be a creative compass both as a writer and a visual storyteller. This practice will require weekly reading and written assignments with word limits. Students are encouraged to incorporate their own visual artwork.

### 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-3244-A****Journals: Yours and Theirs**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: TBA

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-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-3354-A****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 flash fiction and sharing it with an audience can be taken to another level when visual components and music are added. This course invites you to compose short creative pieces with the intent of combining them with multimedia elements for a portfolio and a live performance. Based on a chosen topic and numerous prompts, you will develop your writing in a workshop setting, add your own visual art aspect (photos, painting, collage, etc.) and practice reading what you write in order to sharpen your ear for language, rhythm and sound. Guest artists will discuss their work and how it connects writing and multimedia. At semester's end, you will present excerpts from your finished project, joined by musicians to heighten the experience. Readings and exercises will be drawn from works by Langston Hughes, Allen Ginsberg, Margaret Atwood, Etgar Keret, Sandra Cisneros, Sherman Alexie, Claudia Rankine, Bob Dylan, Leonard Cohen, Laurie Anderson and Oko Ono, as well as critical essays by Billy Collins, Saul Williams and Gertrude Stein.

**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

#### Writing in the Land of Enchantment, Taos, New Mexico

May 31 – June 14

Summer semester: 3 undergraduate humanities and sciences credits; \$3,350

Instructors: I. Deconinck, D. Singer

Immerse yourself in a two-week intensive practice of writing and multimedia while discovering the cultural and ecological diversity of Taos and its surroundings. Steeped in Native American and Hispanic traditions and set against the spectacular Sangre de Cristo Mountains, this high desert town has been a renowned art colony since the 1930s, attracting writers D.H. Lawrence and Aldous Huxley; painters Georgia O'Keeffe, Agnes Martin and Erin Currier; and photographers Ansel Adams and Paul Strand, among others. Due to its unique geographical location, Taos has also played a pioneering role in today's quest for sustainable living.

As a program participant, you'll write short pieces (fiction, poetry, script or memoir) in response to your environment and to selected readings, and then give flight to your words by combining them with multimedia elements of your choice (painting, collage, photos, video or animation). You'll also practice revision and learn ways that spoken word is used to amplify the writer's voice. A performance caps the course when you present a sample of your project accompanied by live music.

Writing is shared and critiqued in daily workshops. Guest artists talk about their work and guide you in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, the Earthship community, local museums and galleries will serve as writing prompts. Activities also include a trip to Santa Fe and free time for hikes and exploring on your own. Visit our Facebook page at: [facebook.com/writingintheLandofEnchantment](https://facebook.com/writingintheLandofEnchantment).

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

For more information visit [destinations.sva.edu](https://destinations.sva.edu) email Laurie Johenning, program coordinator, at: [ljohenning@sva.edu](mailto:ljohenning@sva.edu).

### HWD-2382-A

#### Writing Visual Culture in Cambridge, England

July 12 – July 26

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

Instructor: K. Miyabe

Visual culture is all around us. It greets us in signs, images, media, objects, architecture and technology—it is what we see. 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. We bear the responsibility of the impact our work has on viewers.

To understand our own work, we will study the work of others. In this two-week intensive writing course, you will become better observers and interpreters by writing about various visual media, including fine arts, photography, design, advertisement 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 the workshops 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 workshops. These include: Fitzwilliam Museum and a punting tour in Cambridge; Tate Modern, Design Museum, National Gallery, National Portrait Gallery, The Photographers' Gallery and a street art tour in London.

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

For more information visit [destinations.sva.edu](https://destinations.sva.edu) or email Laurie Johenning, program coordinator, at: [ljohenning@sva.edu](mailto:ljohenning@sva.edu).

## 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.



# HISTORY

## HHD-2001-R

### History and Culture of the Ancient Near East

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: V. Eads

In Egypt and Mesopotamia people built big and thought big. Between 3500 to 500 BCE, they created technology that allowed them to live in cities. They invented writing and began to record their own story. They built the pyramids and charted the motion of the stars. Their "firsts" include the work of the world's first-known author and the first medical description of cancer. They wrote about gods and heroes that walked among them, powerful queen-mothers and women who were kings; they also wrote the books that are the scriptures of some major world religions. This course will focus on the seminal urban cultures of Mesopotamia and Africa: Sumer, Egypt and Nubia, Akkad, Assyria, Hatti, Israel, Phoenicia, Crete and Mycenae, and Persia. Contacts with other cultures of Afro-Eurasia will be considered. Literary texts include Gilgamesh, Sinuhe and the hymns of Enheduanna. Texts include William H. Stiebing, Jr.'s *Ancient Near Eastern History and Culture*, 3rd ed.

## 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

### 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-2111

### World History: Classical to Renaissance

One semester: 3 humanities and sciences credits

Instructor: V. Eads

A whirlwind tour of the first 5,000 years of human history, this course will begin with the origins of humanity two million years ago, stopping for a closer look at key periods in the cultures of Afro-Eurasia, and continuing on until rejoining with the cultures of the Western Hemisphere at the end of the 15th century CE. We will focus on those events and people that were influential in shaping the identity of their cultures of origin and the global culture of humanity. Texts include *Worlds Together, Worlds Apart: A History of the World—Beginnings Through the Fifteenth Century*. Note: This course is cross-listed with HHD-2111-R2 and HHD-2111-R3. Cartooning and illustration majors must register for section HHD-2111-R2 or HHD-2111-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.

Course #	Day	Time	Semester
HHD-2111-R	Th	9:00-11:50	fall
HHD-2111-R1	F	12:10-3:00	spring

## HHD-2112

### World History: Renaissance to the 21st Century

Fall 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. Note: This course is cross-listed with HHD-2112-R2 and HHD-2112-R3. Cartooning and illustration majors must register for section HHD-2112-R2 or HHD-2112-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.

Course #	Day	Time	Semester
HHD-2112-R	Tu	3:20-6:10	fall
HHD-2112-R1	W	9:00-11:50	spring

## HHD-2144

### Revolutions: From America 1776 to The Arab Spring 2011

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

What makes revolutions happen? Why do they fail or succeed? This course will examine the revolutions in modern history, beginning with the American, French and Haitian revolutions of the 18th century. We will then jump ahead to cover the Russian Revolution of 1917, Cuban Revolution of 1956-59 and Iranian Revolution of 1978-79, among others, concluding with recent movements including The Arab Spring. Note: This course is cross-listed with HHD-2144-R2 and HHD-2144-R3. Cartooning and illustration majors must register for section HHD-2144-R2 or HHD-2144-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.

Course #	Day	Time	Semester
HHD-2144-R	Tu	9:00-11:50	fall
HHD-2144-R1	Tu	3:20-6:10	spring

## HHD-2811-R

### Constitutional Law

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Curley

Every person living in the United States is subject to the Constitution. It defines many of our rights and is a roadmap for how the business of government is conducted. And yet, most Americans have very little idea of what is in it. This course will provide students with a basic constitutional literacy. We will examine how the document has shaped and been shaped by history, politics and current events. The course will also introduce students to legal analysis.

## HHD-2913-R

### Political Ideologies: From Liberalism and Conservatism to the Alt-Right

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: C. Skutsch

From the first shots of the French Revolution, political ideologies have been driving modern human history; warring ideas sometimes turning into actual bloody wars. This course will begin with the 18th century liberal revolt (with the American and French revolutions) and continue to the present day, covering all the major political philosophies. Conservatism, from Edmund Burke to Ronald Reagan to Donald Trump; liberalism from John Locke to John Stuart Mill to Barack Obama; Socialism from Karl Marx to Mikhail Bakunin to Bernie Sanders; fascism from Joseph Arthur de Gobineau to Adolf Hitler to Marine Le Pen; radical Islamism from Sayyid Qutb to Osama bin Laden; and modern identity politics, including bell hooks (feminism), John Corvino (LGBTQ rights) and Cornel West (race). The course will also cover today's movements, including the alt-right and antifa. Students will be assigned close readings of original sources by philosophers, politicians and activists. Lively debate will be encouraged.

**HHD-3011****History of Ideas: The 20th Century I**

One semester: 3 humanities and sciences credits

This course will focus on the social, political and economic background of the 20th century. We will examine Victorianism, imperialism, World War I, the Russian Revolution and other developments, through the 1920s. The ideas of Marx, Lenin, Freud, Darwin, and others will be covered in historical context.

Course #	Day	Time	Semester	Instructor
HHD-3011-R	Tu	12:10-3:00	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****History of Ideas: The 20th Century II**

One semester: 3 humanities and sciences credits

This course is a continuation of HHD-3011, History of Ideas: The 20th Century I. Topics include: the Depression, New Deal, World War II, the Cold War, the turbulent 1960s, the civil rights movement, Vietnam, Watergate, Irangate, the third world. The ideas of Hitler; Mao; Martin Luther King, Jr.; and the issues behind McCarthyism, totalitarianism, socialism, capitalism and communism will be discussed. *Note: There is no prerequisite for this course.*

Course #	Day	Time	Semester	Instructor
HHD-3012-R	Tu	12:10-3:00	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****The Enlightenment: Its Impact and Its Fate**

Monday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

The Enlightenment inspired many ideas, like political equality, anti-authoritarianism, modern science, criticism of religion, and more. Enlightenment thinkers achieved this primarily by emphasizing the power of human reason. So profound was this development that many fundamental ideals and institutions of the modern world still base themselves upon Enlightenment principles. Several strands of modern thought and belief, however, have come to challenge many Enlightenment values, including the worth of reason in human affairs. This course will trace the trajectory of Enlightenment thought, first, by considering its key ideas and achievements, and then by examining the ways in which these contributions have been questioned (and occasionally rejected) in the modern day. Topics covered will be wide-ranging, from religion, to politics, aesthetics, philosophy, and science. Our goal is to understand the continuing role of the Enlightenment achievement in the modern world and the more recent ideas that seek to scale it back. Readings will include key contemporary 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-3186****Global Crisis and Conflict from 1500 to the Present**

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

In the last 500 years, encounters between different cultures have taken place over the globe through trade, exploration, conquest, forced migrations and movements of people in search of food, water and shelter as well as religious, economic or political freedom. This course explores these encounters and their consequences with a focus on the resultant crisis and conflict that have shaped the changing landscape of geopolitics, social structures and social theories. We will also look at how the various interactions created perspectives about groups of newly encountered individuals, defining them as “the other.” By examining the underlying reasoning and motives, and the ensuing reaction brought about by direct

contacts, we may better understand one another in an ever more interconnected world. *Note: This course is cross-listed with HHD-3186-R2 and HHD-3186-R3. Cartooning and illustration majors must register for section HHD-3186-R2 or HHD-3186-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.*

Course #	Day	Time	Semester
HHD-3186-R	Th	12:10-3:00	fall
HHD-3186-R1	Tu	9:00-11:50	spring

**HHD-3226-R****Science and History: Ideas and Controversies**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Science as we know it today is relatively new to human society. Still, it has brought profound changes that affect our lives, beliefs and identities. This course will survey the main ideas in the emergence of modern science, as well as the cultural contexts and conflicts involved in its development. We will take a broad overview, from the late Middle Ages to the modern day, with a focus on key developments such as the Scientific Revolution, the Enlightenment, Industrial Revolution and the remarkable discoveries of the 20th century. We will also cover key controversies to get a fuller knowledge of the cultural context of science in different time periods. These controversies include Galileo’s trial, the challenge of mechanical theories to religious authority, the emergence of Darwin’s Theory of Evolution and its relation to current controversies about science teaching in schools and, lastly, issues related to science in modern concerns such as biomedical and military research. Readings will include key contemporary sources as well as recent historical studies. *Note: No prior knowledge of science is required.*

**HHD-3328****The World Since 1945**

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

The conflicts, crises and trends that have built our modern world will be examined in this course. We will cover the Cold War, nuclear proliferation, the Korean and Vietnam wars, decolonization, the European Union, the creation of Israel and the Israeli-Arab wars, the break-up of the Soviet Union and Yugoslavia, and current conflicts from 9/11 and Afghanistan to North Korea to ISIS and the Syrian Civil War. *Note: This course is cross-listed with HHD-3328-R2 and HHD-3328-R3. Cartooning and illustration majors must register for section HHD-3328-R2 or HHD-3328-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.*

Course #	Day	Time	Semester
HHD-3328-R	W	3:20-6:10	fall
HHD-3328-R1	Tu	12:10-3:00	spring

**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-3367-R****U.S. History of Slavery and Resistance**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: H. Kirkland

This course provides a historical overview of major themes from Columbus and the Colonial era to the Civil War. Topics such as slavery, the emergence of a labor movement, women's role in society, westward expansion vs. indigenous resistance, urbanization vs. utopian reform movements and the development of what it meant to be "American" will be explored. Readings will include such works as "Complaint of an Indentured Servant"; petitions to the Massachusetts legislature; Tecumseh on American Indians and land; Orestes Brownson, "The Laboring Classes"; Judith Sargent Murray, "On the Equality of the Sexes"; Elizabeth Cady Stanton, "Declaration of Sentiments"; *Narrative of the Life of Frederick Douglass*. While the main focus of this course will be on slavery and resistance of the colonial era and the United States, other experiences will be discussed as well as making links to the present.

**HHD-3368-R****U.S. History of Civil Rights and Activism**

Wednesday 3:20-6:10

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.

**HHD-3371-R****Global Social Movements**

Tuesday 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 worldwide 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****Creative and Destructive Personalities in History**

One 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. *Note: This course is cross-listed with HHD-3451-R2 and HHD-3451-R3. Cartooning and illustration majors must register for section HHD-3451-R2 or HHD-3451-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.*

Course #	Day	Time	Semester
HHD-3451-R	F	9:00-11:50	fall
HHD-3451-R1	Tu	12:10-3:00	spring

**HHD-3454-R****Vikings: Fact, Fiction and Film**

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: V. Eads

An overview of the history, culture, art and literature of the peoples of northern Europe from the Iron Age to the waning of the Middle Ages is the focus of this course. Readings will include descriptions of the Vikings as fearsome raiders, the story of the conversion to Christianity, their service as the elite Varangian Guard of the Byzantine emperors and the story of the Vinland (Newfoundland) expedition, as well as selections of Norse literature from the *Elder Edda*, skaldic poetry and sagas. Important archaeological sites (Birka, Snartemo, L'Anse aux Meadows) will be studied. Students will also read excerpts from works of fiction and view excerpts from films based on Viking history or Norse texts. Readings include *Chronicles of the Vikings*.

**HHD-3643-R****Fundamentalist Religion: Beliefs and Believers**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Religious fundamentalism is an important political and social force in modern societies. It is a phenomenon that takes many forms. For example, militant fundamentalist groups invoking God in their determined struggles to reshape the world by means of coercion and raw power. However, your quiet and unassuming neighbor may also be a fundamentalist, or your roommate, or your teacher. All of these examples represent but a small sample of the modern varieties of religious fundamentalism. This course will provide an historical and sociological overview of modern fundamentalisms in the present day. We will explore the forces and ideas behind the rise of fundamentalism. We will also consider the ways in which some fundamentalists actually live, how they view the larger world, and their views of the future. The goal of the course is to better understand some of the most volatile and controversial forces now affecting modern societies. The 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

One way to view the history of the world from the Renaissance to the present day is to see it as an ongoing revolution in the production and communication of information. From the invention of movable type in Europe in the 15th century to the still-evolving technology of the Internet, societies around the globe have benefited from the spread of ideas but often at the cost of experiencing the anxiety and pain typically associated with rapid and profound change. This course will explore 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 preindustrial world, but will also consider the ramifications of more recent communications technologies, such as the burgeoning effects of radio, television, and the internet. Throughout, our concern will be focused on the larger cultural, social, and political consequences 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

The forms of totalitarianism that have convulsed global history from World War I to the present will be explored in this course. We will study the social, economic and cultural circumstances that led to the creation of totalitarian regimes as well as those forces that continue to sustain them. The origins of the Soviet Union and the fascist regimes of Italy and Germany, and how and to what extent they succeeded, will be examined. We will also consider the responses to totalitarianism that have sought to change such regimes or, at the very least, have allowed individuals to maintain some level of normal material and cultural life within them. Ultimately, we will address totalitarian trends in the modern day, from long-standing regimes like North Korea to the rise of radical right-wing movements elsewhere. Readings will include modern studies on the nature and history of totalitarianism as well as primary sources, such as memoirs.

**HHD-3895****Latin American History**

One semester: 3 humanities and sciences credits

Instructor: A. Alvarado-Diaz

This course will introduce students to the major events, topics and protagonists in the history of Latin America from pre-Columbian times to the present. Writings by Columbus, Hernán Cortés, Sor Juana Inés, Simón Bolívar, José Martí, Che Guevara, Fidel Castro, Gloria Anzaldúa and Rigoberta Menchú will be analyzed and discussed through critical lenses. Connections to art and politics will enrich the narrative of Latin American history through a historical analysis of the political dimensions of culture (visual arts, cinema and literature) and ongoing social debates (human rights, immigration policies, drug wars, environmental crises). Issues of colonization, anti-colonialism and neocolonialism will be addressed and paired with current debates on U.S.-Latin American relations. *Note: This course is cross-listed with HHD-3895-R2 and HHD-3895-R3. Cartooning and illustration majors must register for section HHD-3895-R2 or HHD-3895-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.*

Course #	Day	Time	Semester
HHD-3895-R	Th	3:20-6:10	fall
HHD-3895-R1	Tu	12:10-3:00	spring

**HHD-4011-R****Eco-History: Oil and Water, the 21st Century in Crisis**

Thursday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course looks at two interrelated ecology issues that are central to how we will live during the 21st century: the oil-based economy and the world water supply. We will start with an understanding of the impact of oil on climate change, and a grounding in the realities of frontline communities and indigenous perspectives. The fossil fuel industry and its impact on geo-political conflicts in Latin America and the Middle East will be addressed. As we begin to explore alternative energy, we will ground ourselves in past and present resistance efforts and community organizing, applying what we learn in a group project that examines our role in this crisis. Finally, we will consider the politics of water, from the oceans to our aquifers to the complexities of environmental racism in response to water crises.

**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-4118-R****World Geography**

Thursday 12:10-3:00

Fall 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? What global patterns of biology, environment, climate, transportation, affect us? This course will provide basic answers to these questions through an overview of the different features and processes on the Earth. These features and processes are both natural and man-made and both physically and culturally determined. Moreover, the relationship between people and place is central to an understanding of human history, international politics, and economics. It is key to understanding human cultures and land use. This relationship also helps us understand environmental and climatic changes that are global in scale. The goal of this course is to help students develop a critical awareness of the dynamic world in which we live, as well as to understand the spatial relationships between people, places and the environment. *Note: This course is cross-listed with HHD-4118-R1. Cartooning and illustration majors must register for section HHD-4118-R1 of this course; please refer to the listing in the cartooning or illustration sections of this book.*

**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****Nature and Society: A Global Perspective**

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

This course traces the history of the diverse and evolving relationships between human societies and the natural environment, from the 1500s to the present day. We will explore the various creation mythologies as well as religious, philosophical and scientific ideas that have shaped and expressed the ways in which different cultures—in the Americas, Europe, Africa, and Asia—have defined the meaning of “nature” and the place of humans within or separate from it. Topics examined include conceptions of nature in Judeo-Christian, pagan, Taoist, Buddhist, Hindu and secular belief systems; the impact of the scientific and industrial revolutions; theories and practices of conservation and ecology in the 19th and 20th centuries; and the environmental crisis today. *Note: This course is cross-listed with HHD-4288-R2 and HHD-4228-R3. Cartooning and illustration majors must register for section HHD-4288-R2 or HHD-4228-R3 of this course; please refer to the listing in the cartooning or illustration sections of this book.*

Course #	Day	Time	Semester
HHD-4288-R	F	12:10-3:00	fall
HHD-4288-R1	Th	12:10-3:00	spring

**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, SCLS and the Black Panther Party will also be considered. *Note: There is no prerequisite for this course.*

**HHD-4348-R****The Wealth and Poverty of Nations**

Friday 12:10-3:00

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. *Note: This course is cross-listed with HHD-4348-R1. Cartooning and illustration majors must register for section HHD-4348-R1 of this course; please refer to the listing in the cartooning or illustration sections of this book.*

**HHD-4356-R****Renaissance and Reformation: Cultural and Religious Change**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Two of the most profound cultural developments in Western history—the Renaissance and the Reformation—will be examined in this course. The Renaissance embodied the rejection of medieval views and beliefs in favor of more individualistic and cosmopolitan ideals. It also saw the development of more modern forms of government and a broader appreciation for the arts and values of antiquity. The Reformation traces the breakup of Christianity into many separate churches and sects, and it helps to explain the great variety of Christianities that exist today. A major theme of this course revolves around the questioning of traditional beliefs and accepted knowledge and the development of both new ideas and values. A major goal of this course will also consider how these historical developments continue to shape modern attitudes. Our focus will be on cultural artifacts such as artistic and literary works and how they conveyed contemporary ideas and issues.

**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-R

#### 20th-Century Literature and Culture from Victorianism to Modernity

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: F. Litvack

In this course we will examine European and American authors who, influenced by Nietzsche, Marx and Freud, challenged Victorian social taboos of morality and restraint to create new artistic forms—thematically and stylistically. Students will read novels and short works of transgressive sexual desire and hedonism by Andre Gide, Henry Miller and Anaïs Nin, and be introduced to the works of Kafka, Eliot and Angela Carter who departed from structured writing to experiment with fragmented perspective in fantastic, surreal modes. By semester's end, students should have a firm understanding of the literary, philosophical and intellectual background of the 20th century. Themes and topics presented will focus on Victorian culture, the Freudian tradition, surrealism and gender issues.

### HLD-2043-R

#### 20th-Century Literature and Culture from the Dystopian Novel to the Feminist Revolt and Beyond

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: F. Litvack

In this course we will read great literary classics by authors from England, France, Russia, Canada and America dealing with a similar theme in different genres and styles—namely, the erosion of individual liberty in cultures of repression, prejudice and taboos. Students will encounter this theme of the individual versus the collective in the dystopian novels of the Russian émigré Ayn Rand, in Huxley and in the feminist Canadian writer, Margaret Atwood; in a play of religious fanaticism in 17th-century witch hunts in Salem, and in a scathing indictment of American racism by the existentialist Sartre and the freedom fighter Malcolm X. Students will be introduced to works of the Beat generation's rejection of America's complacency, myopia and bigotry on its journey to Eastern mysticism and drugs to expand consciousness.

### HLD-2058-R

#### 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

#### 20th-Century American Literature Now

Tuesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: R. Wilson

This course will plot the major movements in modernist literature in the U.S., beginning with the Harlem Renaissance, Imagism and the cultural front of the 1930s and '40s, to postmodernism and postwar counterculture (including the American Indian Movement, the Beats and Nuyorican poets) to third-wave feminism. This course centers the writing of those who, historically, have been read as representing specific sub-groups of American culture—whereas, now, these writers and their works are appreciated as foundational to a broadly American literary tradition. We'll read authors such as William Carlos Williams, Lorraine Hansberry, Maxine Hong Kingston and Ralph Ellison, carving out a sense of what America has been, is, and may come to be, from the perspective of its great writers.

### HLD-2161-R

#### 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-2211-R

#### Introduction to Poetry

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: R. Wilson

William Wordsworth famously characterized poetry as "the spontaneous overflow of powerful feelings." With greater simplicity, W.H. Auden summed it up as "memorable speech." William Carlos Williams once compared poetry to the news, and Simone White observed that "poetry is a kind of gift, there for anyone to take." What is poetry? Language, speech, song, art, news, expression, image, story—all these things may be part of what makes poetry, and poetry may be too elusive for any single definition. This course will concentrate on the practice of reading (and listening to) a wide variety of poems—ballads, odes, epics, sonnets, the prose poem, concrete poetry, contemporary lyrics—attentively, patiently and creatively. We will read across geographies, cultures and historical periods, focusing on works written in English, including some works in translation. Poets will include: Sappho, Emily Dickinson, Pablo Neruda, Ovid, Bob Dylan, Gwendolyn Brooks, Shakespeare, John Keats, Lorine Niedecker, Pedro Pietri, Basso, Gertrude Stein, and others. Students will be encouraged to attend poetry readings, to write poetry and about poetry, and to make work in response to poetry.

### HLD-2223-R

#### Short Fiction

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: K. Miyabe

Through close readings of modern and contemporary short fiction, students will learn how to analyze stories not only for plot and characters, but also for writers' literary technique, such as narrative style, choice of language, imagery and tone. In considering what the story implies or omits as much as what it includes, students will become active and imaginative readers capable of forming their own interpretations. Short fiction gives us an opportunity to read several works by the same author, and thus gain a deeper understanding of the writer's craft, perspectives and obsessions. The course begins with late-19th and early 20th-century authors, such as Chekhov, James, Woolf and Kafka, followed by contemporary writers, such as Munro, Lahiri and Adichie.

**HLD-2268-R****The Power and the Pity: Brutal Tales From Latin America**

Friday 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.

**HLD-2313-R****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 in a variety of genres, themes and styles. Topics will include social attitudes (traditional and contemporary) toward sexual dynamics, erotica and censorship, with a consideration of what constitutes erotica and what differentiates it from pornography. Readings will include a licentious Greek comedy presented as anti-war protest; bawdy fabliaux from the Middle Ages and salacious sonnets from the 16th century; an irreverent and sacrilegious 18th century anti-Platonic dialogue; a novella depicting Christ's resurrection into "blood consciousness"; a sexually explicit celebration of love, art and Bohemian life; a collection of short stories solicited as porn for a dollar a page; a love letter, written in novel form, as a challenge to a paramour who claimed women could not write erotica; a version of a classic, romantic fairy tale transmuted into a B&D fantasy set in the Middle Ages. Students will gain an appreciation of the many protean forms of erotica from comedy to agitprop.

**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-R****Fiction of the 19th Century: Love of Demophilia to the****Psychosexual Anima**

Wednesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: F. Litvack

In this course we will read literary masterpieces by authors from Germany, France, Russia, Ireland and America. Topics will include fairy tale tropes; the femme fatale; the genre of social reform; tales of sin, redemption, madness and death. We will explore how overcrowding and poverty, a result of urban industrialization, and immigration, produced the novel of social consciousness and love of the common man, exemplified in the works of Oscar Wilde, Tolstoy and Harriet Beecher Stowe. Students will be introduced to the literature of fantasy and the surreal, attesting to the 19th century's vast panoply of stories filled with psychological insight and timely sociopolitical issues. The correlations between literature and the visual and performing arts—film, ballet, opera—will also be addressed.

**HLD-2678-R****Fiction of the 19th Century: From the Reemergence of the Superhero (Heroine) in Myth and Fairy Tale Tropes to the Darwinian Bête Humaine**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: F. Litvack

Fictional masterpieces by authors from Denmark, England, France and America will be read in this course, highlighting the 19th century's three great literary movements: Romanticism, realism and naturalism. Students will be introduced to the salient features and motifs of each movement—Romanticism's love of nature, the supernatural, fantasy, the exotic and heroic (Hans Christian Andersen and Mary Shelley); realism's minute depiction of contemporary life and examination of sociopolitical issues of gender, race and class prejudice (Flaubert, Melville and H.B. Stowe); naturalism's focus on sordid passions and moral decay; aspects of contemporary urban industrial life (Zola). We will examine the authors' lives, and the social and political environment in which the works were written in order to understand and appreciate the beauty and complexity of the writing.

**HLD-2922-R****Medieval Literature**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: V. Eads

The medieval period was a time 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 be selected from *Beowulf* and Anglo-Saxon heroic verse, the plays of Hrotsvitha, lyric poems of the troubadours and trobairitz and al-Andalus, the *Poetic Edda*, the Arthurian cycle, Dante's *Inferno* and Chaucer's *Canterbury Tales*, as well as popular culture such as the fabliaux and "Carmina Burana," *Sir Gawain and the Green Knight*, poems of François Villon and Christine de Pizan. Modern medievalist works such as John Gardner's *Grendel*, J.R.R. Tolkien's *Hobbit* and Hermann Hesse's *Narcissus and Goldmund* will be considered.

**HLD-2977-R****Shakespeare: Comedies and Histories**

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 and histories.

**HLD-2978-R****Shakespeare: Tragedies and Romances**

Thursday 9:00-11:50

Spring 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 the four major tragedies and one of the final romances.

**HLD-3008-R****Diverse Voices: Race, Class, Gender and Ethnicity in the American One-Act Play**

Tuesday 3:20-6:10

Fall 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-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-R****Literature of Self-Knowledge**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Ural Rivera

"Who am I, standing in the midst of this thought-traffic?" wondered the Sufi poet Rumi. Achieving self-knowledge is a challenge not only because our perception of self may not always jibe with the tenuous labels society imposes on us, but also because self-revelation may some-times be terrifying. This course draws upon fiction, film and art to reflect on the daunting task of "knowing oneself" with guidance from thinkers like Socrates and Simone de Beauvoir. We will read works from authors such as James Welsh, Sylvia Plath, Carlos Fuentes, Mahmoud Darwish and Lu Hsun, who will lead us into the unmapped labyrinths of self by discussing racial-ethnic consciousness, sexual identity, transfiguration and self-accountability. We will also view such films as *Moonlight* and *Tony Manero*, as well as discuss art, in particular, self-portraits and "selfies."

**HLD-3224-R****Literature and Sexual Diversity**

Thursday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: S. Pandit

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-3241-R****Contemporary Afrodiasporic Literature in America**

Monday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: R. Okonkwo

A Swahili proverb says, "*Tamu ya madafu kunywea dafuni*" ("The sweetness of the coconut juice is best when the juice is taken in the nut.") This course will explore how contemporary African writers in the diaspora have portrayed America in their works and, in the process, created an alternative narrative of Africa for the world. For students, it will be an opportunity to expand their horizon and see America from the perspective of outsiders with different viewpoints. Afro diasporic writers' distinct reinterpretation of Africa, despite a sense of alienation, provides contexts that make it easy for the uninitiated to absorb their narratives that are neither sanitized nor Westernized. By expanding students' imaginative space, the course will also draw students into the world of the African writer. In a world that is fast becoming a shifting global village, this course will bring the two worlds closer to what Ben Okri calls "strange corners of what it means to be human." Topics include discussions on Afropolitans and their contribution to African literature in the diaspora. Readings will include Adichie, Ndibe, Selasi, Wainaina and Okonkwo. We will also view films by Africans in the diaspora to engage in further discussion of the subject.

**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

Fall semester: 3 humanities and sciences credits

Instructor: K. Miyabe

An examination of 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-R****Children's Literature for Illustrators**

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: B. Blum

Students will gain an appreciation of the author's and illustrator's craft by investigating both classic and contemporary novels written for young people. Students will be introduced to picture books, graphic novels, fables and fairy tales as they discover the connections between pictures and words, as well as surveying issues of gender, race, ideology and politics in children's literature. Some of the authors we will study include Aesop, E.B. White, Roald Dahl, Brian Selznick, Gene Luen Yang, Margaret Wise Brown, Yangsook Choi and Mo Willems.

**HLD-3501-R****Tragedy**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: K. Miyabe

This course provides a historical overview of the art form that gives expression to human suffering and despair, beginning with Sophocles, Euripides and Shakespeare, then ending with modern playwrights, such as Ibsen, Chekhov and Beckett. We will consider the enduring power of the tragic form by exploring works that reimagine classical tragedies, such as Caroline Bird's *Trojan Women* and Akira Kurosawa's film adaptation of *Macbeth*. Students will become familiar with important works of tragedy, why the genre continues to fascinate both writers and audiences alike, and what it teaches us about the human condition.

**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****From Aristophanes to Woody Allen:****An Introduction to the Arts and Forms of Comedy**

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: S. Van Booy

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.

**HLD-3553-R****Images of Artists in Literature**

Tuesday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: M. Palmeri

How are visual artists and their creative processes depicted in literature? Are these literary representations more romanticized, mythologized and mysterious than realistic and accurate? Has society's understanding of visual artists and the creative process changed since the 19th century? Visual artists are often misunderstood, misrepresented or championed by society. Reading short stories and novels from the 19th century to the present, students will examine the way the creative process is described and how authors use artists as literary characters. The relationships between the artist and the muse, the artist and audience and the artist in society will also be explored. Works from among the following authors will be considered: Honoré de Balzac, Émile Zola, Edgar Allan Poe, Gertrude Stein, Oscar Wilde, Henry James, Nick Hornby, Mary Gordon and Siri Hustvedt. Readings are supplemented with film screenings and visual art. Contemporary art issues will inform class discussions.

**HLD-3554-R****World Poetry: Classic and Contemporary**

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: G. Moore

This course will encourage students to return to the beginning of history, across cultures and continents to cultivate a vision of a global community. Through short essays and poetic composition, students will learn a finer, more concise yet unique writing style as well as expand their historical consciousness. Traveling back to

Ancient Greece, Rome, Medieval China and Japan to the Middle East, we will then fast forward to modern Europe and Africa, then to the present to find ourselves in it. The last three sessions will be open for students, in consultation, to select poets whose language and culture are not yet represented. Students can elect a poet from, say, India or Peru to explore their own classic or contemporary culture, to evoke their muse or original, creative intent ("daemon" in Ancient Greece, or "genius"): to give it, and all of us, the world, a voice.

**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 self 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? What goes on in the "theater of the mind," the many voices we carry around inside our heads, as described in object relations theory? What are the factors involved in breakdown and recovery? We will delve into these and related questions through works of literature, supplemented by clinical cases, articles and films. We will read theorists such as McDougall, Benjamin, Bollas, Laing and Winnicott, 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-R****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: TBA

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, 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: The Enlightenment to Romanticism**

Monday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: F. Litvack

18th-century Europe embodied the philosophical, historical and literary foundations of Enlightenment thought, setting the stage for modernism. Though characterized by repressive and hierarchical social, political and religious institutions, its literature and visual arts are filled with challenges to accepted norms. Students will learn about Voltaire and Diderot, philosophers whose ideas led to the bloody French Revolution; the Marquis de Sade who wrote the definitive manual of sexual depravity and provocatively espoused absolute freedom from autocratic despotism; Jonathan Swift who satirized religious and governmental exploitation and indifference; and Adelaide Labille-Guiard, a painter who shook up the art academy, first by being admitted to it and then by campaigning to admit other women painters. The century also gave birth to Romanticism and to Johann Goethe who looked to nature and feelings (sensibility) rather than social institutions for inspiration to produce a literature of passion and horror. Through these texts, students will gain a deeper understanding of the power of literature and allied arts to present and represent new ideas, putting pressure on society to change.

**HLD-4123-R****18th-Century Fiction: Women and the Supremacy of the Passions**

Monday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: F. Litvack

This course will examine the transformative nature of two great literary traditions in 18th-Century Europe—the literature of social reform (culminating in the great revolutionary play by Beaumarchais), and the novel of sensibility. Students will be sensitized to how these genres would dissolve and merge. Many "enlightened" thinkers would turn their attention to the oppression of women in their critique of social institutions. Mary Wollstonecraft, one of the first great feminists, would advocate the parity of education for women in their journey to suffrage. Diderot would point to despotic paternalism as the cause of demonic behavior and insanity in young women forced into convents against their will. Cleland and Laclos (in his great erotic novel) would critique gender inequality using the delicate and sensuous genre of sensibility as would Prevost in an early template for the *femme fatale*. This course, while referencing the literature of fantasy, will focus on the portrayal of women in a male-dominated society ruled by an ideology of suppression and exploitation. Students, through reading and analyzing great literature, will develop a deeper understanding of how the past's repressive institutions continue in today's society.

**HLD-4152-R****20th-Century Irish Literature**

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: J. Immerman

This course will explore how, through literature, 20th-century Ireland has dealt with its losses and forged its identity. The course will cover the Irish Literary Renaissance, the founding of the Abbey Theater, Joyce's efforts to give Ireland a voice and situate it within the mainstream aesthetic movements of Europe, Yeats's 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****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**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: J. Beardsley

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****The American Novel Since 1900**

Thursday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Curley

This course will concentrate on how the novel chronicled the growth of America from a young isolated country at the beginning of the 20th century to a world leader in literature, art, and politics. It will also use the novel to demonstrate how the definition of American literature expanded, from representing a group of relatively homogenous writers to giving voice to diverse groups. The works included will be drawn from the early and mid-century novelists such as Willa Cather, Edith Wharton, William Faulkner and Ernest Hemingway. We will then move forward chronologically and look at the works of such novelists as Toni Morrison, Saul Bellow, Cormac McCarthy, James Baldwin, Philip Roth, Ralph Ellison and Jhumpa Lahiri.

**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 9:00-11:50

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

#### HMD-2023-R

##### **Masterpieces of Western Music: Medieval to Classical**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Wnek

Through readings, recordings and films this course will present a survey of Western music masterpieces from the medieval, Renaissance, baroque and classical periods. We will explore works by Palestrina, Monteverdi, Handel, Bach, Haydn, Mozart, and others, while considering their historical context as well as concurrent developments in fine arts and architecture. Such topics as plainchant, the development of harmony in the Middle Ages and compositional techniques will also be addressed.

#### HMD-2024-R

##### **Masterpieces of Western Music: Early Romantic to the 20th Century**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Wnek

A survey of masterpieces of Western music from early Romantic to early 20th century will be presented in this course. Through readings, recordings and films we will explore works by Beethoven, Schubert, Berlioz, Mendelssohn, Brahms, Mahler, Debussy, Richard Strauss and Ravel, among others, while considering their historical context as well as concurrent developments in fine arts and architecture. Stylistic and compositional differences between European and American music will also be discussed.

#### HMD-2031-R

##### **Classical Music of the Early 20th Century**

Monday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: J. Wnek

This course explores the masterpieces of Western music during the first half of the 20th century. Through readings, recordings and films we will examine works by Strauss, Mahler, Ives, Stravinsky, Prokofiev, Schoenberg, Berg and Webern, among others, while considering their historical context as well as concurrent developments in fine arts and architecture. We will also discuss the innovations in compositional forms and rhythmic structures such as atonality, twelve-tone technique and serial music.

#### HMD-2032-R

##### **Modern and Contemporary Music**

Monday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Wnek

The masterpieces of Western and world music from the mid-20th century to the present day will be explored in this course. Through readings, recordings and films, we will examine works by Joplin, Gershwin, Copland, Bernstein, Williams, Crumb, Cage, Ellington, Parker, Glass and Adams, among others, while considering their historical context as well as concurrent developments in fine arts, photography and architecture. We will discuss the wide variety of music genres that developed during this period, ranging from American popular music to musical theater, rock and film scores as well as the relationship between music and technology.

#### HMD-2046-R

##### **Roots and Rhythms: Music in Culture 1920-1964**

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.

#### HMD-2047-R

##### **Beatles to Beyoncé: Music in Culture 1964-Present**

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, Eminem and Beyoncé.

#### HMD-2051-R

##### **Songs of Conscience: Music and Social Change**

Tuesday 3:20-6:10

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).

#### HMD-2056-R

##### **Songs, Screens and Scenes: Coming of Age with Music and Movies**

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: B. Altman

It's often said that the music we listen to and the films we watch provide the aural and visual timestamps for our lives. Every generation expresses itself in unique ways, with values and tastes shifting to reflect reactions to, and attitudes toward, the world it joins. In this course we will explore the impact and influence of various genres of music featured in American and international films from the last six decades, with a sharp focus on recurring themes of rebellion and challenge to authority that help shape both the personal and collective identities of young people. We will investigate the role of music in various eras and locales, and students will engage in comparing and contrasting the portrayals of youth from both within and outside their own experiences. Settings and styles will range from South American jazz (*Black Orpheus*), California acid-rock (*Psych-Out*) and Jamaican reggae (*The Harder They Come*) of the 1960s and '70s to Seattle grunge (*Singles*), LA rap (*Boyz n the Hood*) and Tehran alt-rock (*No One Knows About Persian Cats*) of the '90s and 2000s.

#### HMD-2063-R

##### **History of Jazz**

Tuesday 3:20-6:10

Spring 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.

**HMD-2069-R****The Magic of Opera**

Friday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: J. Wnek

Created more than four centuries ago, opera continues to be truly magical, as it encompasses various forms of art—including acting, set design, costumes and instrumental music—all working in harmony with that ultimate vehicle for transmitting human emotions: the beauty of the singing voice. Through readings, recording, and videos, students will explore a series of key operatic masterpieces, spanning from Monteverdi's *Orfeo* (1607) to Adams's *Nixon in China* (1987), to examine such subjects as: the birth and history of opera; its various forms and structures; the political, socio-economic, and philosophical background that influenced its creators. This course will serve as an introduction to opera for students with no previous operatic listening experience; those already familiar will gain a deeper appreciation of this unique and exciting art form.

**HMD-2244-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*.

**HMD-2247****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
HMD-2247-R	Th	6:30-9:20	fall
HMD-2247-R1	Tu	9:00-11:50	spring

**HMD-2267-R****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.

**HMD-2411-R****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.

**HMD-2422-R****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.

**HMD-2513****The Artist as Activist: Interpreting and Manipulating Media**

Monday 6:30-9:20

One semester: 3 humanities and sciences credits

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 Ruminant 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.

Course #	Semester	Instructor(s)
HMD-2513-R	fall	E. Schiffer, Q. Ziegler
HMD-2513-R1	spring	E. Corriel

**HMD-2639-R****World Religions**

Wednesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: V. Eads

The beginnings of the world's major religions based on the historical and archaeological record will be the focus of this course. These include Judaism, Christianity, Islam in the Western tradition; Hinduism, Buddhism, Daoism and Confucianism in the Eastern tradition. Other religious traditions may be referenced. Readings will be selected from the fundamental scriptures of each religion. 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*.

**HMD-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 Cast of Learning to Kill in War and Society* and Jonathan Shay's *Achilles in Vietnam*.

**HMD-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.

**HMD-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.

**HMD-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 socioeconomic developments in human society. This course will examine technology as a major engine of change. Particular focus will be placed on specific examples of technological innovation and its impacts on modern life. We will devote special attention to the development of crucial technologies affecting modern civilization from the Industrial Revolution to the present. One goal of the course will be to understand the basic material and scientific principles

behind technological developments at the foundation of modern society. Major topics covered will include transportation, communications, electrification and materials. These technologies are now so pervasive that they largely define who we are. This all comes at a cost, however, as That-Which-Makes-Us-Who-We-Are has massive consequences, often on a global scale and not all very positive. Our other goal, then, is to consider the consequences of our technological lives for the environment, for social stability, and for long-term economic growth. Readings will include an array of modern studies on various technologies and their impacts.

**HMD-3024-R****Art, Ethics and Moral Responsibility**

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: C. Bica

This course is an introduction to philosophic reasoning about some basic ethical questions of human life. We will begin by exploring the moral notions of right and wrong, and whether there are rational ways for determining the difference between them. In particular, we will examine the nature and the application of moral standards to our personal behavior and especially to our artistic pursuits. In addition, we will consider whether there is a philosophical basis for moral responsibility, action and commitment, and whether such concepts will impact our freedom of expression. Among the authors and artists to be considered are Immanuel Kant, W.D. Ross, Alasdair MacIntyre, Andre Serrano and Jock Sturges.

**HMD-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.

**HMD-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.

**HMD-3201****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
HMD-3201-R	W	12:10-3:00	fall
HMD-3201-R1	Th	12:10-3:00	spring

### HMD-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.

### HMD-3288-R

#### 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.

### HMD-3442-R

#### Semiotics and the Philosophy of Language

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.

### HMD-3443-R

#### Semiotics and Visual Culture

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.

### HMD-3451-R

#### Introduction to Asian Thought

Tuesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Bica

This course will introduce the diverse doctrines and practices of the Hindu and Buddhist traditions as they developed in ancient India and traveled to Tibet, China and Japan. Through scriptural texts we will explore Hinduism's three spiritual paths: the Path of Action, the Path of Devotion and the Path of Knowledge. We will then examine how the Buddha's radical reinterpretation of the meaning of self formed the basis of one of the most powerful spiritual and philosophical movements in history. The course will then focus on Japanese Zen Buddhism through the writings of its founders. We will conclude with a look at the forms that these traditional schools are now taking as they are transplanted into Western cultures. Readings include: Fenton's *Religions of Asia*; Koller's *A Sourcebook in Asian Philosophy*; Harvey's *An Introduction to Buddhism*; Suzuki's *Zen Mind, Beginner's Mind*.

### HMD-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.

### HMD-3458-R

#### Ethics

Friday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Bica

Is might right? Should majority rule? Does power corrupt? Does pluralism entail the abdication of values? Ethics is the rational analysis of morals, with no regard for fashion and political correctness, and can therefore both seek and find firm and objective answers to what is right, good, duty, justice and freedom in all corners of personal and social life. This course is not an issues menu or a survey of all possible positions, but a concentrated study of deontological, naturalistic and utilitarian ethics in classical texts and contemporary commentaries. The status of universal human rights will be addressed.

### HMD-3466-R

#### Uncontrollable Beauty

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.

### HMD-3467-R

#### Beauty and the Contemporary Sublime

Friday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: W. Beckley

What defines the nature of beauty and contemporary sublime 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, the contemporary sublime and art-making through the essays of artists, designers and writers such as 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.



**HMD-3473-R****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.

**HMD-3474-R****Understanding Media Culture**

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: K. Miyabe

As a main source of news, information and entertainment, media plays a powerful role in shaping, and at times controlling, how we understand the world and ourselves. Regardless of its form—including the Internet, television, films, magazines and advertising—its content is rarely neutral as it often embodies a story or message that reflects the creators’ beliefs, assumptions, or biases. Compounding this fact is the continual development of new technology, which has made it increasingly easier to manipulate images and, consequently, their viewers as well. It is thus essential to have the ability to differentiate fact from fiction, your own independent thinking from what others want you to believe. This course will provide an introduction to key theories in media and cultural studies to equip students with the tools and knowledge to critically analyze and evaluate the complex media culture as its audience, while also considering the impact their own work can have on society. We will read and examine works by such scholars and thinkers as Walter Benjamin, Marshall McLuhan, Roland Barthes, Laura Mulvey and bell hooks.

**HMD-3484-R****The Future Now**

Thursday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

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 now? This course includes readings of works by Octavia Butler, Robin D.G. Kelley, adrienne maree brown, Robin Wall Kimmerer, Grace Lee Boggs, Alexis Pauline Gumbs, Naomi Klein, and others. Films include: *Wall-E*, *The Hunger Games* and *Black Panther*. Class discussions will be rooted in frank considerations of race, economics, climate change, trans feminism and the current political climate.

**HMD-3486-R****Connecting Classroom with Community: Studies in Collective Action**

Monday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: Q. Ziegler

This course is designed for committed students who wish to deepen their political awareness while building community with fellow activists by engaging in practical work at a preselected organization. Students will keep a journal about their experiences with their field work outside the classroom. They will also will examine such concepts as decolonization, capitalism, patriarchy and climate justice through in-class discussions, readings, videos and lectures. Practical training on collective action, including facilitation and organizing art builds, will be shared as the collaborative projects unfold. At the end of the course, students will present their projects to the SVA community in order to further their social engagement. Prerequisite: One of the following courses—HHD-2051, The Politics of Now; HHD-3371, Global Social Movements; HMD-2513, The Artist as Activist: Interpreting and Manipulating Media; HMD-3484, The Future Now; or instructor’s permission.

**HMD-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-R****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-3518-R****Storytelling and the Oral Tradition in the 21st Century: From Fairy Tales to Conspiracy Theories**

Monday 9:00-11:50

Spring semester: 3 humanities and sciences credit

Instructor: J Knipfel

Why do people take conspiracy theories such as Pizzagate, QAnon, or the Sandy Hook Hoax seriously? This course examines the evolution of ancient oral traditions, including myths and fairy tales, as they morphed into our contemporary urban legends and conspiracy theories. New technologies have led to the emergence of increasingly dominant oral traditions. Podcasts, online videos, live chats, Twitter feeds and troll bots maintain ancient and fundamental storytelling structures, but their cultural functions have been radically transformed and the art of storytelling has been returned to the people with greater reach, power and apparent veracity. Employing a wide range of materials and media—literature, film, radio and social media—this course will explore the ways in which technology has created, defined, manipulated and transformed oral traditions from the 5th century BCE to the present.

**HPD-3520-R****Men and Women in the Modern Workplace**

Tuesday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: S. Horowitz

After a historical overview of work in pre-industrial and industrial contexts, this course will focus on the experience of work in postindustrial society. Current issues within the workplace will be addressed, including: gender roles, the impact of the computer, functioning in complex organizations and opportunities for worker satisfaction. Those working in nonbureaucratic, smaller-scale contexts, such as professionals and artists, will also be discussed. A common theme will be the potential for, and limits to, worker autonomy and participation in decision-making. Readings will be supplemented with selected videos and films.

**HPD-3522-R****Anthropology and the Bible**

Thursday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: TBA

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

Instructor: D. Maat

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-R	Tu	3:20-6:10	fall
HPD-3530-R1	Th	3:20-6:10	fall
HPD-3530-R2	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****Introduction to Psychology**

One semester: 3 humanities and sciences credits

This course will systematically examine the content of psychology as a life science. Specifically, it will explore the principles, methodological techniques and theoretical models that shaped the science of psychology and that distinguish it from other approaches to human behavior. The course will provide an overview of basic concepts in diverse areas of psychology, including neuroscience, memory, cognitive learning, developmental personality, abnormal psychology and social psychology. Ultimately, the course will serve as a primer to the more advanced study of psychology.

Course #	Day	Time	Semester	Instructor
HPD-3541-R	M	3:20-6:10	fall	L. Torres
HPD-3541-R1	Tu	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-3623-R****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-R****Artists' Rights: Basic Theory and Practice**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: C. Steinberg

This course provides a historical and cultural study of artists' rights and art law, as well as practical knowledge that artists need for their own work and careers. Students will learn about artists' basic rights in making art, using others' works, artistic freedom and its limitations, and how to handle contracts and releases. The course also surveys laws that govern the ownership of art, protect creative assets, prevent distortion and mutilation of artwork, and whether there is a need for regulation of the art market. Guest speakers will complement readings and lectures.

**HPD-3641****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****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	J. Villani

**HPD-3644-R****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-R****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****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	Tu	6:30-9:20	D. Borg

**HPD-4057****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-R****The 21st-Century Family: Alternative Lifestyles, Civil Unions, Gay Marriage**

Tuesday 9:00-11:50

Fall semester: 3 humanities and sciences credits

Instructor: S. Horowitz

This behavioral science course will focus on an examination of the basic functions of the family unit as well as its cross-cultural and historical forms. The course will focus on the profound changes occurring within the 21st century family unit and the reasons for these changes. Emphasis will be placed on the new American family: civil unions, gay marriage, domestic partnerships, single parent families, 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-R****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 will explore creativity using a contemporary psychoanalytic theory that weaves together the psychological, the social and the political. We will address such topics as: how the unconscious shapes the artist's thinking; Freud's method of dream interpretation and how it can be used to decode the unconscious; how gender, race and trauma impact the creative process; how contemporary psychoanalysis views the self and its relation to creativity. These topics will be examined through lectures, discussions and readings, including works by Freud, Csikszentmihalyi, Slochower and Kaufman.

**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. These will include the methods of disease diagnosis, development of new drugs and vaccines, forensic sciences, agricultural sciences and their uses in ecological sciences. Students will conduct further explorations with microscopes and experiments that use classical methods to characterize phenotypes to deduce genotypes and more recent developments that characterize genotypes to deduce phenotypes.

**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****Germs 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****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	Tu	9:00-11:50	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 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

The role and significance of metaphor in cognition, particularly with respect to science and art, will be analyzed in this course. As we investigate the nature and ramifications of metaphorical thinking in scientific theory and practice, we will attempt to understand the primary cultural factors that affect this mode of thought. The influence of media on science, culture and especially the visual arts will also be explored.

**HSD-2666-R****Our Living Planet: The Biology of Life on Earth**

Monday 3:20-6:10

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****Urban Ecology: The Natural History of Cities**

Tuesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Feller

The emerging science of urban ecology is broadly defined as the study of relationships between living organisms and their biotic and abiotic (non-living) environment within cities. In this course we will use New York City as a living laboratory to introduce key concepts, including: the geologic and physical setting of NYC; the influence of land use history on local ecosystems; landscape ecology, island biogeography and habitat fragmentation; ecology and management of invasive species; the types and distribution of forest, freshwater and saltwater wetlands, and meadows in NYC; habitat and wildlife management; insect/plant relationships; predator/prey relationships; and ecological restoration. Sessions will include field trips to parks, natural areas, the American Museum of Natural History, lectures and media screenings. Students will be required to do independent field work and keep a natural history journal.

**HSD-2774-R****Urban Zoology: The Natural History of Urban Wildlife**

Tuesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Feller

In this field and classroom course students will be introduced animal life in cities by examining wildlife in an ecological context, considering habitat needs and relationships. We will use New York City as a living laboratory to introduce key concepts, including: the classification and evolutionary relationships of animals; adaptation of urban wildlife to cities; invasive species ecology and management; the relationship of wildlife to habitats including forest, freshwater and saltwater wetlands, and meadows in NYC; animal roles in the distribution of plants; predator/prey relationships; and ecological restoration. Sessions will include field trips to parks, natural areas and the American Museum of Natural History as well as lectures, discussions and media screenings. Students will be required to do independent field work and keep a natural history journal.

**HSD-2862-R****Entomology: The Natural History of Insects and other Arthropods**

Monday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: M. Feller

Arthropods are invertebrate animals with jointed bodies and exoskeletons, including crustaceans, arachnids and insects. They are the most diverse and abundant of earth's animals. In this introductory course students will learn about arthropod evolution and classification, life history and ecology. Sessions will be held in the classroom/laboratory and on field trips to museums, parks and natural areas. Emphasis will be on direct observation and experience of arthropods in their natural habitats and recording these observations in a nature journal. In addition, students will collect and preserve specimens for further observation and identification. Experience and observations will be supported by readings, audiovisual media and class discussion.

**HSD-2863-R****Ornithology: The Natural History of Birds**

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Feller

In this introductory ornithology course students will learn principles of avian biology, including bird evolution, taxonomy (classification), life cycles, conservation, behavior and ecology. Emphasis will be on direct observation of birds, with field trips to local urban ecosystems and independent observation by students. Firsthand experience will be supplemented with directed reading, a visit to the American Museum of Natural History, and classroom lectures and media screenings. Students will maintain a weekly journal of bird observations.

**HSD-2898-R****Warm and Cold Blooded: An Introduction to 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 vertebrate evolution course, students will learn general principles about both endothermic (warm-blooded) and ectothermic (cold-blooded) animals, their habitats and origins. We will begin with an introductory overview of paleozoology, focusing on ancient aquatic animals, modern birds and reptiles, including the oldest ectothermic vertebrate classes on the planet. Students will examine the fossil record and how to read a phylogenetic tree. Historical scientists, taxonomy (classification), life cycles, conservation, and other topics will be explored. This will be an integrated lecture course with field trips to the American Museum of Natural History and urban environments. Together, we will examine historical collections, geologic time scales and visual displays. Overall, this course will increase students' understanding of the scientific study of vertebrate 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: B. Golllobit

What are the "atoms" of mathematics? Are they points in a plane, numbers on a line, or something more fundamental? This introductory course begins by addressing these and other foundational questions, such as "what is the precise meaning of infinity?" Major topics covered will include an introduction to set theory, number theory and topology. We will explore the historical evolution of these fields, with an emphasis on recent developments. The applications of math to the physical sciences and cryptography, and on the interaction of math and art will also be considered. Students will engage with math through problem-solving, and through reading essays and blogs, watching films and observing working mathematicians.

**HSD-2988-R****Introduction to Mathematics II**

Friday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: B. Golllobit

After a review of logic and set theory, students will study discrete probability, Euclidean and non-Euclidean geometries, and abstract algebra, with an emphasis on the applications of probability and the rich interplay between geometry and algebra. We will touch on the applications of the mathematical theory developed in the course to science and art. Students will engage with math through problem-solving, and through reading essays and blogs, watching films, and observing working mathematicians. *Note: There is no prerequisite for this course.*

**HSD-2991-R****Data Literacy and Visualization**

Tuesday 6:30 -9:20

Fall semester: 3 humanities and sciences credits

Instructor: B. Friedly

With the Information Age, society has become increasingly reliant on data visualizations, such as charts, graphs and maps, to convey a vast amount of complex data. Becoming literate in this graphic language is crucial for identifying misleading representations (intentional or unintentional) and for ethically using data to shape our own narratives. This course provides an introduction to understanding and communicating data. We will build a firm foundation of what data is, the ways it is organized, and how to find or create it. Through exploratory analysis, students will learn to find meaning through basic statistical methods in order to communicate meaning through data visualization. Students will build data analysis and visualization skills that they can expand and apply to their own interests in order to become critical thinking, digital citizens.

**HSD-2992-R****Programming with Java**

Tuesday 6:30-9:20

Spring semester: 3 humanities and sciences credits

Instructor: T. Benton

As technology continues to evolve, it's important for artists and designers to have the ability to harness computing resources to explore ideas and solve problems. The goals of this course are two-fold. First, students will become comfortable with the notion of thinking like a programmer. Away from the computer, we'll explore the basic building blocks of a computer program, such as loops, conditional statements and variables, and combine these elements to begin constructing step-by-step solutions to problems. Second, we'll put these ideas to work in the Java programming environment. Students will develop basic programming skills through a series of small, practical assignments and a final project of their choosing. This course will prepare novice programmers to continue developing their programming fluency in the future, collaborate more effectively with programmers in their professional lives, write scripts and create small programs to perform a variety of useful tasks.

**HSD-3003-R****Energy and the Modern World**

Tuesday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: D. Bissett

This introductory course will examine the basic nature, forms and concepts of energy. We will explore various nonrenewable and renewable energy sources with an emphasis on environmental and social impacts. Lectures will also include discussions about natural resources, pollution, policies and consumerism through an energy lens. This course includes a field trip to the Newtown Creek Wastewater Treatment Facility and a volunteer event with a local environmental organization.

**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-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

Humans have always worried about their health, and for good reason since we have always faced illness. We are more fortunate than other species because we have been able to discover the causes of many diseases and to invent treatments and prevention for many of them. This course will focus primarily on the development of medical ideas, medical practice, and treatments for the human body from antiquity to the modern day. We will survey theories of the body, advances in anatomy, the diagnosis and treatment of disease, and pharmacology. We will also consider the social and cultural aspects of medicine, focusing on the lives of people who generated and consumed medical knowledge. Moreover, since medicine does not exist in a vacuum, this course will also explore the influences that medical ideas and practices have had on human culture and society. We will discuss medical practices that are considered traditional from several world cultures. The focus, however, will be on rational attempts to understand the body that have culminated in modern scientific medicine. Readings will primarily include important recent work on the history of medicine and its relation to culture.

**HSD-3111-R****Astronomy**

Wednesday 12:10-3:00

Fall semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

Astronomy has played a role in every known human civilization, past and present. It has had practical roles such as shaping calendars and aiding in navigation. It has also played a large role in human culture, contributing to the existential concerns all peoples have had and often enriching ideas of the divine. With the development of modern science, astronomy has lost some of its cultural importance, but it has developed into a profound tool for the investigation of our physical universe and continues to inspire profound ideas. This course will begin with a study of the basic appearance of the sky as well as the laws of motion and the nature of light. Building on these topics, we will move on to discuss the formation of planets in our own solar system. We will then move beyond our cosmic neighborhood to focus on the nature of stars, how they develop, how they burn, their characteristics and, finally, their deaths. We will eventually look at much larger structures in the universe, including galaxies, dark matter and extremely large-scale cosmic structures. We will also consider cosmological theories about the origin and evolution of the Cosmos. Along the way, we shall study any number of exotic things, including black holes, neutron stars, pulsars, quasars, comets, etc. Lastly, we will seek to understand the methods used in astronomy, as well as the various tools astronomers use from telescopes to satellites and various other gadgets.

**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-3115-R****Botany**

Tuesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: A. Negrin

In this course students will explore basic aspects of plant anatomy, physiology, plant types, and the historical and current importance of plants in human life. Students will actively participate in lab work to understand plant reproduction, propagation, cultivation and nutrition. The course will increase student awareness of and knowledge about the uses of plants and critical issues affecting ecology, including the threat and promise of science and agribusiness to modify plants for human and animal consumption. There will be two field trips.

**HSD-3204-R****Science, Technology and War: A Historical Overview**

Monday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: G. Ouwendijk

This course will examine several links between technology, science and war. Our view will be historical, and we will look at the development of weapons from the earliest days of human civilization to the present. Moreover, we will consider the kinds of technology and technological developments that allowed for weapons manufacture and key innovations in weapons themselves. We will also survey the kinds of societal organizations and institutions that have evolved and now sustain weapons manufacturing. Lastly, we will consider the kinds of conflicts that have existed in the past, as well as current modes of warfare as each have been influenced greatly by the types of weapons available. More generally, this course will

examine two areas of great importance. The first deals with the historical analysis of the roles that science and technology have played in the development and transformation of war. We will focus on the evolution of weapons and weapons systems and their effect in battle. The second area examines the interaction between weapons, warfare and the rest of society. We will study how changes in weapons technology have and still can alter political relationships. We will also look at the role of modern science in weapons development and the conduct of war.

**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

This course will take both a historical and a philosophical approach to the interaction between science and religion. Our focus will be on the Western experience and we will have occasion to explore other cultures. The ways in which science and religion have interacted in the past will be examined, looking at areas of mutual support as well as areas of conflict. A number of issues that we will address include whether religion has actually contributed to scientific progress and whether science, in return, has influenced religion. We will focus on crucial historical periods and movements, including the Scientific Revolution, the Enlightenment, 19th-century thought, and the discoveries of modern science and culture. We will also consider the current state of the relationship between science and religion, including attacks on science from some religious believers and more positive attempts to bring modern science and religious beliefs together. In the end, we will consider whether science and religion are fundamentally compatible.

**HSD-3322-R****Environmental Studies**

Wednesday 12:10-3:00

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-3344-R****Ecological Economics**

Thursday 9:00-11:50

Spring semester: 3 humanities and sciences credits

Instructor: M. Lange

Economic progress in the industrialized world has been shaped by a profound and alarming reliance upon the Earth's ecosystem. This course will examine the logic, justifications and ideologies that have propelled society toward global capitalism, with an emphasis on the environmental conditions related to that growth. Readings from Adam Smith to John Maynard Keynes will reveal the scope of traditional economic thought as it relates to the natural world; while texts from authors such as Aldo Leopold, Herman Daly and Elinor Ostrom will employ the pragmatism of economic philosophy to offer solutions for our most dire ecological predicaments.

**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 9:00-11:50

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****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-4139-R****Traveling Inside the Human Body (Fantastic Voyage)**

Thursday 6:30-9:20

Fall semester: 3 humanities and sciences credits

Instructor: P. Garcia-Lopez

Have you ever been on a mission traveling inside the human body? This is the plot of the science-fiction movie *Fantastic Voyage*. This course is a voyage through the world of scientific illustration, microscopic observation and other techniques to explore the interior of the human body. From the macroscopic anatomists like Vesalius to microscopic anatomists like Cajal, we will review the visual work of different anatomists. Using different ways of visualizing the body's interior (anatomical bodies, videos, brain scans, dissection, online visual atlas and microscopic observations) we will explore the beauty of the anatomy of different tissues (such as epithelial, connective, osseous, muscular, nervous, endocrine). Through this visual travel we will also review basic concepts of physiology (nervous transmission, muscular contraction, etc.) that will correlate structure and function.

**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 will be explored in this course by examining the qualitative parameters that distinguish classical, geometrical and physical optics, and the quantitative characteristics that distinguish color. We will discuss refraction and diffraction, structural color, the modern view of the nature of light and its interactions with matter, photochemistry, pigments and dyes, the principles underlying fluorescence and phosphorescence, lasers and holography.

**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****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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Semester</i>
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-4321-R****Sustainable Food Systems**

Wednesday 12:10-3:00

Spring semester: 3 humanities and sciences credits

Instructor: M. Boo

Food is both a basic human right and an essential human need. Yet, issues of hunger, malnutrition, and food waste persist around the world. This course will address what is necessary to overcome these issues by examining the current food system—a complex set of practices and policies that govern the production, processing, distribution, marketing and disposal of foods—to explore alternative models for sustainability. Through reading, discussions, and field trips, students will gain an understanding of such topics as the history of agriculture; current methods of farming and their economic and ecological consequences; alternative models, including organic farming and GMO, and their feasibility; food justice and grassroots efforts to redesign food systems.

**HSD-4324-R****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

Thursday 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

Thursday 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-2721-A

#### Fitness and Health I

Friday 12:10-3:00

Fall semester: 3 miscellaneous credits

Instructor: S. Kim

Our health involves both body and mind. This course reinforces the concept that physical health is intricately connected to our emotional health. We will examine attitudes and beliefs about health-related issues, behaviors that promote healthy lifestyles, stress management, and more. Students will participate in prescribed workouts during each session. Exercise will include a warm-up, cardio-vascular endurance training, muscle strength training and stretching. We will focus on the function and proper form of all exercises. By the end of the semester, students will be able to build a workout routine for their specific capabilities and goals. *Note: This course grants miscellaneous credit and does not satisfy elective credits in humanities and sciences.*

### SPD-2722-A

#### Fitness and Health II

Friday 12:10-3:00

Spring semester: 3 miscellaneous credits

Instructor: TBA

This course is a continuation of SPD-2721, Fitness and Health I. See SPD-2721 for 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-2784-A

#### Removing Creative Blocks and Creating Flow

Thursday 12:10-3:00

Spring semester: 3 miscellaneous credits

Instructor: L. Kaufman-Balamuth

What makes some creative processes tortuous, triggering anxiety, self-doubt and shame, and others flowing, joyful and uninhibited? This experiential, hands-on course will help you become familiar with the psychological aspects of the creative process. You will learn to develop strategies for working through negative issues, such as competition and criticism, including self-criticism, clarify your goals, maximizing your sources of support and your potential to become a more successful art student and artist. This course will be particularly useful for third- and fourth-year students who are preparing for their junior projects and senior theses. *Note: This course grants miscellaneous credit and does not satisfy elective credits in humanities and sciences.*



## 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.

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	TBAEVD-0050-DF Ricci
EVD-0050-E	Tu	3:20-6:10	P. Ricci
EVD-0050-F	Tu	9:00-11:50	J. Lori

### 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	TBA
EVD-0055-D	F	12:10-3:00	P. Ricci
EVD-0055-E	Tu	3:20-6:10	P. Ricci
EVD-0055-F	Tu	9:00-11:50	J. Lori

### EVD-0060

#### Writing Strategies I

Fall semester: no credit

This course will focus on essay writing using class readings and discussions as a basis for writing. Students will learn the fundamentals of grammar, sentence and paragraph logic, idea development, organization and sentence structure, as well as how to cite sources appropriately.

Course #	Day	Time	Instructor
EVD-0060-A	M	9:00-11:50	E. Upton
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	E. Blacksberg
EVD-0060-F	M	6:30-9:20	M. Guida

### 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	E. Upton
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	W	3:20-6:10	E. Blacksberg
EVD-0065-F	M	6:30-9:20	M. Guida

### 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

Wednesday 12:10-3:00

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-0070-C

#### The Language of Art I: Developing a Narrative Point of View

Friday 3:20-6:10

Fall semester: no credit

Instructor: J. Lori

The personal narrative is what defines us as artists and reflects our inner voices. The central focus of this course is to help students develop an individual point of view while engaging with the themes of artistic struggle, identity and the historic movements that helped shape the cultural landscape. Museum visits, in-class readings and selected films will provide fertile ground for discussion and debate. Students will also write about and give structured presentations, which help to expand each student's personal voice.

### 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**

Wednesday 12:10-3:00

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-0071-C****The Language of Art II: Literature, Performing and Visual Arts**

Friday 3:20-6:10

Spring semester: no credit

Instructor: J. Loli

We will explore how different art genres interrelate from World War II to the present. Students will be encouraged to examine their own artistic, social and cultural influences. We will use readings, films and museum visits as a springboard for discussion and class presentations.

**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****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-0078-B 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-0082-A****English Through the American Situation Comedy**

Thursday 9:00-11:50

Spring semester: no credit

Instructor: E. Blacksberg

American television comedies are a source of idioms, conversational English and humor, and are entrenched in American popular culture. In this course students will watch and understand excerpts of popular situation comedies, acquire new vocabulary and enrich their language while appreciating this exciting genre.

**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-0231****Improve Your Fluency**

One semester: no credit

Through listening skill exercises that include Ted Talks and note taking, students will become better at understanding English conversation. There will be structured debate and class discussions that respect each person's opinion, and students will develop confidence with public speaking as well as responding to ideas with appropriate language and spontaneity. *Note: Themes vary each semester.*

Course #	Day	Time	Semester	Instructor
EVD-0231-A	M	3:20-6:10	fall	TBA
EVD-0231-B	Th	9:00-11:50	fall	A. Story
EVD-0231-C	M	3:20-6:10	spring	TBA
EVD-0231-D	Th	9:00-11:50	spring	A. Story

**EVD-0283****Improve Your Vocabulary**

One semester: no credit

Instructor: H. Rubinstein

This course will help you to increase your word power through TED Talks and news broadcasts, short video clips and articles, 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. *Note: Themes vary each semester.*

Course #	Day	Time	Semester
EVD-0283-A	Tu	9:00-11:50	fall
EVD-0283-B	Th	12:10-3:00	fall
EVD-0283-C	Tu	9:00-11:50	spring
EVD-0283-D	Th	12:10-3:00	spring

**EVD-0288****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.

Course #	Semester
EVD-0288-A	fall
EVD-0288-B	spring

**EVD-0311-A****Improve Your Pronunciation**

Thursday 9:00-11:50

Fall semester: no credit

Instructor: E. Blacksberg

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****The New York Times Language Experience**

Wednesday 9:00-11:50

One 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.

<b>Course #</b>	<b>Semester</b>
EVD-0334-A	fall
EVD-0334-B	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.

**EVD-0338****English for Everyday Use**

Tuesday 6:30-9:20

One semester: no credit

Instructor: S. Pulo

In this course students will learn useful idiomatic vocabulary and grammar while acting out real-life situations, such as shopping, a job interview, being at the airport, ordering food at a restaurant and negotiating apartment rentals in NY.

We will dramatize a new real-life scenario in each session and students will see their communication skills grow. *Note: Topics vary each semester.*

<b>Course #</b>	<b>Semester</b>
EVD-0338-A	fall
EVD-0338-B	spring

# 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, HMD, HPD, HSD, HWD or VHD.

Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.

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.*

The following schedules are 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.

Freshmen who will begin their studies in the spring 2021 semester should refer to General Foundation program GS.

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 246 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

The history of European painting from the late Gothic and pre-Renaissance eras to the early 19th century will be examined in this course. We will focus on the major movements and key figures during the 700-year period and include such topics as the varieties of Renaissance painting from the North of Europe to Italy, the development of mannerism and baroque art, and the emergence of neoclassical and Romantic painting. The aim throughout will be to understand the art of each time and place within the historical and political transformations taking place in Europe.

### AHD-1015 through AHD-1017

#### Art History II

Art History II courses offer students the opportunity to focus on one of three areas of study. *Foundation-year students must initially register for the section of these courses that corresponds with their foundation-year program. Students may elect to change to another section during the drop/add period. See page 67 for course specifics. Students who enter in the spring semester must register for the summer section of AHD-1015.*

### 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.

**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 246 for information. Students will be automatically registered for a section of HCD-1020 that corresponds to their foundation program.*

**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: Students will be automatically registered for a section of HCD-1025 that corresponds to their foundation program. 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

**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.

## GENERAL FOUNDATION COURSE SCHEDULES FALL 2020 / SPRING 2021

General Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-01G Art History I 9:00-11:50 D. Dumbadze
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					
1					
2		FID-1430-01G Sculpture 12:10-6:00 D. Wapner			
3					HCD-1020 Writing and Literature I 3:20-6:10
4					
5					
6					

General Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1015-01G Art History II 9:00-11:50 Instructor: TBA
10					
11	FID-1225-01G Painting II 9:00-2:50 L. Behnke	SMD-1020-01G Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1135-01G Drawing II 9:00-2:50 I. Lang		
12					
1					
2					
3					HCD-1025 Writing and Literature II 3:20-6:10
4					
5					
6					

General Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11	FID-1220-02G Painting I 9:00-2:50 D. Chow				
12		HCD-1020 Writing and Literature I 12:10-3:00			
1			FID-1130-02G Drawing I 12:10-6:00 S. Etkin		
2					
3		AHD-1010-02G Art History I 3:20-6:10 Instructor: TBA		SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman	SMD-1020-02G Foundations of Visual Comp. 3:20-6:10 J. Rosman
4					
5					
6					

General Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
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 Writing and Literature II 12:10-3:00			
1			FID-1135-02G Drawing II 12:10-6:00 S. Etkin		
2					
3		AHD-1015-02G Art History II 3:20-6:10 Instructor: TBA			
4					
5					
6					



General Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10		FID-1220-03G Painting I 9:00-2:50 J. Jurayj	HCD-1020 Writing and Literature I 9:00-11:50	FID-1430-03G Sculpture 9:00-2:50 M. Carlson	AHD-1010-03G Art History I 9:00-11:50 Instructor: TBA
11					
12					
1					
2					FID-1130-03G Drawing I 12:10-6:00 Instructor: TBA
3					
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General Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		FID-1225-03G Painting II 9:00-2:50 J. Jurayj	HCD-1025 Writing and Literature II 9:00-11:50	SMD-1020-03G Foundations of Visual Comp. 9:00-2:50 D. Newcomb	AHD-1015-03G Art History II 9:00-11:50 Instructor: TBA
11					
12					
1					
2					FID-1135-03G Drawing II 12:10-6:00 S. Dentz
3					
4					
5					
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General Foundation 4 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10			FID-1130-04G Drawing I 9:00-2:50 M. Gacek		AHD-1010-04G Art History I 9:00-11:50 L. Gamwell
11					
12		HCD-1020 Writing and Literature I 12:10-3:00			
1					
2					FID-1220-04G Painting I 12:10-6:00 M. Mattelson
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					
10			FID-1135-04G Drawing II 9:00-2:50 M. Gacek		AHD-1015-04G Art History II 9:00-11:50 Instructor: TBA
11					
12		HCD-1025 Writing and Literature II 12:10-3:00			
1					
2					FID-1225-04G Painting II 12:10-6:00 M. Mattelson
3					
4					
5				SMD-1020-04G Foundations of Visual Comp. 3:20-9:10 S. McGiver	
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General Foundation 5 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11				FID-1130-05G Drawing I 9:00-2:50 A. Gerndt	AHD-1010-05G Art History I 9:00-11:50 Instructor: TBA
12	HCD-1020 Writing and Literature I 12:10-3:00	FID-1220-05G Painting I 12:10-6:00 F. Brickhouse	SMD-1020-05G Foundations of Visual Comp. 12:10-6:00 B. Bobkoff		
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General Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11				FID-1135-05G Drawing II 9:00-2:50 A. Gerndt	AHD-1016-05G Art History II 9:00-11:50 Instructor: TBA
12	HCD-1025 Writing and Literature II 12:10-3:00	FID-1225-05G Painting II 12:10-6:00 F. Brickhouse	FID-1430-05G Sculpture 12:10-6:00 R. Baron		
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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 Writing and Literature I 12:10-3:00			
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 R. Sarkissian	
5					
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General Foundation 6 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10			FID-1225-06G Painting II 9:00-2:50 T. Kahn		
11					
12		HCD-1025 Writing and Literature II 12:10-3:00			
1					
2	FID-1135-06G Drawing II 12:10-6:00 B. Larsen				FID-1430-06G Sculpture 9:00-2:50 D. Wapner
3					
4				AHD-1017-06G Art History II 3:20-6:10 Instructor: TBA	
5					
6					

General Foundation 7 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020 Writing and Literature I 9:00-11:50
10					
11			FID-1130-07G Drawing I 9:00-2:50 T. Roniger	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 Instructor: TBA	
4					
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General Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					HCD-1025 Writing and Literature II 9:00-11:50
10					
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					
4				AHD-1015-07G Art History II 3:20-6:10 Instructor: TBA	
5					
6					

General Foundation 8 / FALL					
	MON	TUES	WED	THURS	FRI
9		HCD-1020 Writing and Literature I 9:00-11:50			
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 J. Edwards			
4					
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6					

General Foundation 8 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025 Writing and Literature II 9:00-11:50			
10					
11	FID-1430-08G Sculpture 9:00-2:50 J. Periman				
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 Instructor: TBA			
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6					

General Foundation 9 / FALL					
	MON	TUES	WED	THURS	FRI
9					AHD-1010-09G Art History I 9:00-11:50 D. Carvalho
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					
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2					
3					
4				HCD-1020 Writing and Literature II 3:20-6:10	
5					
6					

General Foundation 9 / SPRING					
	MON	TUES	WED	THURS	FRI
9					AHD-1017-09G 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					
4				HCD-1025 Writing and Literature II 3:20-6:10	
5					
6					

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

General Foundation 10 / SPRING					
	MON	TUES	WED	THURS	FRI
9				HCD-1025 Writing and Literature II 9:00-11:50	
10					SMD-1020-10G Foundations of Visual Comp. 9:00-2:50 M. Kovacevic
11	FID-1225-10G Painting II 9:00-2:50 Instructor: TBA	FID-1135-10G Drawing II 9:00-2:50 N. Touron			
12					
1					
2					
3					
4		AHD-1015-10G Art History II 3:20-6:10 Instructor: TBA			
5					
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General Foundation 11 / FALL					
	MON	TUES	WED	THURS	FRI
9				AHD-1010-11G Art History I 9:00-11:50 L. Gamwell	
10					
11					
12					
1					
2	FID-1130-11G Drawing I 12:10-6:00 I. Richer		FID-1430-11G Sculpture 12:10-6:00 S. DeFrank		FID-1220-11G Painting I 12:10-6:00 N. Karsten
3				HCD-1020 Writing and Literature I 3:20-6:10	
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7					
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9					

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

General Foundation 12 / FALL					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1130-12G Drawing I 9:00-2:50 N. Touron	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			AHD-1010-12G Art History I 3:20-6:10 D. Carvalho	HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6					

General Foundation 12 / SPRING					
	TUES	WED	THURS	FRI	SAT
9					
10					
11			FID-1135-12G Drawing II 9:00-2:50 N. Touron	FID-1225-12G Painting II 9:00-2:50 Instructor: TBA	FID-1430-12G Sculpture 9:00-2:50 T. Thyzel
12					
1					
2					
3			AHD-1015-12G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10	
4					
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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		HCD-1020 Writing and Literature I 9:00-11:50		AHD-1010-13G Art History I 9:00-11:50 S. Koo	FID-1130-13G Drawing I 9:00-2:50 I. Richer
10					
11	FID-1430-13G Sculpture 9:00-2:50 J. Perlman				
12					
1					
2				FID-1220-13G Painting I 12:10-6:00 B. Komoski	
3					
4					
5					
6					

General Foundation 13 / SPRING					
	MON	TUES	WED	THURS	FRI
9		HCD-1025 Writing and Literature II 9:00-11:50		AHD-1017-13G Art History II 9:00-11:50 Instructor: TBA	FID-1135-13G Drawing II 9:00-2:50 I. Richer
10					
11					
12					
1	SMD-1020-13G Foundations of Visual Comp. 12:10-6:00 T. Fong			FID-1225-13G Painting II 12:10-6:00 B. Komoski	
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. Keesling	HCD-1020 Writing and Literature I 3:20-6:10		
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 S. McGiver				
3		AHD-1016-14G Art History II 3:20-6:10 Instructor: TBA	HCD-1025 Writing and Literature II 3:20-6:10		
4					
5					
6					

General Foundation 15 / FALL					
	MON	TUES	WED	THURS	FRI
9					HCD-1020 Writing and Literature I 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1010-15G Art History I 3:20-6:10 R. Sarkissian			
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 Writing and Literature II 9:00-11:50
10					
11					
12					
1					
2					
3		AHD-1017-15G Art History II 3:20-6:10 Instructor: TBA			
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				AHD-1010-16G Art History I 9:00-11:50 D. Dumbadze	
10					FID-1220-16G Painting I 9:00-2:50 J. Jurayj
11			FID-1430-16G Sculpture 9:00-2:50 R. Baron		
12					
1					
2	FID-1130-16G Drawing I 12:10-6:00 L. Scott				
3				HCD-1020 Writing and Literature I 3:20-6:10	
4					
5					
6					

General Foundation 16 / SPRING					
	MON	TUES	WED	THURS	FRI
9				AHD-1016-16G Art History II 9:00-11:50 Instructor: TBA	
10					FID-1225-16G Painting II 9:00-2:50 J. Jurayj
11					
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 Writing and Literature II 3:20-6:10	
4					
5					
6					

General Foundation 17 / FALL					
	MON	TUES	WED	THURS	SAT
9			HCD-1020 Writing and Literature I 9:00-11:50		
10					
11					
12					
1					
2	SMD-1020-17G Foundations of Visual Comp. 12:10-6:00 J. Rosman				FID-1220-17G Painting I 12:10-6:00 Z. Wu
3		AHD-1010-17G Art History I 3:20-6:10 Instructor: TBA			
4				FID-1130-17G Drawing I 3:20-9:10 A. Hawley	
5					
6					
7					
8					
9					

General Foundation 17 / SPRING					
	MON	TUES	WED	THURS	SAT
9			HCD-1025 Writing and Literature II 9:00-11:50		
10					
11					
12					
1					
2			FID-1430-17G Sculpture 12:10-6:00 E. Scott		FID-1225-17G Painting II 12:10-6:00 Z. Wu
3		AHD-1016-17G Art History II 3:20-6:10 Instructor: TBA			
4				FID-1135-17G Drawing II 3:20-9:10 A. Hawley	
5					
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			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 Writing and Literature I 12:10-3:00
1					
2					
3				AHD-1010-18G Art History I 3:20-6:10 S. Flach	
4			FID-1220-18G Painting I 3:20-9:10 S. Porter		
5					
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	WED	THURS	FRI	SAT
9					
10	FID-1135-18G Drawing II 9:00-2:50 J. Cohen				
11					FID-1430-18G Sculpture 9:00-2:50 J. Pastor
12					HCD-1025 Writing and Literature II 12:10-3:00
1					
2					
3			AHD-1015-18G Art History II 3:20-6:10 Instructor: TBA		
4		FID-1225-18G Painting II 3:20-9:10 S. Porter			
5					
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 semester courses are held on Monday, Wednesday, Thursday, Friday and Saturday.

## GENERAL FOUNDATION COURSES FOR STUDENTS ENTERING SPRING 2021

Foundation students who will begin their studies in the spring semester must register for spring 2021 and summer 2021 General Foundation program GS.

General Foundation GS / SPRING 2021					
	MON	TUES	WED	THURS	FRI
9		AHD-1010-GS Art History I 9:00-11:50 D. Carvalho	SMD-1020-GS Foundations of Visual Comp. 9:00-2:50 S. Barrett	FID-1220-GS Painting I 9:00-2:50 Instructor: TBA	
10					
11					
12					
1					
2					
3		HCD-1020 Writing and Literature I 3:20-6:10			
4	FID-1130-GS Drawing I 3:20-9:10 Instructor: TBA				
5					
6					
7					
8					
9					

General Foundation GS / SUMMER 2021					
	5/4 – 5/24	5/10 – 5/28	5/27 – 6/17	6/14 – 7/5	7/6 – 7/26
9					
10		FID-1135-GS Drawing II 9:00-2:50 M-F A. Gerndt		FID-1430-GS Sculpture 9:00-2:50 M-F R. Hu	FID-1225-GS Painting II 9:00-2:50 M-F R. Hu
11					
12					
1					
2					
3	HCD-1025 Writing and Literature II 3:20-6:10, M-F		AHD-1015-GS Art History II 3:20-6:10, M-F Instructor: TBA		
4					
5					
6					

Note: 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

### 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-2106	Graphic Design Solutions for Illustrators and Cartoonists
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-2138	Introduction to Puppetry
ILD-2143	Collage Illustration: Collage as a Medium and a Tool
ILD-2145	Digital Collage Illustration: Telling Stories in Layers
ILD-2146	Digital Workshop: Music to Your Eyes
ILD-2147	Realistic Digital Painting Techniques Using Photoshop
ILD-2149	Realistic and Fantastical Digital Painting
ILD-2151	Acrylic Painting
ILD-2161	Still and Moving: Low-Tech Animation
ILD-2162	Illustration in Motion
ILD-2163	Photocopy Zines
ILD-2166	Bookmaking and Linocut Inventions

### REQUIREMENT C

One semester of:

HHD-2800	Western Civilization
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Choose one of the following history courses:

HHD-2111	World History: Classical to Renaissance
HHD-2112	World History: Renaissance to the 21st Century
HHD-2144	Revolutions: From America 1776 to The Arab Spring 2011
HHD-3186	Global Crisis and Conflict from 1500 to the Present
HHD-3328	The World Since 1945
HHD-3451	Creative and Destructive Personalities in History
HHD-3895	Latin American History
HHD-4118	World Geography
HHD-4288	Nature and Society: A Global Perspective
HHD-4348	The Wealth and Poverty of Nations

## 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
HMD-3050	Culture Survey I
HMD-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.*

Recommended elective studio courses offered through other departments:

AND-2177	Introduction to Stop Motion (BFA Animation)
AND-2167	Storyboarding for Animation (BFA Animation)
AND-2173	Experimental Animation (BFA Animation)
AND-3137	Creating Unforgettable Characters (BFA Animation)
SMD-2243	Photoshop: Beyond the Foundations (BFA Computer Art)
SMD-3231	Introduction to Digital Photography (BFA Computer Art)
SMD-3263	Motion Graphics Techniques I (BFA Computer Art)
SMD-3265	Motion Graphics Techniques II (BFA Computer Art)
SMD-3341	Digital Matte Painting with Photoshop (BFA Computer Art)
SMD-3429	Introduction to Website Design (BFA Computer Art)
FID-2120	Anatomy I (BFA Fine Arts)
FID-2127	Fur, Feathers and Scales: Animal Anatomy (BFA Fine Arts)
FID-3223/ 3224	Representational Painting (BFA Fine Arts)

Please refer to the listings in these departments for course details.

## 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

Recommended elective studio courses offered through other departments:

AND-2177	Introduction to Stop Motion (BFA Animation)
AND-2167	Storyboarding for Animation (BFA Animation)
AND-2173	Experimental Animation (BFA Animation)
AND-3137	Creating Unforgettable Characters (BFA Animation)
SMD-2243	Photoshop: Beyond the Foundations (BFA Computer Art)
SMD-3231	Introduction to Digital Photography (BFA Computer Art)
SMD-3263	Motion Graphics Techniques I (BFA Computer Art)
SMD-3265	Motion Graphics Techniques II (BFA Computer Art)
SMD-3341	Digital Matte Painting with Photoshop (BFA Computer Art)
SMD-3429	Introduction to Website Design (BFA Computer Art)
FID-2120	Anatomy I (BFA Fine Arts)
FID-2127	Fur, Feathers and Scales: Animal Anatomy (BFA Fine Arts)
FID-3223/ 3224	Representational Painting (BFA Fine Arts)

Please refer to the listings in these departments for course details.

# GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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. *Note: Open to sophomore cartooning and illustration majors only.*

Course #	Day	Time	Instructor(s)
ILD-2000-A	M	9:00-11:50	L. Tamaki
ILD-2000-B	M	9:00-11:50	S. Savage
ILD-2000-C	M	12:10-3:00	T. Allen
ILD-2000-D	M	12:10-3:00	E. Rodriguez
ILD-2000-E	W	3:20-6:10	S. Brodner
ILD-2000-F	M	3:20-6:10	T.M. Davy
ILD-2000-G	Tu	9:00-11:50	H. Drescher
ILD-2000-H	Tu	3:20-6:10	T. Fasolino
ILD-2000-J	W	9:00-11:50	TBA
ILD-2000-K	W	12:10-3:00	R. Vizcarra
ILD-2000-L	W	6:30-9:20	V. Kerlow
ILD-2000-M	W	6:30-9:20	E. Weinstein
ILD-2000-N	Th	12:10-3:00	T. Elwell
ILD-2000-P	Th	12:10-3:00	C. Griesbach, S. Martucci
ILD-2000-R	Th	3:20-6:10	A. Whitehurst
ILD-2000-S	Th	3:20-6:10	TBA

## ILD-2000-A

### Principles of Illustration I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: L. Tamaki

Visual problem solving is key to great illustration. Having technical facility and a clever mind to find solutions is what art directors are looking for. Through a variety of challenging visual assignments, in this course students will build images with vibrant color, arresting compositions and witty content that will solve the problem in the most memorable way. *Note: Open to sophomore cartooning and illustration majors only.*

## ILD-2000-B

### Principles of Illustration I

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: S. Savage ([stephensavage.net](http://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." *Note: Open to sophomore cartooning and illustration majors only.*

## ILD-2000-C

### Principles of Illustration I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Allen ([terryallen.com](http://terryallen.com))

This course will be an opportunity to experiment with media and techniques as well as approaches and concepts while working on "real-world" illustration assignments. Projects will range from posters to children's books, advertising to editorial assignments, and much more. Some projects will touch on design and typography

and how they relate to illustration while other assignments will be strictly illustration. Whether you prefer to work traditionally or digitally, you will be encouraged to develop a style that is an extension of your personality and your way of thinking. No one can do that better than you. *Note: Open to sophomore cartooning and illustration majors only.*

## ILD-2000-D

### Principles of Illustration I

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: E. Rodriguez ([edelr.com](http://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. *Note: Open to sophomore cartooning and illustration majors only.*

## ILD-2000-E

### Principles of Illustration I

Wednesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: S. Brodner ([stevebrodner.com](http://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. *Note: Open to sophomore cartooning and illustration majors only.*

## ILD-2000-F

### Principles of Illustration I: Principles of Figurative Painting

Monday 3:20-6:10

Fall semester: 3 studio credits

Instructor: T.M. Davy ([tmdavy.com](http://tmdavy.com))

The goal of this course is to understand the differences in approach to narrative figurative painting and illustration. Subtlety in approach and personal history will be stressed when given a battery of challenging assignments. The direction will be toward work in a gallery setting, with less focus on editorial content. Historical and contemporary methods to creating pictures will be discussed, photo reference and research will be covered, and ambitious projects will be developed and realized. *Note: Open to sophomore cartooning and illustration majors only.*

## ILD-2000-G

### Principles of Illustration I

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: H. Drescher ([hdrescher.com](http://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. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-H****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. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-J****Principles of Illustration I**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: TBA

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. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-K****Principles of Illustration I: Principles of Concept Design**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: R. Vizcarra

Aspects of visual problem solving as it applies to concept art and related fields is the focus of this course. Exploration of how to illustrate specific projects through extensive research of periods, genres and locations will be stressed. Proper choices of color palette and world-building strategies will be discussed. Strong rendering skills and knowledge of perspective, anatomy and digital prowess will be necessary to excel in this course. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-L****Principles of Illustration I**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructors: V. Kerlow

Okay, so you love drawing and making art and wouldn't it be great if you could get paid for it too? Wow, what a dream job. But there are so many different commercial art and illustration jobs to consider; maybe first let's just focus on the principles of illustration. Oh wow, here we are! The perfect class for that! Cool! Perfect. This course will help to strengthen your drawing skills, concepting process and work ethic to better prepare you for the inevitable reality of graduation and real-world application of your skills. Also known as ... \*sigh\* ... a job. Once you graduate, it is unlikely that someone will immediately beg to hire you, so the harder you work now, the better prepared you will be when are looking for one. Developing your visual and conceptual skills and using them to create work in a professional-level environment will be emphasized. Much of the commercial art world is built around clear, concept-driven visuals and strict deadlines, so we will focus on building up these skills to make you the best illustrator you can be. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-M****Principles of Illustration I**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: E. Weinstein

In creating successful images, concept, color, composition and craft work together to tell a story. This course will focus on the principles of picture making, style and media with an emphasis on conceptual thinking and developing your unique voice. We will cover the importance of research, reference material and the sketch process for creating successful, finished work. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-N****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 cross-over 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. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-P****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. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-R****Principles of Illustration I**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: A. Whitehurst

"Commercial" art comes in different forms, and this course will explore many possibilities. Editorial, advertising packaging, posters, fashion and book cover assignments will give students a feel for what it is that their talents may be best suited. Various media will be addressed. *Note: Open to sophomore cartooning and illustration majors only.*

**ILD-2000-S****Principles of Illustration I**

Thursday 3:20-6:10

Fall semester: 3 studio credits

Instructor: TBA

See ILD-2000-J for course description. *Note: Open to sophomore cartooning and illustration majors only.*

**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. *Note: Open to sophomore cartooning and illustration majors only.*

Course #	Day	Time	Instructor(s)
ILD-2005-A	M	9:00-11:50	L. Tamaki
ILD-2005-B	M	9:00-11:50	S. Savage
ILD-2005-C	M	12:10-3:00	T. Allen
ILD-2005-D	M	12:10-3:00	E. Rodriguez
ILD-2005-E	W	3:20-6:10	S. Brodner
ILD-2005-F	M	3:20-6:10	T.M. Davy
ILD-2005-G	Tu	9:00-11:50	H. Drescher
ILD-2005-H	Tu	3:20-6:10	T. Fasolino
ILD-2005-J	W	9:00-11:50	TBA
ILD-2005-K	W	12:10-3:00	R. Vizcarra
ILD-2005-L	W	6:30-9:20	V. Kerlow
ILD-2005-M	W	6:30-9:20	E. Weinstein
ILD-2005-N	Th	12:10-3:00	T. Elwell
ILD-2005-P	Th	12:10-3:00	C. Griesbach, S. Martucci
ILD-2005-R	Th	3:20-6:10	A. Whitehurst
ILD-2005-S	Th	3:20-6:10	TBA

## 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	6:30-9:20	P. Fiore
ILD-2010-C	Tu	12:10-3:00	P. Fiore
ILD-2010-D	Tu	3:20-6:10	G. Crane
ILD-2010-E	W	12:10-3:00	Z. Lazar
ILD-2010-F	W	3:20-6:10	G. Crane
ILD-2010-G	Th	3:20-6:10	T. Elwell
ILD-2010-H	F	9:00-11:50	P. Edlund

## 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 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-C

### Painting/Illustration I

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: P. Fiore (peterfiore.com)

See ILD-2010-B 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-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 12:10-3:00

Fall semester: 3 studio credits

Instructor: Z. Lazar (zoharlazar.com)

This course will take a deep dive into color. We will avoid getting bogged down in classical methods and get our hands dirty experimenting with the medium's intrinsic flexibility. Students will see examples by painters, past and present, to further their knowledge and appreciation for the many ways that paint can communicate. With a deepened knowledge of color, composition and form, students will have a strong foundation that they can apply to any medium they encounter. *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

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-G

### 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-H

### Painting/Illustration I

Friday 9:00-11:50

Fall semester: 2 studio credits

Instructor: P. Edlund (peteredlundart.com)

This course takes a conceptual approach to art and composition, yet emphasizes a comprehensive understanding of traditional oil painting techniques and materials. Appropriation, still life, use of color, and working from photography, literature and art history are combined to explore innovative approaches to a classic medium. *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	6:30-9:20	P. Fiore
ILD-2015-C	Tu	12:10-3:00	P. Fiore
ILD-2015-D	Tu	3:20-6:10	G. Crane
ILD-2015-E	W	12:10-3:00	Z. Lazar
ILD-2015-F	W	3:20-6:10	G. Crane
ILD-2015-G	Th	3:20-6:10	T. Elwell
ILD-2015-H	F	9:00-11:50	P. Edlund



**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	12:10-3:00	E. Lilly
ILD-2020-C	M	3:20-6:10	B. Waldman
ILD-2020-D	Tu	3:20-6:10	M. Pan
ILD-2020-E	Tu	3:40-6:35	T. Woodruff
ILD-2020-F	Tu	6:30-9:20	E. Berdann
ILD-2020-G	W	9:00-11:50	J. Ruggeri
ILD-2020-H	W	9:00-11:50	R. Vecchio
ILD-2020-J	W	12:10-3:00	N. Ascencios
ILD-2020-K	Th	9:00-11:50	TBA
ILD-2020-L	Th	12:10-3:00	J. Cochran
ILD-2020-M	Th	12:10-3:00	N. Ascencios
ILD-2020-N	Th	3:20-6:10	T. Louie
ILD-2020-P	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: Concept Art Focus**

Monday 12:10-3:00

Fall semester: 2 studio credits

Instructor: E. Lilly

This course is designed for students who want to focus exclusively on concept design. The work will be intense and rigorous, with assignments that will teach you how to think better in three dimensions; research and render from extensive photo referencing; and fine tune your perspective, anatomy and surface texture skills. Moderate to excellent computer skills are a must for this specialized course, as it is the only sophomore drawing course held in a computer lab. *Note: No midyear entry.*

**ILD-2020-C****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-D****Drawing I**

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: M. Pan (mupan.com)

In this course students will draw live models to create and design figures in action from their imagination. During the first semester students will practice the fundamentals of life drawing by sketching models in short poses (5 to 20 minutes). In the spring semester, students will focus on close observation of the human figure and working on capturing a unique character through live study. We will discuss issues such as proportion, composition, gesture and line. Students will keep a weekly sketchbook of life drawings and practice their skills outside of class to build a resources for future creations. How to recognize the most essential elements of a pose will be explored and students will apply this knowledge when designing figures in different gestures or in motion. *Note: No midyear entry.*

**ILD-2020-E****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](mailto:illuscartug@sva.edu). Portfolios are due on or before Monday, March 2, 2020.*

**ILD-2020-F****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-G****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-H****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-J****Drawing I**

Wednesday 12:10-3:00

Fall semester: 2 studio credits

Instructor: N. Ascencios (ascencios.com)

This course will focus on drawing from observation, memory and the imagination. We will work on structural fundamentals, speed and gesture, composition and free association. Over two semesters we discuss how to use photos, studies and images intelligently so you are in control of your reference and materials. It will also help you understand how drawing connects to your individual voice—to visual art today and of the past. Both semesters we have a model for short and long poses. Anatomy is addressed but not tested. Books and images are discussed to develop a sophistication, historical context and vocabulary in the visual arts. I aim to help you become a better self-critic and to articulate your opinions so you can make smart choices when shaping your vision. Regular talks, Q&A and in-class assignments are given throughout. This includes quick self-portraits, free association and memory exercises to be done on a regular basis. *Note: No midyear entry.*

**ILD-2020-K****Drawing I**

Thursday 9:00-11:50

Fall semester: 2 studio credits

Instructor: TBA

Drawing is the center of all visual problem solving. To draw with control and deftness is crucial to an illustrator's success. In this course observation, line quality, space, figure anatomy and composition will be stressed. Artists will keep their sketchbooks up to date, and great drawings from the past will be discussed. *Note: No midyear entry.*

**ILD-2020-L****Drawing I**

Thursday 12:10-3:00

Fall semester: 2 studio credits

Instructor: J. Cochran (joshcochran.com)

Learning how to draw well is a long and challenging process. The basics are best undertaken from observations, and the bulk of this course will be honing these skills through drawing the figure, interior and exterior spaces, and still-life. We will also investigate the ways photography reference, observation and drawing from your imagination can be combined to create seamless visual worlds. Various mediums and techniques will be covered. *Note: No midyear entry.*

**ILD-2020-M****Drawing I**

Thursday 12:10-3:00

Fall semester: 2 studio credits

Instructor: N. Ascencios (ascencios.com)

See ILD-2020-J for course description. *Note: No midyear entry.***ILD-2020-N****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-P****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	12:10-3:00	E. Lilly
ILD-2025-C	M	3:20-6:10	B. Waldman
ILD-2025-D	Tu	3:20-6:10	M. Pan
ILD-2025-E	Tu	3:40-6:35	T. Woodruff
ILD-2025-F	Tu	6:30-9:20	E. Berdann
ILD-2025-G	W	9:00-11:50	J. Ruggeri
ILD-2025-H	W	9:00-11:50	R. Vecchio
ILD-2025-J	W	12:10-3:00	N. Ascencios
ILD-2025-K	Th	9:00-11:50	TBA
ILD-2025-L	Th	12:10-3:00	J. Cochran
ILD-2025-M	Th	12:10-3:00	N. Ascencios
ILD-2025-N	Th	3:20-6:10	T. Louie
ILD-2025-P	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	C. Edwards, J. Ruliffson	fall
ILD-2040-C	Tu	6:30-9:20	T. Fasolino	fall
ILD-2040-D	W	3:20-6:10	T. Fasolino	fall
ILD-2040-E	M	12:10-3:00	T. Fasolino, M.J. Vath	spring
ILD-2040-F	M	6:30-9:20	C. Edwards, J. Ruliffson	spring
ILD-2040-G	Tu	6:30-9:20	T. Fasolino	spring
ILD-2040-H	W	3:20-6:10	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. 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	M	3:20-6:10	C. Forgues
CID-2050-B	M	6:30-9:20	T. Motley
CID-2050-C	Tu	12:10-3:00	B. Griffith
CID-2050-D	Tu	3:20-6:10	F. Jetter
CID-2050-E	Tu	3:20-6:10	S. Varon
CID-2050-F	Th	9:00-11:50	J. Little
CID-2050-G	Th	6:30-9:20	J. Cavalieri
CID-2050-H	Th	3:20-6:10	S. Tobocman
CID-2050-J	F	12:10-3:00	T. Pitilli

### CID-2050-A Storytelling I

Monday 3:20-6:10

Fall semester: 2 studio credits

Instructor: C. Forgues ([instagram.com/Outdoors](https://www.instagram.com/Outdoors))

In this course we will focus on a wide variety of devices to reveal how they create the stories we love and the stories we tell. Strategies for generating plot, characters and setting from traditional to experimental will be introduced and developed. Interplay of panel composition, flow, timing and rhythm will be explored. Isolated story-making elements will be practiced in weekly assignments. Examples of storytelling methods from literature, film, fashion, fine art and architecture will be discussed, as well as comics and illustration. *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: Comics Authors

Monday 6:30-9:20

Fall semester: 2 studio credits

Instructor: T. Motley ([tmotley.com](https://www.tmotley.com))

Though we'll work hard at our drawings, it must be understood that a cartoonist is a type of writer; we write using images. In this course students will create a small cast of characters to feature in a series of thematic and formal narrative challenges designed to illuminate key aspects of sequential art. Support with technical principles will be included, and the emphasis will be on developing the students' personal vision, in whatever style or genre, to discover and convey stories they are passionate about telling. *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: Comic Storytelling

Tuesday 12:10-3:00

Fall semester: 2 studio credits

Instructor: B. Griffith ([zippythehead.com](https://www.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-D Storytelling I: Artist's Books

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: F. Jetter ([fj.net](https://www.fj.net))

In this course, stories will be told in pictures, with or without words. One project will be developed into an artist's book. The aim will be to produce an object with drama, individuality and intelligence. You will be involved in making each image function as a separate piece of art, as well as part of a cohesive whole. Work will consist of development of characters, mood, color, texture, materials, overall design and layout—including pacing—to propel the story forward. The book's cover should set the stage for the entire book, but still hold some mystery, and may be dimensional or incorporate type. There will be guest speakers and demonstrations of basic bookbinding. Both traditional and experimental approaches will be welcome. *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: Comics Narrative

Tuesday 3:20-6:10

Fall semester: 2 studio credits

Instructor: S. Varon

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-F Storytelling I: Writing and Drawing Comics

Thursday 6:30-9:20

Fall semester: 2 studio credits

Instructor: J. Little ([becomix.com](https://www.becomix.com))

This course will support your development as a cartoonist-author. Our agenda is to create all original material. You'll begin with exercises to jump-start creativity by drawing spontaneously improvised comics. Next you'll develop new characters with a complex internal life, individuated appearances and expressive voices. You will create convincing settings to contain and support your characters. You will learn traditional story structure to create shapely plots for your characters' adventures. Our primary format will be the short comic-book story, and we will also explore other formats that incorporate serial stories. The second semester will culminate in the production of a short-run comic book collection of your work. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

### CID-2050-G Storytelling I

Thursday 6:30-9:20

Fall semester: 2 studio credits

Instructor: J. Cavalieri ([blogalieri.blogspot.com](https://www.blogalieri.blogspot.com))

Comic-book artists must learn to defy the constraints of the page and of the imagination to get the greatest possible effect with the greatest economy: to use a series of images to tell a story clearly and effectively. These principles of storytelling are the solid foundation of the comics medium, and can be employed no matter what style or approach is chosen. Contemporary and past examples of bravura storytelling, as well as many personalized methods, will be explored to unlock the story in your head and get it onto paper. *Note: Students must register for the corresponding spring semester section of this course. Open to sophomore cartooning and illustration majors only.*

**CID-2050-H****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-2050-J****Storytelling I: Comics Storytelling**

Friday 12:10-3:00

Fall semester: 2 studio credits

Instructor: T. Pitilli (thomaspitilli.com)

The basics of illustrating comic books will be covered in this course. We will initially work in black and white as we focus on form, diving into disciplines such as layout, inking and composition, as well as other drawing and storytelling fundamentals. In the second half of the course we will apply what we've explored to a longer-form comics project of your creation, incorporating color/grey tones if you so choose. Throughout the course we will study the greats, both historical and the many contemporary masters. This will be a mostly workshop environment mixed with group critiques and individual consultation.

**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	M	3:20-6:10	C. Forgues
CID-2055-B	M	6:30-9:20	T. Motley
CID-2055-C	Tu	12:10-3:00	B. Griffith
CID-2055-D	Tu	3:20-6:10	F. Jetter
CID-2055-E	Tu	3:20-6:10	TBA
CID-2055-F	Th	9:00-11:50	J. Little
CID-2055-G	Th	6:30-9:20	J. Cavalieri
CID-2055-H	Th	3:20-6:10	S. Tobocman
CID-2055-J	F	12:10-3:00	T. Pitilli

**SECOND-YEAR TECHNIQUE COURSES**

ILD-2106 through FID-2842

**ILD-2106****Graphic Design Solutions for Illustrators and Cartoonists**

Wednesday 6:30-9:20

One semester: 2 studio credits

Instructor: R. Durinick

This course will give the cartoonist and illustrator better insight on how to combine type and images. There will be a focus on how to create hand-drawn type to incorporate into your projects, as well as how to adapt and customize pre-existing typefaces to enhance your visual projects.

**Course # Semester**

ILD-2106-A fall

ILD-2106-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 be included. Techniques for lighting effects, inking drawings and penciling will be discussed and shown. 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

Instructor: R. Marten (ruthmarten.com)

Using water-based media, this course will help each student think outside of his or her comfort level, and explore ambitions and exciting projects beyond the safe "watercolor picture." Invention, manipulation and placing our artworks in the world will be stressed in this course, and stretching your imagination will be the key.

Course #	Semester
ILD-2122-C	fall
ILD-2122-D	spring

**ILD-2126****The Gouache Experience**

Tuesday 3:20-6:10

One semester: 2 studio credits

Instructor: J. Ruliffson (jessruliffson.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. 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-2138****Introduction to Puppetry**

Tuesday 9:00-11:50

One semester: 2 studio credits

Instructor: M. Leabo (goleabo.com)

The dynamic world of puppets and visual storytelling will be introduced in this course. Puppetry is an ancient art form deeply ingrained in human history. From totems/relics of worship and special ceremonies to entertainment, puppetry has helped us communicate thoughts, ideas and needs since the earliest formations of society. We will delve into the principles and mechanisms of movement, covering simple and complex joint connections, and students will design and build functional puppets through various materials/mediums, and create portfolio-worthy pieces. The course is geared to the illustrator/cartoonist mindset interested in understanding the animation of bodies in motion.

Course #	Semester
ILD-2138-A	fall
ILD-2138-B	spring

**ILD-2143-A****Collage Illustration: Collage as a Medium and a Design Tool**

Tuesday 9:00-11:50

Fall semester: 2 studio credits

Instructor: E. Weinstein (ellenweinstein.com)

The medium of collage allows us to take forms that already exist and combine them to say something new. Ephemera such as magazines, newspapers, tickets, labels, and various papers not only have color and texture, they also have meaning. By combining these elements by themselves or with drawing, painting, photography, typography, etc., we can use the world around us to comment on it. As a design tool, collage provides freedom to move forms, combine different elements and essentially play. We will explore different materials and techniques with an emphasis on personal expression and communication of ideas.

**ILD-2145-A****Digital Collage Illustration: Telling Stories in Layers**

Tuesday 9:00-11:50

Spring semester: 2 studio credits

Instructor: E. Weinstein (ellenweinstein.com)

Collage is a dynamic medium that lends itself to create stories with layers of color, texture and meaning. This course will explore various approaches to collage and basic Adobe Photoshop techniques with an emphasis on personal expression and communication of ideas. Students will combine painting, mixed media and digital assets to create images that are seamlessly woven together.

**ILD-2146-A****Digital Workshop: Music to Your Eyes**

Monday 12:10-3:00

Spring semester: 2 studio credits

Instructor: S. Ewalt (ewaltimaging.com)

This course will use digital methods to combine photography, drawing and digital painting to explore various aspects of creating images suitable for music/band posters, album/cd packages, T-shirt and button designs. We will look back at the history of rock and roll/band graphics from the past, and discuss ways to adapt older visual strategies into fresh, hip, contemporary solutions.



**ILD-2147-A****Realistic Digital Painting Techniques Using Photoshop**

Monday 3:20-6:10

Spring semester: 2 studio credits

Instructor: E. Byrne

Learn the essential tools and techniques for drawing and painting in Adobe Photoshop. We will go through the many functions of the design tools of Photoshop as they are applied to digital painting. Learn to search out, use, modify and create Photoshop brushes. Learn to use layers, masking and adjustment layers to edit paintings and create depth. Develop a sophisticated knowledge of color and lighting to be applied to traditional and digital painting. Learn to create finished work efficiently.

**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	12:10-3:00	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: T. Abdella (treabdella.com)

In this introductory course students will become familiar with the material and techniques of acrylic painting through hands-on painting, demonstrations, home assignments and in-class critiques. Materials will include the use of acrylic paint and mediums on paper, canvas, fabric and wood. In addition to the technical aspect, this course will explore and emphasize developing a strong visual vocabulary as students become fluid with acrylic painting in the context their work and ideas. Each student can expect to complete a series of paintings during the semester.

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 animate their illustration and comic art by making short, smart, animated films and GIFs. Experimental projects using diverse analog mediums will be encouraged, including drawing, collage, paper dolls, puppets and miniature sets in conjunction with Adobe Photoshop timeline drawing, Dragonframe for stop motion, Apple iMovie for editing, Adobe After-Effects for layering and compositing, and other software. Storyboarding, character design, sound design and currents in historical and contemporary animation will be covered as well as many examples of time-based editorial art. Prerequisite: A working knowledge of Adobe Photoshop.

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

**ILD-2162****Illustration in Motion**

Thursday 6:30-9:20

One semester: 2 studio credits

Instructor: V. Kerlow (victorkerlow.com)

How to animate your static illustration and cartoon images in a variety of digital means is the focus of this course. We will discuss how movement can enhance meaning, and deepen the picture's content to create more than just visual tricks. A final project will be sequential digital work, combining sound with moving images.

Course #	Semester
ILD-2162-A	fall
ILD-2162-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****Cool Books**

Wednesday 9:00-11:50

One semester: 2 studio credits

Materials fee: \$175

Instructor: S. Maku (sakuramaku.com)

In this course each student will create a book of original color linocut prints that illustrates a fantastical visual narrative. If you love to draw pictures that create worlds of their own and are searching for ways to go graphic and colorful, this course emphasizes the potential of storytelling, drawing, design and print working together as choreographed dance. Students will be guided and encouraged to plan and produce a stunning one-of-a-kind handmade book.

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



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

Thursday 2:00-6:50

One semester: 2 studio credits

Materials fee: \$300

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

## SECOND-YEAR HUMANITIES AND SCIENCES COURSES

**HHD-2800****Western Civilization**

One semester: 3 humanities and sciences credits

This course traces major historical events and the religious, social, political and philosophical forces that have shaped the Western world in the past 600 years. It will begin with the European Renaissance and concludes with globalization and the impact of technology on today's world. Topics include the new social order that emerged from the medieval era, the challenges to religious authority brought about by the Protestant Reformation, the scientific revolution, the creation of the early nation states (England, France, Germany, Spain), the Enlightenment, the French Revolution and the birth of the modern age. Finally, this course will focus on the ideas and events that brought about the World Wars, the Cold War and various Civil Rights movements of the 1960s—women's liberation, human rights and LGBTQ.

Course #	Day	Time	Semester	Instructor
HHD-2800-R	Tu	12:10-3:00	fall	A. Alvarado-Diaz
HHD-2800-R1	W	12:10-3:00	fall	A. Alvarado-Diaz
HHD-2800-R2	W	3:20-6:10	fall	A. Alvarado-Diaz
HHD-2800-R3	F	9:00-11:50	fall	G. Ouwendijk
HHD-2800-R4	F	9:00-11:50	fall	TBA
HHD-2800-R5	F	12:10-3:00	fall	G. Ouwendijk
HHD-2800-R6	F	12:10-3:00	fall	V. Eads
HHD-2800-R7	F	3:20-6:10	fall	H. Kirkland
HHD-2800-R8	W	12:10-3:00	spring	A. Alvarado-Diaz
HHD-2800-R9	W	3:20-6:10	spring	A. Alvarado-Diaz
HHD-2800-R10	W	3:20-6:10	spring	C. Skutsch
HHD-2800-R11	F	9:00-11:50	spring	W. Rednour
HHD-2800-R12	F	9:00-11:50	spring	G. Ouwendijk
HHD-2800-R13	F	12:10-3:00	spring	G. Ouwendijk
HHD-2800-R14	F	3:20-6:10	spring	H. Kirkland

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

One semester: 3 humanities and sciences credits

Instructor: V. Eads

A whirlwind tour of the first 5,000 years of human history, this course will begin with the origins of humanity two million years ago, stopping for a closer look at key periods in the cultures of Afro-Eurasia, and continuing on until rejoining with the cultures of the Western Hemisphere at the end of the 15th century CE. We will focus on those events and people that were influential in shaping the identity of their cultures of origin and the global culture of humanity. Texts include *Worlds Together, Worlds Apart: A History of the World—Beginnings Through the Fifteenth Century*. Note: This course is cross-listed with HHD-2111-R and HHD-2111-R1. Cartooning and illustration majors must register for section HHD-2111-R2 or HHD-2111-R3 of this course.

Course #	Day	Time	Semester
HHD-2111-R2	Th	9:00-11:50	fall
HHD-2111-R3	F	12:10-3:00	spring

**HHD-2112****World History: Renaissance to the 21st Century**

Fall 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. Note: This course is cross-listed with HHD-2112-R and HHD-2112-R1. Cartooning and illustration majors must register for section HHD-2112-R2 or HHD-2112-R3 of this course.

Course #	Day	Time	Semester
HHD-2112-R2	Tu	3:20-6:10	fall
HHD-2112-R3	W	9:00-11:50	spring

**HHD-2144****Revolutions: From America 1776 to The Arab Spring 2011**

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

What makes revolutions happen? Why do they fail or succeed? This course will examine the revolutions in modern history, beginning with the American, French and Haitian revolutions of the 18th century. We will then jump ahead to cover the Russian Revolution of 1917, Cuban Revolution of 1956-59 and Iranian Revolution of 1978-79, among others, concluding with recent movements including The Arab Spring. Note: This course is cross-listed with HHD-2144-R and HHD-2144-R1. Cartooning and illustration majors must register for section HHD-2144-R2 or HHD-2144-R3 of this course.

Course #	Day	Time	Semester
HHD-2144-R2	Tu	9:00-11:50	fall
HHD-2144-R3	Tu	3:20-6:10	spring

**HHD-3186****Global Crisis and Conflict from 1500 to the Present**

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

In the last 500 years, encounters between different cultures have taken place over the globe through trade, exploration, conquest, forced migrations and movements of people in search of food, water and shelter as well as religious, economic or political freedom. This course explores these encounters and their consequences with a focus on the resultant crisis and conflict that have shaped the changing landscape of geopolitics, social structures and social theories. We will also look at how the various interactions created perspectives about groups of newly encountered individuals, defining them as "the other." By examining the underlying

reasoning and motives, and the ensuing reaction brought about by direct contacts, we may better understand one another in an ever more interconnected world.

*Note: This course is cross-listed with HHD-3186-R and HHD-3186-R1. Cartooning and illustration majors must register for section HHD-3186-R2 or HHD-3186-R3 of this course.*

Course #	Day	Time	Semester
HHD-3186-R2	Th	12:10-3:00	fall
HHD-3186-R3	Tu	9:00-11:50	spring

### HHD-3328

#### The World Since 1945

One semester: 3 humanities and sciences credits

Instructor: C. Skutsch

The conflicts, crises and trends that have built our modern world will be examined in this course. We will cover the Cold War, nuclear proliferation, the Korean and Vietnam wars, decolonization, the European Union, the creation of Israel and the Israeli-Arab wars, the break-up of the Soviet Union and Yugoslavia, and current conflicts from 9/11 and Afghanistan to North Korea to ISIS and the Syrian Civil War.

*Note: This course is cross-listed with HHD-3328-R and HHD-3328-R1. Cartooning and illustration majors must register for section HHD-3328-R2 or HHD-3328-R3 of this course.*

Course #	Day	Time	Semester
HHD-3328-R2	W	3:20-6:10	fall
HHD-3328-R3	Tu	12:10-3:00	spring

### HHD-3451

#### Creative and Destructive Personalities in History

One 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.

*Note: This course is cross-listed with HHD-3451-R and HHD-3451-R1. Cartooning and illustration majors must register for section HHD-3451-R2 or HHD-3451-R3 of this course.*

Course #	Day	Time	Semester
HHD-3451-R2	F	9:00-11:50	fall
HHD-3451-R3	Tu	12:10-3:00	spring

### HHD-3895

#### Latin American History

One semester: 3 humanities and sciences credits

Instructor: A. Alvarado-Diaz

This course will introduce students to the major events, topics and protagonists in the history of Latin America from pre-Columbian times to the present. Writings by Columbus, Hernán Cortés, Sor Juana Inés, Simón Bolívar, José Martí, Che Guevara, Fidel Castro, Gloria Anzaldúa and Rigoberta Menchú will be analyzed and discussed through critical lenses. Connections to art and politics will enrich the narrative of Latin American history through a historical analysis of the political dimensions of culture (visual arts, cinema and literature) and ongoing social debates (human rights, immigration policies, drug wars, environmental crises). Issues of colonization, anti-colonialism and neocolonialism will be addressed and paired with current debates on U.S.-Latin American relations. *Note: This course is cross-listed with HHD-3895-R and HHD-3895-R1. Cartooning and illustration majors must register for section HHD-3895-R2 or HHD-3895-R3 of this course.*

Course #	Day	Time	Semester
HHD-3895-R2	Th	3:20-6:10	fall
HHD-3895-R3	Tu	12:10-3:00	spring

### HHD-4118-R1

#### World Geography

Thursday 12:10-3:00

Fall 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? What global patterns of biology, environment, climate, transportation, affect us? This course will provide basic answers to these questions through an overview of the different features and processes on the Earth. These features and processes are both natural and man-made and both physically and culturally determined. Moreover, the relationship between people and place is central to an understanding of human history, international politics, and economics. It is key to understanding human cultures and land use. This relationship also helps us understand environmental and climatic changes that are global in scale. The goal of this course is to help students develop a critical awareness of the dynamic world in which we live, as well as to understand the spatial relationships between people, places and the environment. *Note: This course is cross-listed with HHD-4118-R. Cartooning and illustration majors must register for section HHD-4118-R1 of this course.*

### HHD-4288

#### Nature and Society: A Global Perspective

One semester: 3 humanities and sciences credits

Instructor: W. Rednour

This course traces the history of the diverse and evolving relationships between human societies and the natural environment, from the 1500s to the present day. We will explore the various creation mythologies as well as religious, philosophical and scientific ideas that have shaped and expressed the ways in which different cultures—in the Americas, Europe, Africa, and Asia—have defined the meaning of “nature” and the place of humans within or separate from it. Topics examined include conceptions of nature in Judeo-Christian, pagan, Taoist, Buddhist, Hindu and secular belief systems; the impact of the scientific and industrial revolutions; theories and practices of conservation and ecology in the 19th and 20th centuries; and the environmental crisis today. *Note: This course is cross-listed with HHD-4288-R and HHD-4288-R1. Cartooning and illustration majors must register for section HHD-4288-R2 or HHD-4288-R3 of this course.*

Course #	Day	Time	Semester
HHD-4288-R2	F	12:10-3:00	fall
HHD-4288-R3	Th	12:10-3:00	spring

### HHD-4348-R1

#### 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. *Note: This course is cross-listed with HHD-4348-R. Cartooning and illustration majors must register for section HHD-4348-R1 of this course.*

## THIRD-YEAR COURSES

### 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	E. Lilly
ILD-3010-B	M	3:20-6:10	S. Weber
ILD-3010-C	Tu	9:00-11:50	P. Fiore
ILD-3010-D	Tu	12:10-3:00	T. Woodruff
ILD-3010-E	W	9:00-11:50	Z. Lazar
ILD-3010-F	W	12:10-3:00	T. Fasolino
ILD-3010-G	W	3:20-6:10	F. Jetter
ILD-3010-H	Th	12:10-3:00	T. Louie
ILD-3010-J	Th	3:20-6:10	D. Soman
ILD-3010-K	Th	6:30-9:20	TBA
ILD-3010-L	F	9:00-11:50	B. Douglas
ILD-3010-M	F	12:10-3:00	K. Shadmi
ILD-3010-N	F	3:20-6:10	T. Hanuka

### ILD-3010-A

#### Pictorial Problems I: Concept Art Focus

Monday 9:00-11:50

Fall semester: 3 studio credits

Instructor: E. Lilly

This course in pictorial problems is designed for students interested in pursuing careers in concept design. The annual theme and literature choices will be transformed into viable gaming or film/animation projects, where entire "world-building" ideas will be explored through employing extensive research in location, costume, period, atmosphere, etc. Strong computer skills are required. This course will take place in a computer lab. *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: S. Weber (sampaints.com)

This course will focus on iteration and experimentation, in an effort to develop a personal voice for picture making. Through our exploration of media and process we will create a strong and personally fulfilling method of working that can be enthusiastically applied to the rigorous requirements of the third year. Students must be ready to make smart, sophisticated work drawn from a deep understanding of their subject matter, enriched through authentic engagement with personal identity and history. We will discuss traditional methods of painting, drawing and printmaking, as well as the use of digital tools to create, enhance or assemble mixed-media works. Projects may be created using any media, including sculpture. This course is a good choice for those interested in making symbolic, emotional images. *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.*

### ILD-3010-E

#### Pictorial Problems I: Illustration

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: Z. Lazar (zohar Lazar.com)

Lots of people can draw, but nobody thinks quite like you. Discover your voice and learn to communicate your point of view. Let's exercise our critical minds by exploring and sharing our influences. By creating sketches, final works and having open discussions, students will begin to build a visual vocabulary that will inform their personal and commercial work. By cultivating a deeper interest in past and current visual arts, students will enjoy more flexibility in applying their knowledge to pictorial challenges. *Note: Open to junior illustration majors only.*

### ILD-3010-F

#### 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-G

#### 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-H

#### 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-J****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-K****Pictorial Problems I: Illustration**

Thursday 6:30-9:20

Fall semester: 3 studio credits

Instructor: TBA

The focus of this course is to build strong work habits by breaking down the entire creative process of storytelling picture-making. By working on concepts, composition, drawing and finding a personal visual style, students will learn what it takes to create successful, finished illustration. We will look at many career avenues for your work and find inspiration from guest lectures, field trips and show-and-tell. *Note: Open to junior illustration majors only.*

**ILD-3010-L****Pictorial Problems I: Illustration**

Friday 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-M****Pictorial Problems I: Illustration**

Friday 12:10-3:00

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-N****Pictorial Problems I: Illustration**

Friday 3:20-6:10

Fall semester: 3 studio credits

Instructor: T. Hanuka (thanuka.com)

The aim of this course is to create epic and moving visual experiences. Using extensive research and rigorous sketching we will take a deep, conceptual dive into a class project, finding a personal stake in it. Visually speaking we're looking to challenge notions of beauty, balance, harmony and good taste—essentially creating a personal pictorial ideology through which we share our vision.

**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	E. Lilly
ILD-3015-B	M	3:20-6:10	S. Weber
ILD-3015-C	Tu	9:00-11:50	P. Fiore
ILD-3015-D	Tu	12:10-3:00	T. Woodruff
ILD-3015-E	W	9:00-11:50	Z. Lazar
ILD-3015-F	W	12:10-3:00	T. Fasolino
ILD-3015-G	W	3:20-6:10	F. Jetter
ILD-3015-H	Th	12:10-3:00	T. Louie
ILD-3015-J	Th	3:20-6:10	D. Soman
ILD-3015-K	Th	6:30-9:20	TBA
ILD-3015-L	F	9:00-11:50	B. Douglas
ILD-3015-M	F	12:10-3:00	K. Shadmi
ILD-3015-N	F	3:20-6:10	T. Hanuka

**HMD-3050****Culture Survey I**

Fall semester: 3 humanities and sciences credits

Designed to help students clarify and develop their art projects and articulate their own art in writing, this course uses readings, films, a diverse range of multimedia and student writing to explore a theme that changes each year. Students will examine how the chosen theme has been adapted and readapted in different times, places and media, while also considering the connections between content and form in storytelling. Through reading, seeing and research, students will hone their ability to analyze art, visual and written, and the cultural background of the works discussed in class. *Note: This course must be taken simultaneously with CID-3010, Pictorial Problems I: Cartooning, or ILD-3010, Pictorial Problems I: Illustration (depending on your major). It covers related theme-based material for third-year projects. Since the theme changes each year, failure in either of these courses will require enrolling in summer courses and might require repeating both courses in the following year. Open to junior cartooning and illustration majors only.*

Course #	Day	Time	Instructor
HMD-3050-A	M	12:10-3:00	V. Benedetto
HMD-3050-B	M	12:10-3:00	C. Matlin
HMD-3050-C	M	6:30-9:20	R. Donovan
HMD-3050-D	M	6:30-9:20	M. Palmeri
HMD-3050-E	Tu	12:10-3:00	M. Denton
HMD-3050-F	Tu	3:20-6:10	R. Wilson
HMD-3050-G	Th	9:00-11:50	D. Sweet
HMD-3050-H	Th	3:20-6:10	D. Sweet
HMD-3050-J	F	9:00-11:50	D. King
HMD-3050-K	F	9:00-11:50	A. Szucs
HMD-3050-L	F	12:10-3:00	A. Cooks
HMD-3050-M	F	12:10-3:00	S. Pandit
HMD-3050-N	F	3:20-6:10	S. Pandit
HMD-3050-P	F	3:20-6:10	A. Szucs



**HMD-3055****Culture Survey II**

Spring semester: 3 humanities and sciences credits

This is the second part of a two-semester course. Please see HMD-3050 for course description. *Note: This course must be taken simultaneously with CID-3015, Pictorial Problems II: Cartooning, or ILD-3015, Pictorial Problems II: Illustration (depending on your major). It covers related theme-based material for third-year projects. Since the theme changes each year, failure in either of these courses will require enrolling in summer courses and might require repeating both courses in the following year. Open to junior cartooning and illustration majors only.*

Course #	Day	Time	Instructor
HMD-3055-A	M	12:10-3:00	V. Benedetto
HMD-3055-B	M	12:10-3:00	C. Matlin
HMD-3055-C	M	6:30-9:20	R. Donovan
HMD-3055-D	M	6:30-9:20	M. Palmeri
HMD-3055-E	Tu	12:10-3:00	M. Denton
HMD-3055-F	Tu	3:20-6:10	R. Wilson
HMD-3055-G	Th	9:00-11:50	D. Sweet
HMD-3055-H	Th	3:20-6:10	D. Sweet
HMD-3055-J	F	9:00-11:50	D. King
HMD-3055-K	F	9:00-11:50	A. Szucs
HMD-3055-L	F	12:10-3:00	A. Cooks
HMD-3055-M	F	12:10-3:00	S. Pandit
HMD-3055-N	F	3:20-6:10	S. Pandit
HMD-3055-P	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

Students in this course will acquire the five basic business tools/skills necessary to become a freelance illustrator. 1) Physical portfolio, 2) business card/identity, 3) promotional mailer, 4) market research report, 5) business management skills (pricing, contracts, rights, etc.). Please bring a physical portfolio to the first class session. Students will spend six weeks polishing the portfolio before making a presentation to a working art director during the final session. *Note: Open to senior illustration majors only.*

Course #	Semester	Begins	Instructor
ILD-4040-A	fall	9/9	S. Savage
ILD-4040-B	fall	11/4	S. Savage
ILD-4040-C	spring	1/13	D. Hertzberg
ILD-4040-D	spring	3/17	D. Hertzberg

**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	9/9
ILD-4040-F	fall	11/4
ILD-4040-G	spring	1/13
ILD-4040-H	spring	3/17

**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	9/14	B. Bobkoff
ILD-4080-B	W	9:00-11:50	9/9	I. Rodriguez
ILD-4080-C	F	9:00-11:50	9/11	B. Bobkoff
ILD-4080-D	M	9:00-11:50	11/9	B. Bobkoff
ILD-4080-E	W	9:00-11:50	11/4	I. Rodriguez
ILD-4080-F	F	9:00-11:50	11/6	B. Bobkoff

**ILD-4090****Intermediate Digital Portfolio**

Spring semester: no credit, 7 weeks

Instructor: B. Bobkoff

Design of a website is as important as the content and we will explore how to create a website and digital portfolio for creative and self-promotional purposes. Preparing files for site design using programs such as Adobe Photoshop and Illustrator will be covered. Blogging and the digital programs necessary for all illustrators and cartoonists to compete in the 21st century will be addressed. Prerequisite: A basic working knowledge of Adobe Photoshop and Illustrator and experience with navigating the Internet. *Note: Students with advanced computer knowledge are exempt from this requirement. Open to senior cartooning and illustration majors only.*

Course #	Day	Time	Begins
ILD-4090-A	M	9:00-11:50	1/11
ILD-4090-B	M	9:00-11:50	3/22
ILD-4090-C	F	9:00-11:50	1/15
ILD-4090-D	F	9:00-11:50	3/19

**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	L. Feng
ILD-4914-A	W	12:10-3:00	S. Brodner
ILD-4916-A	M	3:20-6:10	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-4923-A	Th	9:00-11:50	J. Cochran
ILD-4924-A	W	9:00-11:50	A. Macbain
ILD-4926-A	W	12:10-3:00	F. Jetter
ILD-4931-A	Tu	12:10-3:00	H. Drescher, R. Marten
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: L. Feng

Being an illustrator today requires a flexible and clever mind to solve visual challenges, a determination and ambition to develop clients, and an understanding of what you do the best—that can be applied to the marketplace. This course will help you to develop the right images to show the world what you can do. Professional presentation and practices will be stressed, and creative solutions to difficult assignments will be emphasized, to enable you to have the proper approach to excel in this ever-changing art market. *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**

Wednesday 12:10-3:00

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

Instructor: 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-4923-A****Illustration Portfolio I**

Thursday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Cochran

In this portfolio-building course we will be focusing on a series of pieces that will establish the foundation of your portfolio. We will discuss and define the direction of your work. Class critiques, professional studio visits and lectures will help prepare you for life after graduation. This course will also cover studio practices, basic marketing strategies, promotional materials and professional development. *Note: Open to senior illustration majors only.*

**ILD-4924-A****Illustration Portfolio I: Concept Illustration**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: A. Macbain

This course will help aspiring concept artists to build a professional portfolio appropriate for gaming and entertainment design fields. World building and visualization, including character development, prop design and environments will be explored. Imagination and technical skills will be stressed. The beginning of the course will be assignment based, building into a larger project where the artist's own visual proposals will be realized. Advanced digital skills will be required. *Note: Open to senior illustration majors only.*

**ILD-4926-A****Illustration Portfolio I**

Wednesday 12:10-3:00

Fall semester: 3 studio credits

Instructor: F. Jetter (fj.net)

Telling visual stories clearly, provocatively and meaningfully will be the focus of this course. You can choose to create single illustrations that can get you assignments in magazines and newspapers, or multiple images for graphic fiction or nonfiction. These can also be made into artists' books for special collections libraries. We will work to develop characters as well as define and describe time and place. You can re-interpret stories from the past or illustrate something you have written. *Note: Open to senior illustration majors only.*

**ILD-4931-A****Illustration Portfolio I**

Tuesday 12:10-3:00

Fall semester: 3 studio credits

Instructors: H. Drescher, R. Marten

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	L. Feng
ILD-4944-A	W	12:10-3:00	S. Brodner
ILD-4946-A	M	3:20-6:10	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-4953-A	Th	9:00-11:50	J. Cochran
ILD-4954-A	W	9:00-11:50	A. Macbain
ILD-4956-A	W	12:10-3:00	F. Jetter
ILD-4961-A	Tu	12:10-3:00	H. Drescher, R. Marten
ILD-4962-A	F	9:00-11:50	M. Mattelson

### Internship

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

## ADVANCED CARTOONING AND ILLUSTRATION ELECTIVES

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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-3216

#### Advanced Drawing: Finding the Weird

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: G. Chadsey

This course will include figure drawing, incorporating collage, collaboration, focused observation and merciless revision. The goal will be to uncover and reveal weird, personal and deeply engaging imagery. Note: Bring a bond-paper drawing pad (18x24") and various drawing materials to the first session. Open to juniors and seniors from all departments.

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](http://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 juniors and seniors from all departments.

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](http://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 (water-color, 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 juniors and seniors from all departments.*

Course #	Semester
ILD-3316-A	fall
ILD-3316-B	spring

### ILD-3331-A

#### Narrative Painting

Tuesday 12:10-3:00

Fall 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 juniors and seniors from all departments.*

### 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 juniors and seniors from all departments.*

### 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 juniors and seniors from all departments.*

### ILD-3338

#### Painting From Inside/Out

Wednesday 3:20-6:10

One semester: 3 studio credits

Instructor: Z. Lazar (zoharlazar.com)

In this course students will explore methods to effectively apply their points of view to a variety of visual challenges. The aim is to bring out each student's artistic self by building a strong visual vocabulary and honing communications skills through painting. This process will involve rounds of sketching with open critiques. Students will be encouraged to introduce autobiographical themes to their painting that will enhance their personal and commercial work well into the future. *Note: Open to juniors and seniors from all departments.*

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: TBA

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

Instructor: R. Marten (ruthmarten.com)

Using water-based media, this course will help each student think outside of his or her comfort level, and explore ambitions and exciting projects beyond the safe "watercolor picture." Invention, manipulation and placing our artworks in the world will be stressed in this course, and stretching your imagination will be the key. *Note: Open to juniors and seniors from all departments.*

Course #	Semester
ILD-3416-A	fall
ILD-3416-B	spring

### ILD-3418-A

#### Painting Mythologies From Classical to Contemporary

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: M. Vath

What elevates a story into the realm of the "mythic"? This course will examine what makes myths so compelling, and introduce strategies to convey the power of a myth in visual form. Through the process of illustrating myths of their own choosing, students will become familiar with general symbolism and the use of motif to reinforce the narrative, as well as elements more specific to mythology such as metamorphosis, disguise, prophecy and magic.

### 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 juniors and seniors from all departments.*

### ILD-3422

#### Designing Tattoos and Other Emblems

Wednesday 6:30-9:20

One semester: 3 studio credits

Instructor: J. June

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 juniors and seniors from all departments.*

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 juniors and seniors from all departments.*

**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 juniors and seniors from all departments.*

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-3435-A**  
**Environments and Backgrounds for Animation and Gaming**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: E. Byrne

This course will focus on the needs of a concept artist working in the game and animation industries. We will focus on 2D design and paint of dimensional environments using Adobe Photoshop for concept development and other production art. Learn and apply traditional perspective drawing tools and incorporate Photoshop perspective tools to design spaces. Build blueprints for spaces using isometric design and use those blueprints to draw alternate angles of an environment. Learn to create a mood board to develop color scenarios for application in concept art. Learn to incorporate photo elements and textures into designs to match and enhance the setting. Use aerial perspective and learn skills to adjust lighting to create dimension, mood and drama in a space. Learn file management for the repurposing of design elements and direct use as production art. *Note: Open to junior and senior cartooning and illustration majors only.*

**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)

Your body: temple of the soul or soft machine? This course is about the fabric of the body as depicted by artists and anatomists. The human body is where art, science, culture, politics and medicine intersect. Serving as a nontechnical survey, this lecture/studio course will focus on artists from ancient to modern times who use medicine and anatomy as a point of departure for personal, political, religious, aesthetic or scientific commentary, and will provide an opportunity for students to do likewise. Examples will range from medieval manuscripts and obscure Renaissance medical surrealism through 19th-century anatomy charts and medical museums to contemporary bio-mechanics, illustration, comics, animation, film, fine art, and beyond. The course assignments will be to respond with art projects that make a personal or editorial statement about medicine or anatomy. Students may use the medium of their choice. Projects are not required to be anatomically correct. *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 juniors and seniors from all departments.*

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-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-3564-A****Creatively Crafted Children's Books**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: B. Cronin (briancronin.com)

Children's picture books must appear simple and joyous, as if created in one fragrant breath, but looks are often deceiving! Designing and orchestrating elegant and memorable pages that tell a story have formal challenges unique to this medium. This course will explore aspects of wordless stories, how color and design can heighten narrative, clever character design and narrative structures. Development and revision will be stressed as part of the creative process.

Course #	Semester
ILD-3564-A	fall
ILD-3564-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**

Friday 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-A****Pop-Up: 3D Paper Engineering**

Monday 12:10-3:00

Fall semester: 3 studio credits

Instructor: T. Liu (teenliu.com)

Bring your illustrated ideas to life. Learn how to design and engineer a three-dimensional form of your work using paper as your surface and your tool. In this course, students will learn techniques and mechanisms to realize ideas from 2D to 3D. We will explore 3D paper engineering across all media—from the classic format of children's pop-up books to unique greeting cards and enlarged 3D sculptural art installations. *Note: Open to junior and senior cartooning and illustration majors only.*

**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)

Exploring a range of approaches to animation, students will be introduced to the technical skills needed to realize a variety of animated projects. Beginning with stop-motion animation with analog materials, students will then incorporate digital and hand-drawn images to construct short narrative sequences with an emphasis on mixed media and experimentation. We will use Adobe Photoshop for animated drawings and rotoscoping, Dragonframe for stop motion, Apple iMovie for editing, Adobe After-Effects for layering and compositing, and other software. Beginning with shorter assignments, the final project will be to develop a longer narrative piece with basic character development, storyboards and a short, but complete, narrative. Examples from animation history as well as contemporary animation will be shown. Prerequisite: A working knowledge of Adobe Photoshop. *Note: Open to junior and senior cartooning and illustration majors only.*

**ILD-3594****Type and Image**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: E. Rodriguez

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**

Monday 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-3633****How to Storyboard**

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**

Monday 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

Instructor: M. Lee (mikelee.one)

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**

Tuesday 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**

Monday 9:00-11:50

One semester: 3 studio credits

Instructor: L. Weinstein (laurenweinstein.com)

This course takes an innovative approach to creating the ultimate piece of self-expression and promotion: the mini-comic. We'll challenge the boundaries of comic, commercial and fine art. Taking a historical approach, we'll look at design in a variety of media, including film, advertising and book arts for inspiration. From collage to digital arts, students will be encouraged to break out of traditional comics media. The finished project could be anything from a map, to a deck of cards, to a fake travel brochure. The end result will showcase your unique artistic vision. *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****Building Fictional Worlds: Creating a Bible**

Tuesday 12:10-3:00

One 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.*

Course #	Semester
CID-3664-A	fall
CID-3664-B	spring

**CID-3667****ZBrush for Illustrators**

Thursday 3:20-6:10

One semester: 3 studio credits

Instructor: C. McGrath (christianmcgrath.com)

Pixologic ZBrush has gained a reputation over the past several years as the go to 3D software for non-3D artists because of its natural feel for sculpting. It is a powerful tool for traditional artists, allowing them to create reference for their paintings, drawings, Photoshop work and even physical sculptures. This introductory course into the world of ZBrush is specifically tailored for illustration and how 3D models can be incorporated into 2D work, bypassing some of the more complex aspects of 3D. Students will learn the basics of the program by sculpting out a model, painting it, lighting it and rendering it out and sending it into Adobe Photoshop to create a finished digital illustration. Learning this program will open many possibilities to each student's creativity. *Note: Open to junior and senior cartooning and illustration majors only.*

Course #	Semester
CID-3667-A	fall
CID-3667-B	spring

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

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructor: J. Little (beecomix.com)

In this course you will create episodes of a serial comic using only digital tools. The goal is not only to make a great looking digital comic, but also to finish the class with facility in essential software. You will create glyphs for lettering using Adobe Photoshop, and use them to build typefaces in Fontographer. You will draw layouts and create balloon lettering and sound effects in Adobe Illustrator. You will pencil, ink and color using Photoshop. You will learn to specify Pantone and CMYK colors for print publication. Finally, you will collect your pages in an Adobe InDesign package, which you will print as a short-run comic book. *Note: This advanced cartooning elective is open to junior and senior cartooning and illustration majors; however, it is essential that you have drawn comics before—this is not a beginning cartooning class.*

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

Monday 3:20-6:10

Fall 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. *Note: Open to juniors and seniors from all departments.*

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

One semester: 3 studio credits

Materials fee: \$300

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-A	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: \$300

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: \$300

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

**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: \$400

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: \$350

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

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).



# 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, HMD, HPD, HSD, HWD or VHD.

Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.

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.*

The following schedules are 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 246 for information.

## FIRST-YEAR COURSE LISTING

### 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 246 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

### 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 methods 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: Inside the Box**

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: Inside the Box**

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. It 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. Image scanning, resolution and organization of digital materials for project management will be included.

**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.

Interior Design Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDD-1050-1D Principles of Interior Design		HCD-1020 Writing and Literature I		
10	9:00-11:50 S. Mager		9:00-11:50		
11					
12	IDD-1010-1D Drafting: Basic Building Systems	IDD-1170-1D Computer Design	IDD-1130-1D Lecture Series I		IDD-1030-1D Drawing: Environment and Composition
1	12:10-3:00 Instructor: TBA	12:10-3:00 S. Aronoff	12:10-3:00 C. Bentel		12:10-6:00 J. Ruggeri
2					
3				IDD-1050-1D Principles of Interior Design	
4				3:20-6:10 S. Mager	
5					
6					

Interior Design Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDD-1060-1D Intro/Designing Interiors		HCD-1025 Writing and Literature II	IDD-1020-1D Drawing: Perspective	IDD-1240-1D Furniture and Furnishings
10	9:00-11:50 S. Mager		9:00-11:50	9:00-11:50 R. Spokowski	9:00-11:50 E. Martin
11					
12			IDD-1135-1D Lecture Series II		
1			12:10-3:00 C. Bentel		
2					
3	IDD-1160-1D CAD/Design			IDD-1060-1D Intro/Designing Interiors	
4	3:20-6:10 R. Fernandez			3:20-6:10 S. Mager	
5					
6					

Interior Design Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9	IDD-1050-2D Principles of Interior Design		HCD-1020 Writing and Literature I		
10	9:00-11:50 E. Martin		9:00-11:50		
11					
12			IDD-1130-2D Lecture Series I	IDD-1010-2D Drafting: Basic Building Systems	IDD-1030-2D Drawing: Environment and Composition
1			12:10-3:00 C. Bentel	12:10-3:00 E. Martin	12:10-6:00 J. Ruggeri
2					
3	IDD-1170-2D Computer Design			IDD-1050-2D Principles of Interior Design	
4	3:20-6:10 B. Bobkoff			3:20-6:10 E. Martin	
5					
6					

Interior Design Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9	IDD-1060-2D Intro/Designing Interiors		HCD-1025 Writing and Literature II		IDD-1240-2D Furniture and Furnishings
10	9:00-11:50 E. Martin		9:00-11:50		9:00-11:50 S. Mager
11					
12			IDD-1135-2D Lecture Series II		IDD-1020-2D Drawing: Perspective
1			12:10-3:00 C. Bentel		9:00-3:00 R. Spokowski
2					
3		IDD-1160-2D CAD/Design		IDD-1060-2D Intro/Designing Interiors	
4		3:20-6:10 D. Chou		3:20-6:10 E. Martin	
5					
6					

## 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

All second-year interior design students must take the following courses.

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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: Inside the Box	fall
IDD-2135	Lecture Series IV: Inside the Box	spring
IDD-2140	Interior Materials and Finishes	spring
IDD-2341	Introduction to Rhino and Digital Fabrication Concepts	fall
IDD-2344	Introduction to Revit: Building Information Models for Interior Designers and Architects	spring
AHD-2210	World Architecture: Art and Interior Design	fall
AHD-2220	Western Architecture: Art and Interior Design	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.

All third-year interior design students must take the following courses:

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
IDD-3020	Design Studio III	fall
IDD-3025	Design Studio IV	spring
IDD-3030	Lighting and Specialty Design	spring
IDD-3130	Lecture Series V: Inside the Box	fall
IDD-3135	Lecture Series VI: Inside the Box	spring
IDD-3150	Sustainable Design	fall
AHD-3360	Modern and Contemporary Interiors	fall
AHD-3370	Influences in Contemporary Interiors	spring
HPD-3422	Critical Thinking for Interior Designers I	fall
HPD-3423	Critical Thinking for Interior Designers II	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:

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
IDD-4010	Design Studio V: Thesis	fall
IDD-4015	Design Studio VI: Thesis/Portfolio	spring
IDD-4030	Interior Design: Professional Practice	fall
IDD-4130	Lecture Series VII: Inside the Box	fall
IDD-4135	Lecture Series VIII: Inside the Box	spring

# GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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	3:20-9:10	R. Ekstrom
IDD-2010-B	M, W	3:20-6:10	D. Borowski

## 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 3:20-9:10 R. Ekstrom
IDD-2015-B	M, W 3:20-6:10 D. Borowski

## 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. 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: Inside the Box

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: C. Bentel

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: Inside the Box

Wednesday 12:10-3:00

Spring semester: no credit

Instructor: C. Bentel

This is the second part of a two-semester course. See IDD-2130 for course description.

## IDD-2140-A

### Interior Materials and Finishes

Tuesday 12:10-3:00

Spring semester: 2 studio credits

Instructors: A. Lee, R. Reigi

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. *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: 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.*

## IDD-2341

### Introduction to Rhino and Digital Fabrication Concepts

Fall semester: 2 studio credits

Limited to 15 students per section

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: Open to sophomore interior design majors only. This course is cross-listed with IDD-3381.*

Course #	Day	Time	Instructor
IDD-2341-A	Th	6:30-9:20	A. Chai
IDD-2341-B	F	12:10-3:00	C. Dols

**IDD-2344****Introduction to Revit: Building Information Models for Interior Designers and Architects**

Spring semester: 2 studio credits

Instructor: A. Christoforou

Limited to 15 students per section

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 sophomore interior design majors only. This course is cross-listed with IDD-3384.*

Course #	Day	Time
IDD-2344-A	F	9:00-11:50
IDD-2344-B	F	3:20-6:10

**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. *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 (W) / 12:10-3:00 (F)	C. Bentel

**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 (W) / 3:20-6:10 (F)	J. Travis
IDD-3025-B	W/F	9:00-11:50 (W) / 12:10-3:00 (F)	C. Bentel

**IDD-3030-A****Lighting and Specialty Design**

Thursday 12:10-3:00

Spring semester: 3 studio credits

Instructor: TBA

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: Inside the Box**

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: C. Bentel

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: Inside the Box**

Wednesday 12:10-3:00

Spring semester: no credit

Instructor: C. Bentel

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: J. Counts

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, with priority registration given to interior design students.*

**AHD-3360-A****Modern and Contemporary Interiors**

Monday 3:20-6:10

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: Open to all departments with priority registration given to interior design students.*

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

Monday 3:20-6:10

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: Open to all departments with priority registration given to interior design students.*

**HPD-3422-A** (previously HPD-2270)**Critical Thinking for Interior Designers I**

Wednesday 3:20-6:10

Fall semester: 3 humanities and sciences credits

Instructor: A. Margarida

The cultural, social and political contexts that inform and shape design decisions will be examined in this course, with a focus on how interior design can affect and bring positive change to human behavior. Students will develop research, critical thinking and communication skills and begin to define a personal value system as designers. Research tools, such as Edward Hall's proxemics and anthropometrics studies will be employed. Current events and cultural trends will be analyzed, and students will discover the important role of the designer in making positive change through design. *Note: Open to interior design majors only.*

**HPD-3423-A** (previously HPD-2275)**Critical Thinking for Interior Designers II**

Wednesday 3:20-6:10

Spring semester: 3 humanities and sciences credits

Instructor: A. Margarida

This is the second part of a two-semester course. See HPD-3422 for course description.



**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: T. Porter

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-4130-A****Lecture Series VII: Inside the Box**

Wednesday 12:10-3:00

Fall semester: no credit

Instructor: C. Bentel

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: Inside the Box**

Wednesday 12:10-3:00

Spring semester: no credit

Instructor: C. Bentel

This is the second part of a two-semester course. See IDD-4130 for course description.

**INTERIOR DESIGN STUDIO ELECTIVES****IDD-3381****Introduction to Rhino and Digital Fabrication Concepts**

Fall semester: 3 studio credits

Limited to 15 students per section

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: Open to junior and senior interior design majors only. This course is cross-listed with IDD-2341.*

Course #	Day	Time	Instructor
IDD-3381-A	Th	6:30-9:20	A. Chai
IDD-3381-B	F	12:10-3:00	C. Dols

**IDD-3384****Introduction to Revit: Building Information Models for Interior Designers and Architects**

Spring semester: 3 studio credits

Instructor: A. Christoforou

Limited to 15 students per section

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 junior and senior interior design majors only. This course is cross-listed with IDD-2344.*

Course #	Day	Time
IDD-3384-A	F	9:00-11:50
IDD-3384-B	F	3:20-6:10

**IDD-3412-A****Design Visualization**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: A. Christoforou

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 and Lumion. 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 6:30-9:20

Spring semester: 3 studio credits

Instructor: A. Christoforou

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 with Photoshop. Emphasis will be placed on production workflow setting up an efficient production pipeline consisting of AutoCAD, Autodesk 3ds Max, V-Ray, Lumion and Adobe Photoshop. Prerequisite: IDD-3412, Design Visualization, or equivalent. *Note: Open to interior design majors only.*

**IDD-3437-A****Introduction to Interior Photography**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: E. Davis, M. Lightner

Introduction to Interior Photography is a comprehensive overview of the history of photography specific to interiors and the technical strategies used in photographing them. Lectures will focus on the work and techniques of master photographers such as Ezra Stoller, Julius Shulman and Joseph Molitor, as well as contemporary photographers such as James Casebere. The relationship between the subject of the photographs—actual interiors—and the resulting photographic images will be studied to determine how three-dimensional interior designs are visually understood in a two-dimensional format. Technical workshops will explore the strategies for photographing interiors with a focus on view angles, lighting, spatial perception and color. Students will attend a photo shoot on location in New York City to learn about decisions that get made in the field in order to create a successful image. Some lab time is included for learning about cataloging and editing photographs in Adobe Lightroom and Photoshop. *Note: Open to all departments, with priority registration given to interior design students.*

**IDD-3451-A****Introduction to Set Design**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: K. O'Callaghan

Introduction to Set Design is a hands-on design/build experience with an emphasis on interior scenes. Knowledge of set design is useful in the hospitality design industry where full-scale model rooms or components, such as closets, are often built before constructing a hotel to test the space for usability and visual effects. Similarly, in restaurant design a complete table setting with adjacent furniture and lighting is mocked up at the design development stage prior to construction. In this course students will study the methods and materials to make temporary interior structures, and learn about the integrity of materials. There will be demonstrations of various techniques for building sets; students will explore useful materials for light construction to will produce finished pieces at full scale. Sessions will be held in the 3D Workshop. *Note: Open to interior design majors only. This course is cross-listed with IDD-3451-B.*

**IDD-3513-A****Furniture Design**

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 with a focus on furniture using wood to achieve their vision. Lectures, demonstrations and site visits will examine fabrication methodologies and how design/build has been integrated into the interior design industry. Students will work in the Fine Arts woodshop and the Interior Design Department. *Note: An increased time commitment during project construction is required. Open to interior design majors only. This course is cross-listed with IDD-3513-B.*

**Internship**

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

**INTERIOR DESIGN ELECTIVES  
OPEN TO ALL DEPARTMENTS**

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://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: J. Counts

Sustainable design is an important strategy in today's design of the built environment, and clients are embracing it as part of their business models and mission statements. This course is geared toward the study of sustainable design strategy as good practice and as related to LEED (Leadership in Energy and Environmental Design). Through case studies (in both the public and private sectors) and class projects, students will explore sustainable environmental design.

**IDD-3513-B****Furniture Design**

Monday 6:30-9:20

Spring semester: 3 studio credits

Access Fee: \$500

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 with a focus on furniture using wood to achieve their vision. Lectures, demonstrations and site visits will examine fabrication methodologies and how design/build has been integrated into the interior design industry. Students will work in the Fine Arts woodshop and the Interior Design Department. *Note: An increased time commitment during project construction is required. This course is cross-listed with IDD-3513-A.*

**IDD-3437-A****Introduction to Interior Photography**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: E. Davis, M. Lightner

Introduction to Interior Photography is a comprehensive overview of the history of photography specific to interiors and the technical strategies used in photographing them. Lectures will focus on the work and techniques of master photographers such as Ezra Stoller, Julius Shulman and Joseph Molitor, as well as contemporary photographers such as James Casebere. The relationship between the subject of the photographs—actual interiors—and the resulting photographic images will be studied to determine how three-dimensional interior designs are visually understood in a two-dimensional format. Technical workshops will explore the strategies for photographing interiors with a focus on view angles, lighting, spatial perception and color. Students will attend a photo shoot on location in New York City to learn about decisions that get made in the field in order to create a successful image. Some lab time is included for learning about cataloging and editing photographs in Adobe Lightroom and Photoshop.

**IDD-3451-B****Introduction to Set Design**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: K. O'Callaghan

Introduction to Set Design is a hands-on design/build experience with an emphasis on interior scenes. Knowledge of set design is useful in the hospitality design industry where full-scale model rooms or components, such as closets, are often built before constructing a hotel to test the space for usability and visual effects. Similarly, in restaurant design a complete table setting with adjacent furniture and lighting is mocked up at the design development stage prior to construction. In this course students will study the methods and materials to make temporary interior structures, and learn about the integrity of materials. There will be demonstrations of various techniques for building sets; students will explore useful materials for light construction to will produce finished pieces at full scale. Sessions will be held in the 3D Workshop. *Note: This course is cross-listed with IDD-3451-A.*

**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.*

<b>Course #</b>	<b>Semester</b>
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.*

<b>Course #</b>	<b>Semester</b>
IDG-Access-A	fall
IDG-Access-B	spring

# SVA in Rome

**SPRING 2021**

Limited enrollment

Make art in Rome while visiting many of the city's historic sites. Immerse yourself in the culture and history of both contemporary Italy and historic Rome. Since the inception of the SVA in Rome Program in 2014, many students have found the experience of a semester in Rome to be life-changing. Rome thus well deserves its reputation as "the Eternal City," and considered by many to be the most artistically rich city in the world, as well as the most important city in the history of the West. Each spring semester a small group of SVA undergraduates make art and study with local artists and art historians. This semester abroad is more than a brief tour of the city, it is an intense engagement with another culture, with what is most alive as well as with the rich residue of its many historical precedents.

*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 please visit [sva.edu/rome](http://sva.edu/rome) or contact Melinda Richardson, manager of SVA Global, via email: [exchange@sva.edu](mailto:exchange@sva.edu); phone: 212.592.2110.

# 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, HMD, HPD, HSD, HWD or VHD.

Students are required to complete one designated 3-credit course in four of the following five areas: history (HHD prefix); literature (HLD prefix); philosophy and cultural studies (HMD prefix); anthropology, psychology, sociology (HPD prefix); and science (HSD prefix), unless transfer of credit has been awarded.

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 submit a digital portfolio 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. Transfer students who need additional darkroom experience may be required to take PHD-1003, Basic Photography. Students required to take this course will not be charged the \$250 course fee.*

The following schedules are 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.

Freshmen who will begin their studies in the spring 2021 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

Serving as an introduction to the history of photography, this course will examine the major photographic movements and technological advances of the medium from its invention through the first half of the 20th century. Prominent figures from these periods will be closely studied to provide a foundation for understanding not only the medium's history but also the limitations of canonical approach to understanding photography's democratic reach.

### 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 246 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](http://sva.edu/undergraduate/humanities-and-sciences/writing-program).*

### PHD-1030

#### 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

#### Workshop II

One semester: 3 studio credits

A continuation of PHD-1030, Workshop I, this course will balance weekly critiques of student work with advanced black-and-white darkroom technique—both traditional and experimental. In the second half of the semester, students will have the opportunity to explore creative practices that address the similarities and differences between analog and digital workflow and processes. Color theory will also be discussed, and student video work will be critiqued as part of a larger conversation about developing one's visual style. Weekly assignments will be given, and students will submit a portfolio for review 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 and flash, 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 Photography I**

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 II**

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-1280**

**Picture Symposium**

One semester: 3 studio credits

This foundational course unpacks students preexisting and potential relationships with pictures and image, two central elements of contemporary art, commerce, communication and exchange. Striving toward fluency in the making (speaking) and interpreting (reading) of pictures in all contexts, students will work collaboratively to build a foundation for how to create and circulate still and moving images with the necessary agency to distinguish their voices and identities while communicating with one another as well as audiences beyond their classroom. The current relationships between printed pictures and pictures on screens (computers, smart-phones, tablets, etc.) will be closely examined, providing students with a stronger understanding of how to navigate their presence as picture makers in both physical and online spaces of the 21st century.

Photography and Video Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHD-1080-01P Digital Photography I 9:00-11:50 J. Culver				
10					
11					
12	PHD-1060-01P Photography on Assignment 12:10-3:00 S. Klein	PHD-1030-01P Workshop I 12:10-6:00 E. Matzak			
1					
2					
3			HCD-1020 Writing and Literature I 3:20-6:10		
4					
5					
6			AHD-1090-01P History of Photography 6:30-9:20 K. Moscovitch		
7					
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 II 9:00-11:50 J. Seador		
10					
11					
12		PHD-1035-01P Workshop II 12:10-6:00 E. Matzak			
1					
2					
3			HCD-1025 Writing and Literature II 3:20-6:10		
4					
5					
6			PHD-1280-01P Picture Symposium 6:30-9:20 Z. Krevitt		
7					
8					
9					

Photography and Video Foundation 2 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12	PHD-1030-02P Workshop I 12:10-6:00 J. Rudnick	AHD-1090-02P History of Photography 12:10-3:00 P. Kloehn		PHD-1080-02P Digital Photography I 12:10-3:00 J. Seador	
1					
2					
3		HCD-1020 Writing and Literature I 3:20-6:10			
4					
5					
6			PHD-1280-02P Picture Symposium 6:30-9:20 Z. Krevitt		
7					
8					
9					

Photography and Video Foundation 2 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10		PHD-1060-02P Photography on Assignment 9:00-11:50 S. Klein			PHD-1085-02P Digital Photography 9:00-11:50 II J. Seador
11					
12	PHD-1035-02P Workshop II 12:10-6:00 J. Rudnick	PHD-1110-02P Video I 12:10-3:00 K. Newbegin			
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3			HCD-1025 Writing and Literature II 3:20-6:10		
4					
5					
6					
7					
8					
9					



Photography and Video Foundation 3 / FALL					
	MON	TUES	WED	THURS	FRI
9	PHD-1060-03P Photography on Assignment 9:00-11:50 S. Klein	PHD-1030-03P Workshop I 9:00-2:50 E. McKenna			
10					
11					
12	PHD-1080-03P Digital Photography I 12:10-3:00 J. Culver			HCD-1020 Writing and Literature I 12:10-3:00	PHD-1280-03P Picture Symposium 12:10-3:00 C. Tompkins
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Photography and Video Foundation 3 / SPRING					
	MON	TUES	WED	THURS	FRI
9		PHD-1035-03P Workshop II 9:00-2:50 E. McKenna			
10					
11					
12	PHD-1085-03P Digital Photography II 12:10-3:00 E. O'Leary				HCD-1025 Writing and Literature II 12:10-3:00
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3					
4			PHD-1110-03P Video I 3:20-6:10 Z. Krevitt		
5					
6		AHD-1090-03P History of Photography 6:30-9:20 P. Kloehn			
7					
8					
9					

Photography and Video Foundation 4 / FALL						
	MON	TUES	WED	THURS	FRI	
9		PHD-1060-04P Photography on Assignment 9:00-11:50 S. Klein	PHD-1080-04P Digital Photography I 9:00-11:50 J. Seador			
10						
11						
12				HCD-1020 Writing and Literature I 12:10-3:00		
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2						
3		AHD-1090-04P History of Photography 3:20-6:10 P. Kloehn	PHD-1030-04P Workshop I 3:20-9:10 G. Russomagno			
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Photography and Video Foundation 4 / SPRING						
	MON	TUES	WED	THURS	FRI	
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12	PHD-1280-04P Picture Symposium 12:10-3:00 Instructor: TBA				HCD-1025 Writing and Literature II 12:10-3:00	
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3		PHD-1085-04P Digital Photography II 3:20-6:10 J. Seador	PHD-1035-04P Workshop II 3:20-9:10 G. Russomagno		PHD-1110-04P Video I 3:20-6:10 W. Lamson	
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Photography and Video Foundation 5 / FALL						
	MON	TUES	WED	THURS	FRI	
9		PHD-1080-05P Digital Photography I 9:00-11:50 J. Seador		PHD-1030-05P Workshop I 9:00-2:50 A. Robinson		
10						
11						
12	HCD-1020 Writing and Literature I 12:10-3:00					
1						
2						
3			PHD-1280-05P Picture Symposium 3:20-6:10 J. Maida			
4						
5						
6		AHD-1090-05P History of Photography 6:30-9:20 K. Humphries				
7						
8						
9						

Photography and Video Foundation 5 / SPRING					
	MON	TUES	WED	THURS	FRI
9					PHD-1060-05P Photography on Assignment 9:00-11:50 J. Sinnott
10				PHD-1035-05P Workshop II 9:00-2:50 A. Robinson	
11					
12	HCD-1025 Writing and Literature II 12:10-3:00				
1					
2					
3		PHD-1110-05P Video I 3:20-6:10 K. Newbegin			
4					
5					
6		PHD-1085-05P Digital Photography II 6:30-9:20 J. Seador			
7					
8					
9					

Photography and Video Foundation 6 / FALL					
	MON	TUES	WED	THURS	FRI
9					
10					
11			PHD-1060-06P Photography on Assignment 9:00-11:50 J. Sinnott		
12	AHD-1090-06P History of Photography 12:10-3:00 Instructor: TBA	PHD-1080-06P Digital Photography I 12:10-3:00 J. Seador			
1				PHD-1030-06P Workshop I 12:10-6:00 A. McTigue	
2					
3			HCD-1020 Writing and Literature I 3:20-6:10		
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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					
10	PHD-1085-06P Digital Photography II 9:00-11:50 M. Rader				
11					
12			PHD-1110-06P Video I 12:10-3:00 Z. Krevitt		
1				PHD-1035-06P Workshop II 12:10-6:00 A. McTigue	
2					
3			HCD-1025 Writing and Literature II 3:20-6:10		
4					
5					
6		PHD-1280-06P Picture Symposium 6:30-9:20 Instructor: TBA			
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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					
10					
11					
12	AHD-1090-07P History of Photography 12:10-3:00 P. Kloehn			HCD-1020 Writing and Literature I 12:10-3:00	
1			PHD-1030-07P Workshop I 12:10-6:00 J. Astor		
2					
3	PHD-1080-07P Digital Photography I 3:20-6:10 S. Teller				
4					
5					
6		PHD-1280-07P Picture Symposium 6:30-9:20 C. Olsen			
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 Foundation 7 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12		PHD-1060-07P Photography on Assignment 12:10-3:00 S. Klein		HCD-1025 Writing and Literature II 12:10-3:00	PHD-1085-07P Digital Photography II 12:10-3:00 G. Baez
1			PHD-1035-07P Workshop II 12:10-6:00 J. Astor		
2					
3	PHD-1110-07P Video I 3:20-6:10 P. Garfield				
4					
5					
6					
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 2021

Freshmen who will begin their studies in the spring semester must register for spring 2021 and summer 2021 Photography and Video Foundation program PS.

Photography and Video Foundation PS / Spring 2021						Photography and Video Foundation PS / Summer 2021					
	MON	TUES	WED	THURS	FRI		5/4 – 5/24	5/27 – 6/17	6/8 – 6/28	6/22 – 7/13	
9	PHD-1060-PS Photography on Assignment 9:00-11:50 S. Klein					9		PHD-1085-PS Digital Photography II 9:00-11:50, M-F J. Seador		PHD-1110-PS Video I 9:00-11:50, M-F K. Newbegin	
10						10					
11							11				
12			PHD-1080-PS Digital Photography I 12:10-3:00 S. Teller			12		AHD-1090-PS History of Photography 12:10-3:00, M-F P. Kloehn	PHD-1035-PS Workshop II 12:10-6:00 M-F A. Balsys		
1						1					
2						2					
3		HCD-1020 Writing and Literature I 3:20-6:10	PHD-1280-PS Picture Symposium 3:20-6:10 J. Maida	PHD-1030-PS Workshop I 3:20-9:10 A. Balsys		3	HCD-1025 Writing and Literature II 3:20-6:10, M-F				
4								4			
5								5			
6						6					
7						7					
8						8					
9						9					

## 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 I
PHD-2045	Studio II
PHD-2060	Critique I
PHD-2065	Critique II
PHD-2075	Visual Literacy
PHD-2090	Video II
PHD-2092-2096	Intermediate Digital Photography

## THIRD-YEAR REQUIREMENTS

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

Third-year photography and video majors are required to take:

### REQUIREMENT A

One semester each of

PHD-3040	Seminar I
PHD-3045	Seminar II
PHD-3091-3097	Advanced Video

### REQUIREMENT B

Two 3-credit studio electives chosen from the following departments: animation; computer art, computer animation and visual effects; film; fine arts; photography and video.

### REQUIREMENT C

Third-year students must choose one of the following art history courses to complement their photographic literacy with a deeper understanding of the history of video or related media, including cinema and other screen arts. Please refer to the art history section of this book for course information.

AHD-2068	The Language of Film
AHD-2070	International Cinema
AHD-2302	History of Video Art: 1965 to 1985
AHD-2309	Sound Art: Theory and Practice
AHD-2311	Visual Music
AHD-2429	Cinema and Revolution
AHD-2553	Experiencing Contemporary Art in New York City's Galleries and Museums
AHD-2713	Film Noir
AHD-2722	History of Comedy in Films
AHD-2734	Stage to Screen
AHD-2761	Wandering in the Boneyard: The Horror Film Genre
AHD-2768	British New Wave Cinema
AHD-2771	World War II Cinema
AHD-2080	Who's Looking? (The Function of Women in Film)
AHD-2811	Women Make Movies
AHD-3067	American Maverick Filmmakers
AHD-3138	Body, Gesture, Cinema
AHD-3404	Experimental Movies: 1918 to 1980
AHD-3899	The Experimental, Electronic Moving Image: 1965 to the Present

## 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	Thesis I
PHD-4085	Thesis II

### REQUIREMENT B

9 studio credits of photography and video electives, chosen from the elective courses for photography and video 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 and video.

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](http://myservices.sva.edu).

## PHD-2040

### Studio I

Fall semester: 3 studio credits

The techniques of shooting still and moving images in the studio are covered in this course. Working in both a daylight studio and in a studio with incandescent lights, strobe and LED panel lighting will be explored. Exercises in still life, animating still life through video capture, portraiture, and other aspects of studio photography and video will be given; images will be produced using a variety of analog and digital devices.

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	Th	9:00-12:50	J. Kawa

## PHD-2045

### Studio 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	Th	9:00-12:50	J. Kawa

## PHD-2060

### Critique I

Fall semester: 3 studio credits

Critique initiates an in-depth conversation about photography and video 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	J. Vezzuso
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	A. Shepp
PHD-2060-F	Th	9:00-11:50	L. Rexer
PHD-2060-G	Th	3:20-6:10	M. Berg

## PHD-2065

### Critique II

Spring semester: 3 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	J. Vezzuso
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	W	3:20-6:10	A. Shepp
PHD-2065-F	Th	9:00-11:50	L. Rexer
PHD-2065-G	Th	3:20-6:10	M. Berg

## PHD-2075

### Visual Literacy

One semester: 3 studio credits

This course covers the history of photography from the postwar period to present day, articulating movements, tendencies and styles that have positioned the medium as a central visual art as well as a social, cultural, and political currency. We will identify the prominent figures that appear in contemporary photographic canons while addressing the inherent bias of singular histories. By the end of the course, students will not only be literate in naming and recognizing familiar figures in the medium's recent practice but should also be able to articulate their own needs in deeply understanding specific photographic histories while being aware of others.

Course #	Day	Time	Semester	Instructor
PHD-2075-A	M	3:20-6:10	fall	M. Berg
PHD-2075-B	M	6:30-9:20	fall	G. Pond
PHD-2075-C	Tu	12:10-3:00	fall	B. Pollack
PHD-2075-D	W	3:20-6:10	fall	L. Rexer
PHD-2075-E	Th	9:00-11:50	spring	A. Weathersby
PHD-2075-F	Tu	9:00-11:50	spring	A. Rosenberg
PHD-2075-G	Tu	3:20-6:10	spring	TBA
PHD-2075-H	F	9:00-11:50	spring	A. Shepp

## PHD-2090

### Video II

One semester: 3 studio credits

This course expands upon the technical concepts introduced in PHD-1110, Video I. Its emphasis will be on an enhanced understanding of the medium through critical discourse.

Course #	Day	Time	Semester	Instructor
PHD-2090-A	M	12:10-3:00	fall	K. Newbegin
PHD-2090-B	W	12:10-3:00	fall	Z. Krevitt
PHD-2090-C	W	12:10-3:00	fall	K. Newbegin
PHD-2090-D	W	3:20-6:10	fall	Z. Krevitt
PHD-2090-E	Th	9:00-11:50	fall	W. Lamson
PHD-2090-F	Th	12:10-3:00	fall	W. Lamson
PHD-2090-G	F	12:10-3:00	fall	K. Newbegin
PHD-2090-H	M	12:10-3:00	spring*	K. Newbegin

\* *Note: PHD-2090-H is open to new transfer students only.*

## PHD-2092 through PHD-2096

### Intermediate Digital Photography

One semester: 3 studio credits

Having mastered fundamental digital processes, each student chooses an area of digital specialization of interest and relevance to their future photographic activity. Please refer to individual course descriptions that follow.

Course #	Day	Time	Semester	Instructor
PHD-2092-A	Tu	3:20-6:10	fall	C. Daciuk
PHD-2093-A	M	3:20-6:10	fall	B. Ogden
PHD-2094-A	Th	9:00-11:50	fall	T. Ashe
PHD-2096-A	Tu	6:30-9:20	fall	I. Stoner
PHD-2092-B	Tu	3:20-6:10	spring	C. Daciuk
PHD-2093-B	M	3:20-6:10	spring	B. Ogden
PHD-2094-B	Tu	9:00-11:50	spring	T. Ashe
PHD-2094-C	Th	9:00-11:50	spring	T. Ashe
PHD-2096-B	Tu	6:30-9:20	spring	I. Stoner

## PHD-2092

### Intermediate 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.*

Course #	Semester
PHD-2092-A	fall
PHD-2092-B	spring



**PHD-2093****Intermediate 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.*

Course #	Semester
PHD-2093-A	fall
PHD-2093-B	spring

**PHD-2094****Intermediate Digital Photography: Printmaking and Color Management**

One semester: 3 studio credits

Instructor: T. Ashe

The goal of this course is to develop a working understanding of the materials, practices and aesthetics of contemporary fine art digital printmaking, especially the use of digital color management tools. Through lectures, demonstrations, project-based assignments, as well as studio visits and field trips to digital labs and galleries, students will expand their proficiency and confidence in producing a personal artistic vision through various digital printmaking techniques. Included with the practical aspects of the course will be an exploration of historical and contemporary uses of digital imaging in commercial and fine art photography.

*Note: Students must bring an external hard drive to each session.*

Course #	Day	Time	Semester
PHD-2094-A	Th	9:00-11:50	fall
PHD-2094-B	Tu	9:00-11:50	spring
PHD-2094-C	Th	9:00-11:50	spring

**PHD-2096****Intermediate Digital Photography: Branding Yourself**

Tuesday 6:30-9:20

One semester: 3 studio credits

Instructor: I. Stoner

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.*

Course #	Semester
PHD-2096-A	fall
PHD-2096-B	spring

**PHD-3040****Seminar I**

Fall semester: 3 studio credits

A continuation of the discourse begun in PHD-2060, Critique I, this seminar will culminate in a body of work that is self-motivated and relates to the student explorations in photography and video to date. 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	12:10-6:00	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	Th	9:00-2:50	Y. Alipour
PHD-3040-G	F	12:10-6:00	G. Pond

**PHD-3045****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	12:10-6:00	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	Th	9:00-2:50	Y. Alipour
PHD-3045-G	F	12:10-6:00	G. Pond

**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	spring

**PHD-3081-A****3D Portraiture**

Wednesday 12:10-3:00

Fall 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-3091 through PHD-3097****Advanced Video**

One semester: 3 studio credits

Advanced Video

Having mastered fundamental video processes, each student chooses an area of video specialization of interest and relevance to their future video activity. Please refer to individual course descriptions that follow. *Note: Open to junior and senior photography and video majors only.*

Course #	Day	Time	Semester	Instructor
PHD-3091-A	Tu	12:10-3:00	spring	C. Parish
PHD-3092-A	Th	6:30-9:20	spring	J. Desler Costa
PHD-3094-A	Th	3:20-6:10	spring	K. Shavit
PHD-3095-A	W	9:00-11:50	fall	P. DeSilva
PHD-3095-B	M	12:10-3:00	spring	M. Rader
PHD-3096-A	M	6:30-9:20	spring	R. Staake
PHD-3097-A	W	9:00-11:50	spring	A. Wynter

**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: C. Parish

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 and video majors only.*

**PHD-3092-A****Advanced Video: Film and Cinematic Narrative**

Thursday 6:30-9:20

Spring semester: 3 studio credits

Instructor: J. Desler Costa

Although video as an art form grows out of television broadcasting, its inherent overlap with film and cinematic narrative is significant, particularly in our increasingly digital age. This course will introduce students to the principles of cinema as technological advancements makes the once cost prohibitive space of movie-making obtainable. The course will assist students in recognizing their photographic advantage to craft visually compelling, narrative films with the tools of video and sound capture already at their disposal. Special attention will be placed on how the camera moves using rigs and on the cinematic and narrative strategies utilized in Hollywood as well as those more commonly found in Independent cinema. *Note: Open to junior and senior photography and video 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 and video majors only.*

**PHD-3095****Advanced Video: Compositing with Adobe After Effects**

One semester: 3 studio credits

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 of 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. *Note: Open to junior and senior photography and video majors only.*

Course #	Day	Time	Semester	Instructor
PHD-3095-A	W	9:00-11:50	fall	P. DeSilva
PHD-3095-B	M	12:10-3:00	spring	M. Rader

**PHD-3096-A****Advanced Video: Music Video**

Monday 6:30-9:20

Spring semester: 3 studio credits

Instructor: R. Staake

Filmed 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 and video majors only.*

**PHD-3097-A****Advanced Video: Fashion Video**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Wynter

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 and video majors only.*

**PHD-3098** (previously PHD-2129)**Introduction to Alternative Process**

Friday 3:20-6:10

One semester: 3 studio credits

Instructor: M. Rapp

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. *Note: This course is cross-listed with PHD-3098-C and PHD-3098-D.*

Course #	Semester
PHD-3098-A	fall
PHD-3098-B	spring

**PHD-3101-A****Advanced Black-and-White Printing**

Tuesday 3:20-6:10

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-3104****Analog Color Darkroom and Printing**

Fall semester: 3 studio credits

Instructor: S. Morrison

With an emphasis on color darkroom work as well as group critique, this course will focus on making C-prints from color negatives, color correcting and establishing a strong technical foundation in color. Students will receive technical assignments while pursuing a specific project that develops a personal aesthetic direction in which analog color processes are central. Each student will submit a portfolio at the end of the semester. *Note: This course will occasionally meet off-campus at a nearby color lab.*

Course #	Day	Time
PHD-3104-A	Tu	9:00-11:50
PHD-3104-B	W	6:30-9:20

**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. *Note: This course is cross-listed with PHD-3106-B.*

**PHD-3108****Exploring the Idea of Abstraction in Photography**

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: E. Matczak

The notion of an abstract photograph is illusive, diverse and experimental. From its infancy, more than a century ago, photographers have pushed the boundaries of what a photograph might be. By way of studying the methods and concepts behind the work of significant representative photographers (both historical and contemporary) students will move their own work forward into original directions. This is a studio/critique course where students bring in "new work" and participate in showing and sharing their investigations and developments. This will include short presentations of their research, thus contributing to the breadth of the dialogue of critique. It is often difficult to decipher just what the abstract elements are of an image. Considerable effort will be given in critique to awaken the sensibilities of the viewer to comprehensively interact with the work. Full participation is required. A concise body of work, a greater appreciation for "the abstract" (maker and viewer) and articulating this experience will be the objective outcome. You will explore what you have not yet imagined.

Course #	Semester
PHD-3108-A	fall
PHD-3108-B	spring

**PHD-3112-A****Light Lab**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Instructor: A. Denny

Light Lab will investigate light and the photography of light. Students will experiment with prismatic, iridescent, refracted and programmed light, experimental light sources, smoke and mirrors, and the ways to capture the results of these experiments photographically. We will examine the work of artists who worked with light and photography, including Alvin Langdon Coburn's vortographs, the photograms of the Bauhaus, the Czech avant-garde, and light-art inventions of pioneers such as Thomas Wilfred's Lumia and Otto Piene's light ballets, as well as the innovations of current practitioners. Students will explore the area of their choice to produce still photographs and moving images of light. *Note: This course is cross-listed with PHD-3112-B.*

**PHD-3117-A****Beyond the Camera: The Hidden (Marketable) Skills of a Photographer**

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: G. Russomagno

We learn to ask what is a photograph? This course asks the question What is a photographer? Deconstructing the act of and processes around image making, we identify and illuminate the habits of mind and intellectual activities that are cultivated alongside the act of making a picture and mastering analog and digital processes. Well-trained photographers are among other things excellent technicians and communicators, they are visionaries, plucky and brave, they are truth seekers, and storytellers, project managers and they are idea machines. This course will explore the often under-investigated skill sets and range of academic interests that are naturally developed as we cultivate our craft as photographers. At a time when many trained artists are not only working in specific media but apply their acumen to a myriad of creative fields, it is more important to understand all of the skills cultivated in a photographic education so that students can confidently engage in varied arenas of work that require creative problem-solving. Each week students will explore a particular area of expertise that they develop concurrently in their evolution as artists and photographers such as social science, curation, project management, finance, design thinking, brand development, entrepreneurship, trend analysis, taste-making, activism, research and leadership.

**PHD-3127-A****Experimental Documentary Video**

Thursday 3:20-6:10

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. This course is cross-listed with PHD-3127-B.*

**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

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**

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. This course is cross-listed with PHD-3163-C and PHD-3163-D.*

Course #	Day	Time	Semester
PHD-3163-A	W	12:10-3:00	fall
PHD-3163-B	Tu	12:10-3:00	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. This course is cross-listed with PHD-3164-B.*

**PHD-3167****Volumes: Art and Photography Books at the SVA Library**

Thursday 12:10-3:00

One semester: 3 studio credits

Instructor: M. Berg

Limited to 16 students per section

This course will firmly establish art book literacy for students by providing a formal knowledge of art books, photography books, artist books and art book culture. We will examine all aspects of art book publishing and production in-depth: categorization, subject matter and content creation, editorial direction and creative direction, book design, prepress and print production, author/scholar/curator collaborations, publisher relations, distribution channels and institutional structures. Students will gain a comprehensive understanding of the many contexts in which art publications are produced and the ability to pursue interests and artistic research, as well as evaluate the broad range of possibilities for consideration of one's own work in the realm of publishing projects. This course will meet in the SVA Library, and will include guest lecturers from the field of art book publishing and relevant site visits outside of SVA, including artists, publishers, and others such as Isaac Diggs, photographer; Cay Sophie Rabinowitz, founder/editor/publisher, Osmos; David Senior, chief of Library and Archives, San Francisco Museum of Modern Art; and David Strettell, founder/editor/publisher, Dashwood Books. *Note: This course is cross-listed with PHD-3167-C and PHD-3167-D.*

Course #	Semester
PHD-3167-A	fall
PHD-3167-B	spring

**PHD-3177-A****Fashion Photography and Video: On Assignment**

Tuesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: J. Isaia

Intended to build an original and informed portfolio of fashion photography and video, 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 and video, the course will emphasize vigorous competence with the complexity of fashion photography and video, and create insight into its particular demands. Visual intelligence and creative ambition are the prerequisites.

**PHD-3207****Location Photography and Video**

One semester: 3 studio credits

Instructor: J. Desler Costa

Providing the technical background necessary for versatility and competence in location photography and video 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-3208-A** (previously PHD-2511)**Production and Logistics**

Friday 12:10-3:00

Spring semester: 3 studio credits

Instructor: J. Sinnott

The ability to make powerful images is not the same as the ability to make them on demand. A big photo shoot requires planning and non-photography expertise completely unrelated to your creative skills. This course will address how to approach and manage the activities necessary to execute projects for commercial clients. Estimates, contracts, releases, securing an advance, location permits, sourcing specialized equipment and talent (like stylists and make-up artists), shoot schedules, transportation and logistics will all be covered, demonstrated and discussed. This course will provide the detailed knowledge necessary to successfully coordinate people, facilities and supplies for complex photography assignments, with the aim of helping you retain clients, attract new ones, increase your income and enhance your reputation.

**PHD-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. This course is cross-listed with PHD-3223-C and PHD-3223-D.*

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 examine how digital networks are reshaping society, the role of the artist and photography's unique position as the bridge between the material and digital worlds. Through exposure to new ideas and critique, our goal is to produce relevant artworks for the gallery and beyond. We will engage in 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. Visiting artists and speakers will help to familiarize the class with recent art and texts.

### PHD-3227-A

#### The Big Flat Now; Photography's Expanded Field

Tuesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: M. Scozzaro

The Big Flat Now is a critique-based course that explores the fluid identity of contemporary photography in the broader framework of contemporary art. It will investigate the current visual vernacular and how consumer technology, the Internet and social media have been shaping the ways we produce and consume images. Students will learn how to navigate this ocean of images and read cues in the over-saturated visual landscape. They will develop their own ability to connect elements from different contexts to create smart, challenging and consistent work, whether it will be a sequence of photographs, a video, an installation, a book, or anything in between.

### 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-3241-A (previously PHD-2133)

#### 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-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-3244-A

#### Still Life 4 Real Life

Thursday 6:20-9:30

Fall semester: 3 studio credits

Instructor: J. Desler Costa

This course examines the form, function and history of still-life imagery as it appears across various disciplines. From modern and contemporary art to advertising and commerce, the still-life photograph occupies an important and complex place in the artistic process. This course provides an overview of the development and construction of the still life and its inherent place as an object, ideology and cultural marker. Students will examine objects, arrangements and lighting techniques as they create their own narrative constructs or aesthetic explorations with diverse and innovative results by bringing the still-life image to life through photographs and GIFs.

### PHD-3253-A

#### Advertising and Product Photography

Wednesday 12:10-3:00

Spring semester: 3 studio credits

Instructor: J. Kawa

This hands-on studio course will introduce students to the demands of working as a photographer in advertising and working with art directors and clients in order to better understand the challenging field of advertising photography. The course will emphasize assignments for shooting advertising photography, such as still-life product ads with a 4x5" view camera and medium-format digital cameras, as well as working with live models to produce ads for fashion, beauty and fragrance clients. Students will craft their own mood boards and design layouts, and invent their own imaginary brands, as well as develop concepts for an existing product



and fashion brand already on the market. Developing a creative style in order to enrich a personal vision will be emphasized, and students will create a body of work for inclusion in their portfolio.

### **PHD-3259-A**

#### **Performance, The Body: Photography and Video**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Instructor: P. Vulgaris

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. *Note: This course is cross-listed with PHD-3259-B.*

### **PHD-3281-A**

#### **Surveillance: Watching Them, Watching Us**

Tuesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: A. Hovet

How do we watch and how are we watched? This course will examine how surveillance infiltrates our modern lives, and explore its ethical and social implications, and speculate upon the future of watching, becoming more knowledgeable observers of ourselves and the world. Topics will include reality TV, video evidence and police brutality, vlogs, street photography, ethnographic film, Facebook selling our personal data, voyeurism and pornography, drones, The Sims, espionage and artificial intelligence, and how artists respond to these subjects. Students will produce a range of creative and critical projects relating to their artistic practices and areas of inquiry, informed by the history and theory of surveillance.

### **PHD-3284-A**

#### **Photo Theory**

Wednesday 6:30-9:20

Spring semester: 3 studio credits

Instructor: K. Moscovitch

Designed to support third- and fourth-year students working in photography, video and performance, this course introduces a series of theoretical texts that unfold a history of representation, subjectivity, technology and politics. From ancient Greek manuscripts excommunicating artists from the ideal society to postmodern approaches on hyperreality, we will contextualize contemporary practice in the stream of thought that has accompanied the image for millennia. The focus of the course is on reading and critical analysis, with opportunities for students to position their own work within a theoretical framework.

### **PHD-3297-A**

#### **Real and Possible**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Wolf

Exploring innovative aspects of lens-based arts and examining the notions of reality, language and limit, this course will provide means and insights to reflect upon the questions addressed by the practice of photography seen as an art medium. Point of view, time, space and light will all be addressed from a conceptual and experiential perspective. As we live immersed in a bulimic 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 open to other fields of inquiry, including literature, science and philosophy. 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 personal quest along a path of creative expression, and discovering *who we are through what we see.*

### **PHD-3374-A**

#### **Look, Hear, Now**

Friday 9:00-11:50

Fall semester: 3 studio credits

Instructor: W. Lamson

What do we "pay" when we pay attention? Where is our mind when we become fully absorbed in artwork or an activity? This course will examine these questions and the role of attention in the experience of durational artworks. Structured around ideas and experiences, this course will develop a critical and experiential framework to better understand what it means to make and experience art in an age of attentional scarcity. Students will be introduced to the expansive category of time-based artwork, which includes sound, performance, movement and social practice, while also surveying the art historical precedents and philosophical texts related to consciousness and cognition. The course will culminate in a final project in which each student creates a durational experience.

### **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-3427-A**

#### **Making Images, Making Change**

Wednesday 9:00-11:50

Spring semester: 3 studio credits

Instructor: A. Shepp

There is a need for dialogue around race, gender and ethnicity to create greater understanding and inclusive behavior within the Photography and Video Department, the College and the community as a whole. This course will function as a workshop where students work together with the instructor to address this need in the form of a public art project. The topic of the project will be selected before the first session and will change each year.

**PHD-3511-A****The New Hegemonic: Explorations of Class, Gender, Race, Ethnicity and Sexuality**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Instructor: Y. Alipour

The New Hegemonic is dedicated to a generation moving beyond identity politics. The course consists of readings, discussions and biweekly critiques. It is committed to helping students build a politically conscious project and to create a tight community weaponized with critical thought. Students will be given the language and discourse of the complexity of contemporary politics and the potentiality of art (e.g., Moten and the Undercommons, Preciado and neoliberalism, Audre Lorde and anger, Cesaire and colonialism, Muñoz and utopia). Here, we will understand the lived experience (of class, race, ethnicity, gender, sexuality and nationality) not as divisive labels of marginality, but as different manifestations of the same oppressive power structure. Students will research their practice's sociopolitical context and share their findings with the community. *Note: This course is cross-listed with PHD-3511-B.*

**PHD-3517-A** (previously PHD-2289)**Exposing History**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Instructor: S. Morrison

Focusing on the use of primary archival materials and research, re-examined through the filter of fine art, Exposing History will guide students to actively reinterpret the past through their own visual art. As George Santayana stated, "Those who cannot remember the past are condemned to repeat it." Students will be encouraged to consider their own genealogy within a greater context of historical evidence and awareness. Through assignments, research, field trips and readings, students will create visual work that examines their own relationship with the past, and will discover that history is not finite and objective, but can be murky and hazy. *Note: This course is cross-listed with PHD-3517-B.*

**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****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 and video.

Course #	Day	Time	Instructor
PHD-4080-A	M	9:00-2:50	A. Weathersby
PHD-4080-B	M	12:10-6:00	B. Pollack
PHD-4080-C	M	3:20-9:10	J. Astor
PHD-4080-D	Tu	9:00-2:50	P. Garfield
PHD-4080-E	W	12:10-6:00	T. Maul
PHD-4080-F	Th	3:20-9:10	A. Frame
PHD-4080-G	Th	3:20-9:10	B. Sullivan

**PHD-4085****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	9:00-2:50	A. Weathersby
PHD-4085-B	M	12:10-6:00	B. Pollack
PHD-4085-C	M	3:20-9:10	J. Astor
PHD-4085-D	Tu	9:00-2:50	P. Garfield
PHD-4085-E	W	12:10-6:00	T. Maul
PHD-4085-F	Th	3:20-9:10	A. Frame
PHD-4085-G	Th	3:20-9:10	B. Sullivan

**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: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

## 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](http://myservices.sva.edu).

Students who wish to register for courses offered through the BFA Photography and Video Department must successfully complete a department orientation. Please contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu) for more information.

### PHD-1003

#### Basic Photography

Monday 3:20-6:10

One semester: 3 studio credits

Lab fee: \$250

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.

Course #	Semester
PHD-1003-A	fall
PHD-1003-B	spring

### PHD-3098 (previously PHD-2129)

#### Introduction to Alternative Process

Friday 3:20-6:10

One semester: 3 studio credits

Lab fee: \$250

Instructor: M. Rapp

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. *Note: This course is cross-listed with PHD-3098-A and PHD-3098-B.*

Course #	Semester
PHD-3098-C	fall
PHD-3098-D	spring

### PHD-3517-B (previously PHD-2289)

#### Exposing History

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: S. Morrison

Focusing on the use of primary archival materials and research, re-examined through the filter of fine art, Exposing History will guide students to actively reinterpret the past through their own visual art. As George Santayana stated, "Those who cannot remember the past are condemned to repeat it." Students will be encouraged to consider their own genealogy within a greater context of historical evidence and awareness. Through assignments, research, field trips and readings, students will create visual work that examines their own relationship with the past, and will discover that history is not finite and objective, but can be murky and hazy. *Note: This course is cross-listed with PHD-3517-A.*

### PHD-3106-B

#### Principles of Color for Photographers

Thursday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

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. *Note: This course is cross-listed with PHD-3106-A.*

### PHD-3112-B

#### Light Lab

Thursday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Denny

Light Lab will investigate light and the photography of light. Students will experiment with prismatic, iridescent, refracted and programmed light, experimental light sources, smoke and mirrors, and the ways to capture the results of these experiments photographically. We will examine the work of artists who worked with light and photography, including Alvin Langdon Coburn's vortographs, the photograms of the Bauhaus, the Czech avant-garde, and light-art inventions of pioneers such as Thomas Wilfred's Lumia and Otto Piene's light ballets, as well as the innovations of current practitioners. Students will explore the area of their choice to produce still photographs and moving images of light. *Note: This course is cross-listed with PHD-3112-A.*

### PHD-3127-B

#### Experimental Documentary Video

Thursday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3127-A.*

### PHD-3163

#### Photo Bookworks: The Handmade Book

One semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3163-A and PHD-3163-B.*

Course #	Day	Time	Semester
PHD-3163-C	W	12:10-3:00	fall
PHD-3163-D	Tu	12:10-3:00	spring

### PHD-3164-B

#### Photo Bookworks: Zines and Monographs

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3164-A.*

### PHD-3167

#### Volumes: Art and Photography Books at the SVA Library

Thursday 12:10-3:00

One semester: 3 studio credits

Lab fee: \$250

Instructor: M. Berg

Limited to 16 students per section

This course will firmly establish art book literacy for students by providing a formal knowledge of art books, photography books, artist books and art book culture. We will examine all aspects of art book publishing and production in-depth: categorization, subject matter and content creation, editorial direction and creative direction, book design, prepress and print production, author/scholar/curator collaborations, publisher relations, distribution channels and institutional structures. Students will gain a comprehensive understanding of the many contexts in which art publications are produced and the ability to pursue interests and artistic research, as well as evaluate the broad range of possibilities for consideration of one's own work in the realm of publishing projects. This course will meet in the SVA Library, and will include guest lecturers from the field of art book publishing and relevant site visits outside of SVA, including artists, publishers, and others such as Isaac Diggs, photographer; Cay Sophie Rabinowitz, founder/editor/publisher, Osmos; David Senior, chief of Library and Archives, San Francisco Museum of Modern Art; and David Strettell, founder/editor/publisher, Dashwood Books. *Note: This course is cross-listed with PHD-3167-A and PHD-3167-B.*

Course #	Semester
PHD-3167-C	fall
PHD-3167-D	spring

### PHD-3223

#### Fifteen Short Investigations Through Photo-Based Art

Tuesday 12:10-3:00

One semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3223-A and PHD-3223-B.*

Course #	Semester
PHD-3223-C	fall
PHD-3223-D	spring

### PHD-3259-B

#### Performance, The Body; Photography and Video

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Lab fee: \$250

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. *Note: This course is cross-listed with PHD-3259-A.*

### PHD-3511-B

#### The New Hegemonic: Explorations of Class, Gender, Race, Ethnicity and Sexuality

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: Y. Alipour

The New Hegemonic is dedicated to a generation moving beyond identity politics. The course consists of readings, discussions and biweekly critiques. It is committed to helping students build a politically conscious project and to create a tight community weaponized with critical thought. Students will be given the language and discourse of the complexity of contemporary politics and the potentiality of art (e.g., Moten and the Undercommons, Preciado and neoliberalism, Audre Lorde and anger, Cesaire and colonialism, Muñoz and utopia). Here, we will understand the lived experience (of class, race, ethnicity, gender, sexuality and nationality) not as divisive labels of marginality, but as different manifestations of the same oppressive power structure. Students will research their practice's sociopolitical context and share their findings with the community. *Note: This course is cross-listed with PHD-3511-A.*

## BFA PHOTOGRAPHY FACILITIES AND STUDIO ACCESS

### Photography Lab and Equipment Access

One semester: no credit

Access fee: \$250

Undergraduate students who are not BFA Photography and Video majors and who want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).

# 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, HMD, 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 HCL-1020, Writing and Literature I for International Students). Please refer to page 246 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.

### **HHD-1040**

#### **Political History of the Modern World: 18th and 19th Centuries**

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 are traced from the founding of the United States and the dissolution of the European monarchies through the rise of the nation state. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*



**HMD-1050**

**Modern Philosophy: 18th and 19th Centuries**

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. *Note: Open to students in the Honors Program and freshmen Visual and Critical Studies majors only.*

**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**

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.

**VCD-1030**

**History of the Image**

One semester: 3 art history credits

Serving as an introduction to the place of the image in art, society and philosophy and, this course will examine the relation of the art image to the image in magic, science and religion. It will offer students a comparative study and critical introduction to the image in a variety of mediums: dance, film, photography, literature, music and the plastic arts. The commercial image, the sexual image, the image of the human body, as well as self-image and the world as image will also be explored.

**VHD-1010**

**Reading, Thinking, Writing**

One semester: 3 humanities and sciences credits

This required course 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. Texts may include premodern works from the Western canon, along with more contemporary, experimental and non-Western literature.

**VSD-1120**

**Space, Shapes and Techniques**

One semester: 3 studio credits

The fundamental principles and structures of the material world will be the focus of this course. Students will work with a variety of materials and develop an understanding of their essence and relevance for individual results. Training of the eye (observation), brain (inquiry) and hand (tactile) will result in comprehension and sensitivity of all things 3D. Practical work will give a framework for context, connections and meaning. Project-based assignments will reinforce these fundamental principles. The goal of the course is to gain the ability to analyze and articulate attitudes, materials and relationships.

Visual and Critical Studies Foundation 1 / FALL					
	MON	TUES	WED	THURS	FRI
9	HMD-1050-HP1* Modern Phil: 18 and 19 Centuries 9:00-10:25 T. Huhn				
10					
11	HHD-1040-HP2** Political Hist. Mod. World I 10:30-11:50 C. Skutsch				
12		PHD-1080-1V Intro. to Digital Imaging 12:10-3:00 P. D'Innocenzo			VSD-1120-1V Space, Shapes and Techniques 12:10-6:00 S. DeFrank
1					
2					
3		AHD-1030-1V Visuality and Modern Art I 3:20-6:10 I. Taube			
4			FID-1130-1V Drawing I 3:20-9:10 A. Wilson		
5					
6					
7					
8					
9					

\* Note: Students may substitute HMD-1050-HP1 with HMD-1050-HP2, which meets on Monday, 10:30-11:50, instructor T. Huhn, or with HMD-1050-HP3, which meets on Wednesday, 12:10-1:35, instructor C. Mattin.

\*\* Note: Students may substitute HHD-1040-HP2 with HHD-1040-HP1, which meets on Monday, 9:00-10:25, instructor C. Skutch, or with HHD-1040-HP3, which meets on Wednesday, 1:40-3:00, instructor G. Karavits.

Visual and Critical Studies Foundation 1 / SPRING					
	MON	TUES	WED	THURS	FRI
9					
10					
11					
12			PHD-1007-1V Lens Arts 12:10-3:00 L. Blythe	VCD-1030-1V History of the Image 12:10-3:00 D. Dumbadze	
1					
2					
3		AHD-1035-1V Visuality and Modern Art II 3:20-6:10 I. Taube	VHD-1010-1V Reading, Thinking, Writing 3:20-6:10 J. Edwards		
4					
5					FID-1135-1V Drawing II 3:20-9:10 A. Wilson
6					
7					
8					
9					

## 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	The Origins of Art
FID-2310	Looking Into Music
FID-2376	Printmaking: Etching and Woodcut
VSD-2010	Life Drawing
VSD-2120	Sculpture

### REQUIREMENT B

Choose one course from each of the following groups:

VCD-2564	The Industry of Art: From Curator to Artist to Dealer
or VCD-3087	The Diasporas Emerge: Filling in the Gaps

VCD-2236	Theories of Vision and Color
or VCD-2237	The History and Practices of Perspective

VHD-2060	Visuality in Poetry
or VHD-2070	Visual Poetics

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 ...

*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 3 elective credits in art history or humanities.

*Note: Studio courses can be chosen from among the undergraduate offerings in this book, including courses that otherwise have prerequisites. 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 from among the undergraduate offerings in this book, including courses that otherwise have prerequisites. Art history and humanities and sciences courses carry a prefix of AHD, HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, VCD or VHD (including courses not already taken from requirements A and B).*

## 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 each of the following groups:

VCD-3051	Art in Theory: 1648-1900
or VCD-3052	Art in Theory: 1900-1990
or AHD-3137	Irony and Beauty

VSD-3402	Advanced Projects in Mixed Media
or VSD-3807	Fiber Arts

HSD-4026	Art, Science and the Spiritual
or VCD-3112	Art and Politics

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, including courses that otherwise have prerequisites. 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 from among the undergraduate offerings in this book, including courses that otherwise have prerequisites. Art history and humanities and sciences courses carry a prefix of AHD, HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, VCD or VHD (including courses not already taken from requirements A and B).*

## 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 6 elective credits in studio and 9 elective credits in art history or humanities.

*Note: Studio courses can be chosen from among the undergraduate offerings in this book, including courses that otherwise have prerequisites. 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 from among the undergraduate offerings in this book, including courses that otherwise have prerequisites. Art history and humanities and sciences courses carry a prefix of AHD, HCD, HDD, HHD, HLD, HMD, HPD, HSD, HWD, VCD or VHD (including courses not already taken from requirements A and B).*

## VISUAL AND CRITICAL STUDIES GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

Elective art history and studio courses can be chosen from among the undergraduate offerings in this book, including courses that otherwise have prerequisites. 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

#### The Origins of Art

One semester: 3 art history credits

The Arts serve as a record of the history of ideas and society. This course will explore the development of what we call art, by examining its emergence and development in the context of specific Western and non-Western societies and civilizations. To do so, the class traces the changing nature of representation in painting, sculpture and architecture from the Paleolithic to the early 19th century. Topics include art and ritual, iconoclasm and theories of God, the separation of art and craft, the social history of art and the rise of the individual, idealism and aesthetics. Discussion, slide presentations and museum visits are a part of the course.

*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	M	12:10-3:00	spring	TBA
AHD-2010-HP3	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, 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.

### 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.

### 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.*

### VCD-2173-A

#### Gender Trouble

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Cercone

A radical collective inquiry into the 'aesthetics of resistance' that occur when the gendered non-conforming body speaks in the visual is the focus of this course. We will explore using the arts to engage in the queering of fixed social boundaries, a most ancient form of antiauthoritarian power and sensuous (spiritual) pleasure for use by bodies situated at the borderlands of gender, race, class, pleasure and power. Presentations of slide and video work by key contemporary and historical feminist figures will help students situate their creative practice in relationship to contemporary discourses around intersectional feminism— race, class, gender and sexuality. 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? Reading assignments by a range of provocative critical theorists will be given and students will bring in work in any medium for weekly critique. This course includes a special focus on underground,

pansexual and transnational networks we can define loosely as post-racial, punk, queer, hip-hop, radical and sex-positive feminist culture. *Note: This course is cross-listed with AHD-2173-A.*

**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**

Thursday 9:00-11:50  
Fall semester: 3 art history credits  
Instructor: TBA

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 12:10-3:00  
One semester: 3 art history credits  
Instructor: J. Elm  
Lab fee, \$200  
Limited to 15 students

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

**VCD-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. *Note: This course is cross-listed with AHD-2256-A.*

**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: \$300

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.*

**VCD-2564****The Industry of Art: From Curator to Artist to Dealer**

Tuesday 3:20-6:10

One semester: 3 art history credits

Instructors: J. Elm, P. Hristoff

This course looks to critically address the complex history of the museum, (white box) gallery, atelier and exhibition as cultural institutions. We will examine how these institutions position themselves, how they exist in actuality and the complex—and oftentimes controversial—relationships they have both with artists and with society. Through the ideas generated in this course students will engage on a practical level by participating in the promotion, installation, design and curation of exhibitions, which are supplemented by on-site visits to numerous cultural institutions. *Note: This course is cross-listed with AHD-2564.*

Course #	Semester
VCD-2564-A	fall
VCD-2564-B	spring

**VSD-3010-A****Junior Seminar**

Friday 9:00-11:50

Spring semester: no credit

Instructor: N. Griffin

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.*

**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.*

**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

Instructor: A. Wehrhahn

How do you envision your role as an artist in the world of contemporary art? The commercial gallery system presents one possibility, but what are the other options for participating in the current conversation around art? Independent and artist-run spaces offer an alternative to the traditional, market-driven, private gallery system. In this course, we will trace the history of alternative spaces in New York and also look at contemporary artist-run and independent galleries. In addition to readings, screenings and discussion, we will visit and meet the directors of exhibition spaces such as Artist's Space, Art in General, Canada, Momenta, Participant, Rex Regina, and Soloway. Students will collaborate to curate and produce an exhibition at Soloway Gallery.

**VSD-3083-A****Watercolor Workshop**

Monday 12:10-3:00

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.



**VCD-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. *Note: This course is cross-listed with AHD-3087-A.*

**VCD-3112-A****Art and Politics**

Wednesday 3:20-6:10

Spring semester: 3 art history credits

Instructor: J. Cohan

The contentious and complex relationship between art and politics—historically and in the contemporary scene—will be explored in this course. How do political realities shape the content and form of art? In what way can art illuminate the problems of the time? What is activism and how can artists participate in it? In a wrong world, does art have the right even to exist? We will consider the correlation of art to its time by examining a number of key ideas and debates—the relationship of art to the state, realism, autonomy and commitment, the avant-garde, the culture industry, representation, individualism, form and content, gender egalitarianism—while also looking closely at works of art to see what insight aesthetic experience may offer into the dangers we face and the possibility of political progress. Movies, theater, poetry, television, novels, music, painting and performance will all be explored. Throughout, we will study urgent social and political realities such as inequality, the decay of democracy and climate change, alongside social and political movements aiming to ameliorate the situation. *Note: This course is cross-listed with AHD-3112-A.*

**VSD-3121-A****Digital Video**

Tuesday 3:20-6:10

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 scripting to production and editing. *Note: Prior video experience is not required.*

**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	K. Rooney
AHD-3137-B	spring	C. Matlin

**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

Materials fee: \$300

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

Instructors: T. Huhn, S. Joelson

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

Instructor: A. Hawley

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. *Note: Senior fine arts and visual and critical studies majors have priority registration for this course.*

**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: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

# SVA Destinations in Art History

**SUMMER 2020****IPD-3703-A****Art History in Southern France**

June 1 – June 14

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

Instructor: I. Taube

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

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

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

Time outside of excursions and coursework is yours for discovering the fabulous selection of street markets, cafés and cultural activities available in Avignon and its surrounding towns.

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Justin Elm, program coordinator, at: [jelm@sva.edu](mailto:jelm@sva.edu).

**IPD-3251-A****Contemporary Art in London**

May 24 – June 4

Summer semester: 3 art history credits; \$4,300

Instructor: K. Rooney

Contemporary Art in London is a comprehensive introduction to the art scene of London, as seen through an art historical lens. We will visit the city's commercial galleries and museums and discover how contemporary British artists, such as David Hockney, Jenny Saville and Tracey Emin inform art practice today.

We will take field trips to artists' studios across the different zones of London, and hear about their work. The goal of this program is to discover and examine major contemporary movements, such as the Young British Artists, and to contextualize them in-situ in and around the city of London.

*Note: Participants are required to keep a visual arts journal from drawing on location at cultural sites in London. This journal will be part of the final assignment.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, at: [akazan@sva.edu](mailto:akazan@sva.edu).

**IPD-3404-A****Underground Rome**

May 17 – May 31

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

Instructor: C. Esposito

Join us as we explore the deepest layer of art, history and culture of the Eternal City of Rome. Visit an ancient Roman house underneath a Renaissance palace. Travel underneath the Basilica of St. Peter's to explore an ancient Roman necropolis and the tomb of St. Peter. Learn about the system of Roman aqueducts and go underground to examine the water source for the Trevi fountain.

More than three centuries later, Rome continues to maintain its grasp on students of the arts. What is so intriguing about this city are its layers—in no other place can you find ancient ruins sitting side-by-side with medieval structures, Renaissance palaces, Baroque churches and modern street art.

In this two-week program, we will immerse ourselves in the layers of the Eternal City, focusing on the most hidden and ancient sites underground. We will also look at a more figurative interpretation of Underground Rome, by traveling off the beaten path to explore Rome's unconventional and marginalized art scene, including contemporary street art on the outskirts of Rome.

In no other place can you find ancient ruins sitting side-by-side medieval structures, Renaissance palaces, Baroque churches and modern street art. Join us on this unique opportunity to explore what makes Rome eternal and engage with the city through sketching, journaling, photography, and collecting found objects to consider your own personal interpretation of the Eternal City.

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Paloma Crousillat, program coordinator, via email at: [pcrousillat@sva.edu](mailto:pcrousillat@sva.edu).

**IPD-2653-A****Animation and Visual Effects in London and Bristol**

June 28 – July 9

Summer semester: 3 undergraduate art history credits; \$4,300

Instructor: J. Calhoun

This program is a must for animators, visual effects artists, cartoonists and filmmakers who are looking to strengthen their knowledge of film history and are considering the next steps in their career.

England is an international center for creative industry, and participants will visit award-winning animation and VFX studios across London and Bristol that have created great stop-motion films, animated characters and FX for blockbuster films. While exploring important moments in animation and visual effects, students will also visit sites, museums and galleries that will provide insight to the history and culture of the United Kingdom.

*Note: Students from all departments are welcome to apply to this program. First priority will be given to students majoring in animation and visual effects.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, via email at: [akazan@sva.edu](mailto:akazan@sva.edu).

# SVA in Rome

**SPRING 2021**

Limited enrollment

Make art in Rome while visiting many of the city's historic sites. Immerse yourself in the culture and history of both contemporary Italy and historic Rome. Since the inception of the SVA in Rome Program in 2014, many students have found the experience of a semester in Rome to be life-changing. Rome thus well deserves its reputation as "the Eternal City," and considered by many to be the most artistically rich city in the world, as well as the most important city in the history of the West. Each spring semester a small group of SVA undergraduates make art and study with local artists and art historians. This semester abroad is more than a brief tour of the city, it is an intense engagement with another culture, with what is most alive as well as with the rich residue of its many historical precedents.

*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 please visit [sva.edu/rome](http://sva.edu/rome) or contact Melinda Richardson, manager of SVA Global, via email: [exchange@sva.edu](mailto:exchange@sva.edu); phone: 212.592.2110.

## 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: \$350

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](http://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 66 of this book. The following is a sampling of course offerings.

#### AND-1103

##### Introduction to Animation

Friday 3:20-6:10

One semester: 3 studio credits

Lab fee: \$250

Instructor: S. Cook

This is a crash course in digitally hand-drawn 2D animation. It will focus on using Adobe Animate to make moving images. The core concepts of executing character animation will be examined with an emphasis on artistic intention and authorship. In addition to the practice of technical skills and methods, this course will provide an introduction to the current zeitgeist of 2D animated works (with a focus on independent films), and basic critiques and theories of character animation.

Course #	Semester
AND-1103-A	fall
AND-1103-B	spring

#### AND-3137

##### Creating Unforgettable Characters

One semester: 3 studio credits

Lab fee: \$250

Limited to 18 students per section

In all forms of entertainment, whether TV, video games, novels, or D&D, characters are created, destroyed and reborn from the wellspring of our imaginations. In this course, students will study and design characters that can work in every kind of medium with a strong reliance on drawing skills. We will also be delving into the deep waters of why a character works, what makes them a "person," and how we can find the root of what makes our favorite character so appealing. *Note: This course is cross-listed with AND-3137-A through AND-3137-D.*

Course #	Day	Time	Semester	Instructor
AND-3137-E	M	6:30-9:20	fall	N. Diaz
AND-3137-F	W	9:00-11:50	fall	R. Dress
AND-3137-G	M	6:30-9:20	spring	N. Diaz
AND-3137-H	W	9:00-11:50	spring	R. Dress

#### 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, which will culminate in the creation of a complete, ready-to-pitch series bible. Students will develop their own original concept, building upon the lessons presented through weekly lectures. In addition to the

creative development process, we will also address 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. *Note: This course is cross-listed with AND-3137-E through AND-3137-H.*

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 67) for a complete listing of art history courses open to all departments. The following is a sampling of course offerings.

#### AHD-2168

##### Drawing Art History at The Metropolitan Museum of Art

Monday 2:00-4:50

One semester: 3 art history credits

Museum access fee: \$50

Instructors: P. Hristoff, A. Schwarz

Limited to 16 students

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.

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

#### 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 12:10-3:00

One semester: 3 art history credits

Lab fee: \$200

Instructor: J. Elm

Limited to 15 students

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. *Note: This course is cross-listed with VCD-2256-A.*

**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-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-2738-A****New York on Film: The 1890s to the 1990s**

Tuesday 6:30-9:20

Fall semester: 3 art history credits

Instructor: T. Stathes

This seminar-style course surveys New York City as a geographic location, a culture, an image, and a concept in visual media. Screenings and class topics will include Edison's early film experiments, the first American public performances of motion picture films in 1890s Manhattan and the pre-Hollywood film industry. We will also view and discuss New York City on and behind the screen in noteworthy productions and film genres, including the silent film era, the Great Depression, mid-century urban film noir, the shifting postwar cultural landscape, the housing crises and its ensuing displacement, and urban decay in the 20th century.

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

Thursday 6:30-9:20

Spring semester: 3 art history credits

Instructor: A. Alvarado-Diaz

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-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-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-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	K. Rooney
AHD-3137-B	spring	C. Matlin

**AHD-3360-A****Modern and Contemporary Interiors**

Monday 3:20-6:10

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: 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.

## 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 124 and 125 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: TBA

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

Wednesday 9:00-11:50

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Gerst

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: TBA

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-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-3263-B

#### Motion Graphics Techniques I

Friday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Meyers

In this course students will use compositing and animation tools such as Adobe After Effects and Cinema 4D to create motion graphics projects for broadcast, web and film. Using Keyframes, animated masks and filters, and motion paths will be used to create complex, layered compositions. Students will also be introduced modeling, lighting and camera techniques to create 3D typography and motion graphics. Prerequisite: A working knowledge of Adobe Photoshop. *Note: This course is cross-listed with SMD-3263-A.*

### SMD-3265-B

#### Motion Graphics Techniques II

Friday 12:10-3:00

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: A. Meyers

Continuing with the material covered in SMD-3263, Motion Graphics Techniques I, students will further examine the technical aspects of compositing and animation tools such as Adobe After Effects and Cinema 4D. Advanced techniques of working with live-action footage, rotoscoping and compositing will be covered. Through exercises and assignments, students will create their own animated designs and motion graphics projects. Prerequisite: SMD-3263, Motion Graphics Techniques I. *Note: This course is cross-listed with SMD-3265-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: J. Rosman

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 138 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.

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

## FILM

For a complete listing of undergraduate film courses open to all departments, please refer to page 198 of this book. The following is a sampling of course offerings.

## 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-2082

### Generations of Makeup

Monday 12:10-3:00

One semester: 3 studio credits

Materials fee: \$95

Instructor: A. Schmoltdt

This hands-on course will explore various techniques of achieving character demands, the breaking down of character creation and the importance of consistency. Students will follow industry standards while designing, creating and executing a full character look. The art and history behind movies most iconic makeup looks will also be examined. *Note: This course is cross-listed with CFD-2082-A and CFD-2082-B.*

Course #	Semester
CFD-2082-C	fall
CFD-2082-D	spring

## CFD-2088

### Makeup for Film and Television

One semester: 3 studio credits

Materials fee: \$95

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-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

### Directing Actors 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 understanding of the actor's work. Advanced techniques will be taught as well as communication skills for both actor and director.

## 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****Visual Translation for Production Design I**

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 207 of this book). The following is a sampling of course offerings.

**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-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-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-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-3539-A****Interdisciplinary Workshop**

Friday 9:00-2:50

Spring semester: 3 studio credits

Equipment fee: \$200

Instructor: G. Sherman

To communicate with audiences outside of the art world, artists appropriate the ideas and practices of disciplines that were not previously considered within the realm of art. Projects in this course will explore these "alien" methodologies. Examples might include the techniques of mass production related to scale, cinematic time compression and its psychological implications for the unimaginable, the virtual spaces of the Internet, and social media platforms that reconfigure notions of public and private. The goal of this course is to discover how art can evolve in this new environment. Student may develop any area 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 studio projects. *Note: 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-2821 / FID-2822****Printmaking: Etching**

Tuesday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$300

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 Unlimited**

Thursday 9:00-1:50

One semester: 3 studio credits

Materials fee: \$300

Instructor: L. Wright

This course will explore silkscreen printing possibilities for all levels from beginners to experienced printers. We will explore tools, materials and methods for printing on a variety of surfaces, including plastic, metal, canvas, textiles, T-shirts, ceramics and skateboards. Learn about jigs to drill and form metal and Plexiglas. Get studio tips and logic. This is a hands-on make anything tour de force. We will discuss how to setup a working silkscreen studio in your home. Students can work on projects to present for thesis and other studio courses. *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: \$300

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 246 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****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*.

**HMD-2267-R****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, Senoufo, 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.

**HMD-2411-R****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 Matthíasdóttir 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.

**HMD-2422-R****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****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-4057****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 will explore creativity using a contemporary psychoanalytic theory that weaves together the psychological, the social and the political. We will address such topics as: how the unconscious shapes the artist's thinking; Freud's method of dream interpretation and how it can be used to decode the unconscious; how gender, race and trauma impact the creative process; how contemporary psychoanalysis views the self and its relation to creativity. These topics will be examined through lectures, discussions and readings, including works by Freud, Csikszentmihalyi, Slochower and Kaufman.

**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-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 flash fiction and sharing it with an audience can be taken to another level when visual components and music are added. This course invites you to compose short creative pieces with the intent of combining them with multimedia elements for a portfolio and a live performance. Based on a chosen topic and numerous prompts, you will develop your writing in a workshop setting, add your own visual art aspect (photos, painting, collage, etc.) and practice reading what you write in order to sharpen your ear for language, rhythm and sound. Guest artists will discuss their work and how it connects writing and multimedia. At semester's end, you will present excerpts from your finished project, joined by musicians to heighten the experience. Readings and exercises will be drawn from works by Langston Hughes, Allen Ginsberg, Margaret Atwood, Etgar Keret, Sandra Cisneros, Sherman Alexie, Claudia Rankine, Bob Dylan, Leonard Cohen, Laurie Anderson and Oko Ono, as well as critical essays by Billy Collins,

**INTERIOR DESIGN**

The following interior design courses are 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 321 of this book.

**IDD-3150-A****Sustainable Design**

Tuesday 9:00-11:50

Fall semester: 3 studio credits

Instructor: J. Counts

Sustainable design is an important strategy in today's design of the built environment, and clients are embracing it as part of their business models and mission statements. This course is geared toward the study of sustainable design strategy as good practice and as related to LEED (Leadership in Energy and Environmental Design). Through case studies (in both the public and private sectors) and class projects, students will explore sustainable environmental design.

**IDD-3513-B****Furniture Design**

Monday 6:30-9:20

Spring semester: 3 studio credits

Access Fee: \$500

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 with a focus on furniture using wood to achieve their vision. Lectures, demonstrations and site visits will examine fabrication methodologies and how design/build has been integrated into the interior design industry. Students will work in the Fine Arts woodshop and the Interior Design Department. *Note: An increased time commitment during project construction is required. This course is cross-listed with IDD-3513-A.*

**IDD-3437-A****Introduction to Interior Photography**

Thursday 3:20-6:10

Spring semester: 3 studio credits

Instructors: E. Davis, M. Lightner

Introduction to Interior Photography is a comprehensive overview of the history of photography specific to interiors and the technical strategies used in photographing them. Lectures will focus on the work and techniques of master photographers such as Ezra Stoller, Julius Shulman and Joseph Molitor, as well as contemporary photographers such as James Casebere. The relationship between the subject of the photographs—actual interiors—and the resulting photographic images will be studied to determine how three-dimensional interior designs are visually

understood in a two-dimensional format. Technical workshops will explore the strategies for photographing interiors with a focus on view angles, lighting, spatial perception and color. Students will attend a photo shoot on location in New York City to learn about decisions that get made in the field in order to create a successful image. Some lab time is included for learning about cataloging and editing photographs in Adobe Lightroom and Photoshop.

### **IDD-3451-B**

#### **Introduction to Set Design**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: K. O'Callaghan

Introduction to Set Design is a hands-on design/build experience with an emphasis on interior scenes. Knowledge of set design is useful in the hospitality design industry where full-scale model rooms or components, such as closets, are often built before constructing a hotel to test the space for usability and visual effects. Similarly, in restaurant design a complete table setting with adjacent furniture and lighting is mocked up at the design development stage prior to construction. In this course students will study the methods and materials to make temporary interior structures, and learn about the integrity of materials. There will be demonstrations of various techniques for building sets; students will explore useful materials for light construction to will produce finished pieces at full scale. Sessions will be held in the 3D Workshop. *Note: This course is cross-listed with IDD-3451-A.*

## **PHOTOGRAPHY AND VIDEO**

For a complete listing of undergraduate photography and video courses open to all departments, please refer to page 340 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: \$250

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.

<b>Course #</b>	<b>Semester</b>
PHD-1003-A	fall
PHD-1003-B	spring

### **PHD-3098** (previously PHD-2129)

#### **Introduction to Alternative Process**

Friday 3:20-6:10

One semester: 3 studio credits

Lab fee: \$250

Instructor: M. Rapp

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. *Note: This course is cross-listed with PHD-3098-A and PHD-3098-B.*

<b>Course #</b>	<b>Semester</b>
PHD-3098-C	fall
PHD-3098-D	spring

### **PHD-3517-B** (previously PHD-2289)

#### **Exposing History**

Wednesday 3:20-6:10

Spring semester: 3 studio credits

Lab fee: \$250

Instructor: S. Morrison

Focusing on the use of primary archival materials and research, re-examined through the filter of fine art, Exposing History will guide students to actively reinterpret the past through their own visual art. As George Santayana stated, "Those who cannot remember the past are condemned to repeat it." Students will be encouraged to consider their own genealogy within a greater context of historical evidence and awareness. Through assignments, research, field trips and readings, students will create visual work that examines their own relationship with the past, and will discover that history is not finite and objective, but can be murky and hazy. *Note: This course is cross-listed with PHD-3517-A.*

### **PHD-3106-B**

#### **Principles of Color for Photographers**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

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. *Note: This course is cross-listed with PHD-3106-A.*

### **PHD-3112-B**

#### **Light Lab**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: A. Denny

Light Lab will investigate light and the photography of light. Students will experiment with prismatic, iridescent, refracted and programmed light, experimental light sources, smoke and mirrors, and the ways to capture the results of these experiments photographically. We will examine the work of artists who worked with light and photography, including Alvin Langdon Coburn's vortographs, the photograms of the Bauhaus, the Czech avant-garde, and light-art inventions of pioneers such as Thomas Wilfred's Lumia and Otto Piene's light ballets, as well as the innovations of current practitioners. Students will explore the area of their choice to produce still photographs and moving images of light. *Note: This course is cross-listed with PHD-3112-A.*

### **PHD-3127-B**

#### **Experimental Documentary Video**

Thursday 12:10-3:00

Fall semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3127-A.*

**PHD-3163****Photo Bookworks: The Handmade Book**

One semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3163-A and PHD-3163-B.*

Course #	Day	Time	Semester
PHD-3163-C	W	12:10-3:00	fall
PHD-3163-D	Tu	12:10-3:00	spring

**PHD-3164-B****Photo Bookworks: Zines and Monographs**

Tuesday 3:20-6:10

Spring semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3164-A.*

**PHD-3167****Volumes: Art and Photography Books at the SVA Library**

Thursday 12:10-3:00

One semester: 3 studio credits

Lab fee: \$250

Instructor: M. Berg

Limited to 16 students per section

This course will firmly establish art book literacy for students by providing a formal knowledge of art books, photography books, artist books and art book culture. We will examine all aspects of art book publishing and production in-depth: categorization, subject matter and content creation, editorial direction and creative direction, book design, prepress and print production, author/scholar/curator collaborations, publisher relations, distribution channels and institutional structures. Students will gain a comprehensive understanding of the many contexts in which art publications are produced and the ability to pursue interests and artistic research, as well as evaluate the broad range of possibilities for consideration of one's own work in the realm of publishing projects. This course will meet in the SVA Library, and will include guest lecturers from the field of art book publishing and relevant site visits outside of SVA, including artists, publishers, and others such as Isaac Diggs, photographer; Cay Sophie Rabinowitz, founder/editor/publisher, Osmos; David Senior, chief of Library and Archives, San Francisco Museum of Modern Art; and David Strettell, founder/editor/publisher, Dashwood Books. *Note: This course is cross-listed with PHD-3167-A and PHD-3167-B.*

Course #	Semester
PHD-3167-C	fall
PHD-3167-D	spring

**PHD-3223****Fifteen Short Investigations Through Photo-Based Art**

Tuesday 12:10-3:00

One semester: 3 studio credits

Lab fee: \$250

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. This course is cross-listed with PHD-3223-A and PHD-3223-B.*

Course #	Semester
PHD-3223-C	fall
PHD-3223-D	spring

**PHD-3259-B****Performance, The Body; Photography and Video**

Wednesday 6:30-9:20

Fall semester: 3 studio credits

Lab fee: \$250

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. *Note: This course is cross-listed with PHD-3259-A.*

**PHD-3511-B****The New Hegemonic: Explorations of Class, Gender, Race, Ethnicity and Sexuality**

Tuesday 3:20-6:10

Fall semester: 3 studio credits

Lab fee: \$250

Instructor: Y. Alipour

The New Hegemonic is dedicated to a generation moving beyond identity politics. The course consists of readings, discussions and biweekly critiques. It is committed to helping students build a politically conscious project and to create a tight community weaponized with critical thought. Students will be given the language and discourse of the complexity of contemporary politics and the potentiality of art (e.g., Moten and the Undercommons, Preciado and neoliberalism, Audre Lorde and anger, Cesaire and colonialism, Muñoz and utopia). Here, we will understand the lived experience (of class, race, ethnicity, gender, sexuality and nationality) not as divisive labels of marginality, but as different manifestations of the same oppressive power structure. Students will research their practice's sociopolitical context and share their findings with the community. *Note: This course is cross-listed with PHD-3511-A.*



## VISUAL AND CRITICAL STUDIES

For a complete listing of undergraduate visual and critical studies courses open to all departments, please refer to page 345 of this book. The following is a sampling of course offerings.

### VCD-2173-A

#### Gender Trouble

Thursday 12:10-3:00

Fall semester: 3 art history credits

Instructor: K. Cercone

A radical collective inquiry into the 'aesthetics of resistance' that occur when the gendered non-conforming body speaks in the visual is the focus of this course. We will explore using the arts to engage in the queering of fixed social boundaries, a most ancient form of antiauthoritarian power and sensuous (spiritual) pleasure for use by bodies situated at the borderlands of gender, race, class, pleasure and power. Presentations of slide and video work by key contemporary and historical feminist figures will help students situate their creative practice in relationship to contemporary discourses around intersectional feminism— race, class, gender and sexuality. 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? Reading assignments by a range of provocative critical theorists will be given and students will bring in work in any medium for weekly critique. This course includes a special focus on underground, pansexual and transnational networks we can define loosely as post-racial, punk, queer, hip-hop, radical and sex-positive feminist culture. *Note: This course is cross-listed with AHD-2173-A.*

### VCD-2241

#### The Artist as Programmer

Thursday 12:10-3:00

One semester: 3 art history credits

Instructor: J. Elm

Lab fee, \$200

Limited to 15 students

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

### VCD-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. *Note: This course is cross-listed with AHD-2256-A.*

### 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.*

## VISUAL NARRATIVE

The following course is offered through the MFA Visual Narrative Department. It grants undergraduate studio credit 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 2021 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 2020 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, 2020.

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; computer art, computer animation and visual effects; 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 2021 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](mailto: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)

### GERMANY

Universität der Künste Berlin  
(Fine Arts)

### IRELAND

Galway-Mayo Institute of Technology (GMIT)  
(Design)

### 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)

### SPAIN

ESNE, Escuela Universitaria de Diseño, Innovación y Tecnología, Madrid  
(Animation; Computer Art, Computer Animation and Visual Effects; Interior Design)

U-tad, Centro Universitario de Tecnología y Arte Digital, Madrid  
(Computer Art, Computer Animation and Visual Effects)

### 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)

London College of Communication  
(Photography and Video)

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](http://sva.edu/exchange).

# SVA in Rome

## SPRING 2021

Limited enrollment

Make art in Rome while visiting many of the city's historic sites. Immerse yourself in the culture and history of both contemporary Italy and historic Rome. Since the inception of the SVA in Rome Program in 2014, many students have found the experience of a semester in Rome to be life-changing. Rome thus well deserves its reputation as "the Eternal City," and considered by many to be the most artistically rich city in the world, as well as the most important city in the history of the West. Each spring semester a small group of SVA undergraduates make art and study with local artists and art historians. This semester abroad is more than a brief tour of the city, it is an intense engagement with another culture, with what is most alive as well as with the rich residue of its many historical precedents.

*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 please visit [sva.edu/rome](http://sva.edu/rome) or contact Melinda Richardson, manager of SVA Global, via email: [exchange@sva.edu](mailto:exchange@sva.edu); phone: 212.592.2110.

# SVA Destinations

## SUMMER 2020

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

### IPD-3703-A

#### Art History in Southern France

June 1 – June 14

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

Instructor: I. Taube

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

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

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

Time outside of excursions and coursework is yours for discovering the fabulous selection of street markets, cafés and cultural activities available in Avignon and its surrounding towns.

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Justin Elm, program coordinator, at: [jelm@sva.edu](mailto:jelm@sva.edu).

### IPD-3251-A

#### Contemporary Art in London

May 24 – June 4

Summer semester: 3 undergraduate art history credits; \$4,300

Instructor: K. Rooney

Contemporary Art in London is a comprehensive introduction to the art scene of London, as seen through an art historical lens. We will visit the city's commercial galleries and museums and discover how contemporary British artists, such as David Hockney, Jenny Saville and Tracey Emin inform art practice today.

We will take field trips to artists' studios across the different zones of London, and hear about their work. The goal of this program is to discover and examine major contemporary movements, such as the Young British Artists, and to contextualize them in-situ in and around the city of London.

*Note: Participants are required to keep a visual arts journal from drawing on location at cultural sites in London. This journal will be part of the final assignment.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, at: [akazan@sva.edu](mailto:akazan@sva.edu).

**IPD-3157-A****Design West: Ireland**

June 20 – July 4

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

Instructors: K. Deegan, B. Harvey

Experience design on the Wild Atlantic Way.

Design West is an international summer design school located in the beautiful village of Letterfrack in Connemara, on the west coast of Ireland. For two weeks participants will have the opportunity to work with leading designers from renowned studios across Europe.

Unplugging from our hectic everyday working lives—commuting, cell phones, deadlines, media saturation—participants will immerse themselves in the wild and rugged Connemara landscape and use it both as a mode of research and as a source of inspiration. Summer is a time for exploration and discovery, for meeting new people and taking on new challenges. It is also a time to get away from the grind of “the everyday,” and to reflect upon one’s role and purpose as a designer. Design West offers the perfect environment for studying design in a non-urban environment—away from the noise of the city and the pressures of deadlines.

Students will participate in a journey of discovery, learning, reflection, adventure and making. The course will take place at the GMT campus in Letterfrack which boasts CAD, CNC technology, laser equipment, and robotics and digital manufacturing, all ideal for the realization of 2D and 3D design expressions.

Tuition includes: Student apartments with shared kitchen and living room, welcome and farewell meals and all local transportation during the program. Airfare is not included.

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Michelle Mercurio, associate director of SVA Destinations, at: [mmercurio@sva.edu](mailto:mmercurio@sva.edu).

**IPD-3114-A****Independent Projects: Studio Intensive in Oaxaca, Mexico**

May 19 – June 2

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

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 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 archeological sites of Monte Alban 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 markets and artisan villages allow a closer look at the living traditions of the (mostly) Zapotec people. We will explore numerous 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.

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

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Steve DeFrank, program coordinator at: [sdefrank@gmail.com](mailto:sdefrank@gmail.com).

**IPD-3891-A****Made in Yame, Japan**

June 14 – 27

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

Instructor: S. Smith

SVA Made in Yame is a two-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 Western island of Kyushu, located one hour from Fukuoka, the fifth largest and fastest growing city in Japan. Best known for its green tea, Yame is home to an extraordinary concentration of traditional crafts and cultural preservation and it provides a unique context in which to practice translating traditional forms and techniques into contemporary product design. The program includes inspirational trips into the surrounding countryside, green tea fields, a traditional tea ceremony and a centuries-old sake brewery.

Upon completion of the course, finished product prototypes will be shown to buyers at the Museum of Modern Art’s product division, MoMA Wholesale. MoMA Wholesale has had five successful years of producing select designs from SVA MFA Products of Design. 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.

Visit our site for more information: [madeinyame.sva.edu](http://madeinyame.sva.edu)

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Sinclair Smith program coordinator via email at: [ssmith24@sva.edu](mailto:ssmith24@sva.edu).

**IPD-3303-A****Painting (and Other Mediums) in Barcelona**

June 24 – July 11

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

Instructors: T. Carr, C. Miquel

Treat yourself to an incredible work-study program in this electrifying Mediterranean city that has inspired artists such as Pablo Picasso, Joan Miró and Antonio Tàpies.

This intensive workshop will be held in the spacious studio of the Escola Massana – Centre d’Art i Disseny, and is designed to help you develop your creative skills, explore new directions in style and technique, and clarify your artistic vision.

You’ll receive daily one-on-one reviews of your work along with a group critique scheduled at the end of the program. The workshop is held Monday to Friday from 10:00 am to 2:00 pm; however, you may remain in the studios until 6:00 pm.

The weekends are yours to explore the city or soak up the sunshine and Catalan culture by visiting nearby towns (such as the Roman ruins of Tarragona and Girona), relax on the Mediterranean coastal town of Sitges, or visit the Dalí Museum in Figueres to further inspire your process.

Since its inception in 1989, hundreds of artists have participated in this program and many have repeated it several times. Come to Barcelona and let this city inspire you and see your work in a new light.

*Note: This program is for painters and those wishing to work on drawing, as well as techniques in pen-and-ink, pastels, watercolor and collage. A portfolio of 12 images of recent work must be submitted, along with a completed application form. Acceptance to this program is based upon portfolio review.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Dora Riomayor, director of SVA Destinations, via email at: [driomayor@sva.edu](mailto:driomayor@sva.edu).

**IPD-3404-A****Underground Rome**

May 17 – May 31

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

Instructor: C. Esposito

Join us as we explore the deepest layer of art, history and culture of the Eternal City of Rome. Visit an ancient Roman house underneath a Renaissance palace. Travel underneath the Basilica of St. Peter's to explore an ancient Roman necropolis and the tomb of St. Peter. Learn about the system of Roman aqueducts and go underground to examine the water source for the Trevi fountain.

More than three centuries later, Rome continues to maintain its grasp on students of the arts. What is so intriguing about this city are its layers—in no other place can you find ancient ruins sitting side-by-side with medieval structures, Renaissance palaces, Baroque churches and modern street art.

In this two-week program, we will immerse ourselves in the layers of the Eternal City, focusing on the most hidden and ancient sites underground. We will also look at a more figurative interpretation of Underground Rome, by traveling off the beaten path to explore Rome's unconventional and marginalized art scene, including contemporary street art on the outskirts of Rome.

In no other place can you find ancient ruins sitting side-by-side medieval structures, Renaissance palaces, Baroque churches and modern street art. Join us on this unique opportunity to explore what makes Rome eternal and engage with the city through sketching, journaling, photography, and collecting found objects to consider your own personal interpretation of the Eternal City.

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Paloma Crousillat, program coordinator, via email at: [pcrousillat@sva.edu](mailto:pcrousillat@sva.edu).

**IPD-2653-A****Animation and Visual Effects in London and Bristol**

June 28 – July 9

Summer semester: 3 undergraduate art history credits; \$4,300

Instructor: J. Calhoun

This program is a must for animators, visual effects artists, cartoonists and film-makers who are looking to strengthen their knowledge of film history and are considering the next steps in their career.

England is an international center for creative industry, and participants will visit award-winning animation and VFX studios across London and Bristol that have created great stop-motion films, animated characters and FX for blockbuster films. While exploring important moments in animation and visual effects, students will also visit sites, museums and galleries that will provide insight to the history and culture of the United Kingdom.

*Note: Students from all departments are welcome to apply to this program. First priority will be given to students majoring in animation and visual effects.*

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Anna Kazan, program coordinator, via email at: [akazan@sva.edu](mailto:akazan@sva.edu).

**HWD-3344-A****Writing in the Land of Enchantment, Taos, New Mexico**

May 31 – June 14

Summer semester: 3 undergraduate humanities and sciences credits; \$3,350

Instructors: I. Deconinck, D. Singer

Immerse yourself in a two-week intensive practice of writing and multimedia while discovering the cultural and ecological diversity of Taos and its surroundings. Steeped in Native American and Hispanic traditions and set against the spectacular Sangre de Cristo Mountains, this high desert town has been a renowned art colony since the 1930s, attracting writers D.H. Lawrence and Aldous Huxley; painters Georgia O'Keeffe, Agnes Martin and Erin Currier; and photographers Ansel Adams and Paul Strand, among others. Due to its unique geographical location, Taos has also played a pioneering role in today's quest for sustainable living.

As a program participant, you'll write short pieces (fiction, poetry, script or memoir) in response to your environment and to selected readings, and then give flight to your words by combining them with multimedia elements of your choice (painting, collage, photos, video or animation). You'll also practice revision and learn ways that spoken word is used to amplify the writer's voice. A performance caps the course when you present a sample of your project accompanied by live music.

Writing is shared and critiqued in daily workshops. Guest artists talk about their work and guide you in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, the Earthship community, local museums and galleries will serve as writing prompts. Activities also include a trip to Santa Fe and free time for hikes and exploring on your own. Visit our Facebook page at: [facebook.com/writinginthelandofenchantment](https://facebook.com/writinginthelandofenchantment).

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) email Laurie Johenning, program coordinator, at: [ljoenning@sva.edu](mailto:ljoenning@sva.edu).

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

July 12 – July 26

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

Instructor: K. Miyabe

Visual culture is all around us. It greets us in signs, images, media, objects, architecture and technology—it is what we see. 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. We bear the responsibility of the impact our work has on viewers.

To understand our own work, we will study the work of others. In this two-week intensive writing course, you will become better observers and interpreters by writing about various visual media, including fine arts, photography, design, advertisement 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 the workshops 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 workshops. These include: Fitzwilliam Museum and a punting tour in Cambridge; Tate Modern, Design Museum, National Gallery, National Portrait Gallery, The Photographers' Gallery and a street art tour in London.

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

For more information visit [destinations.sva.edu](http://destinations.sva.edu) or email Laurie Johenning, program coordinator, at: [ljohenning@sva.edu](mailto:ljohenning@sva.edu).







Graduate



# REGISTRATION INFORMATION GRADUATE DIVISION

## CURRENTLY ENROLLED GRADUATE STUDENTS

### February 24 – March 20, 2020

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

### March 9 through the start of classes

Registration for Summer 2020 courses (as listed in the Summer 2020 section of this book).

### March 9 – March 20, 2020

Registration for all returning students in the Graduate Division will be scheduled on an individual basis, from Monday, March 9 through Friday, March 20. 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](http://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 2020 and spring 2021 semesters will be held Thursday and Friday, August 6 and 7, 2020, and Tuesday through Tuesday, September 8 – 15, 2020, 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 2021 semester will be held Monday through Wednesday, November 16 – 18, 2020 and Monday through Tuesday, January 11 – 19, 2021, 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, 2020

Tuition and fees due date for the summer 2020 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, 2020

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

### August 1, 2020

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 6 – August 7, 2020

Course adjustment period, fall 2020 and spring 2021 semesters (department advisors' offices)

### September 8 – September 15, 2020

Course adjustment period, fall 2020 and spring 2021 semesters (department advisors' offices)

### November 16 – November 18, 2020

Course adjustment period for spring 2021 semester (department advisors' offices)

### December 1, 2020

Due date for spring 2021 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.

### January 1, 2021

Due date for spring 2021 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 11 – January 19, 2021

Course adjustment period for spring 2021 semester (department advisors' offices)

### May 1, 2021

Tuition and fees due date for the summer 2020 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

Emily Frederick, Tel: 212.592.2418 Fax: 917.606.0461  
Email: efrederick@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

### Curatorial Practice

Angel Bellaran, Tel: 212.592.2699  
Email: abellaran@sva.edu

### Design

Veronika Golova, Tel: 212.592.2600  
Email: vgolova@sva.edu

### Design for Social Innovation

Chessa Cahill, Tel: 212.592.2553  
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### Fine Arts

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### Illustration as Visual Essay

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### Interaction Design

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### Photography, Video and Related Media

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### Products of Design

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### Social Documentary Film

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### Visual Narrative

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## 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

\$24,300 per semester, fall and spring semesters (12 to 15 credits per semester)  
\$9,720 summer semester (6 credits)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Art Practice

\$9,720 per semester, fall and spring semesters (6 credits per semester)  
\$19,440 per summer semester (12 credits per semester)  
Per-credit rate: \$1,620

#### Art Therapy

\$24,300 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Art Writing

\$24,300 per semester (12 to 16 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 16 credits per semester)

#### Branding

\$25,930 per fall and spring semesters (12 to 15 credits per semester)  
\$10,410 summer semester (6 credits)  
Per-credit rate: \$1,735 (less than 12 credits or more than 15 credits per semester)

#### Computer Arts

\$24,300 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Curatorial Practice

\$19,440 per semester (12 credits per semester; 14 credits for the fall semester, second year)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Design

\$25,930 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,735 (less than 12 credits or more than 15 credits per semester)

#### Design for Social Innovation

\$25,930 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,735 (less than 12 credits or more than 15 credits per semester)

#### Design Research, Writing and Criticism

\$24,300 per semester (16 credits fall semester, 14 credits spring semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 16 credits per semester)

#### Digital Photography

\$19,440 per semester, fall and spring semesters (12 credits per semester)  
\$9,720 summer semester (6 credits)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Directing

\$24,300 per semesters (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Fashion Photography

\$24,300 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Fine Arts

\$24,300 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Illustration as Visual Essay

\$24,300 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Interaction Design

\$25,930 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,735 (less than 12 credits or more than 15 credits per semester)

#### Photography, Video and Related Media

\$24,300 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Products of Design

\$25,930 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,735 (less than 12 credits or more than 15 credits per semester)

#### Social Documentary Film

\$24,300 per semester (12 to 15 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

#### Visual Narrative

\$9,720 per semester, fall and spring semesters (6 credits per semester)  
\$19,440 per summer semester (12 credits per semester)  
Per-credit rate: \$1,620 (less than 12 credits or more than 15 credits per semester)

*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
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	\$545	per semester
Illustration as Visual Essay	\$750	per semester
Interaction Design	\$400	per semester
Products of Design	\$550	per semester
Photography, Video and Related Media	\$1,700	per semester
Social Documentary Film	\$1,700	per semester
Visual Narrative (summer only)	\$1,300	per summer semester

**Summer 2020 Graduate Access Fees**

BFA Computer Art Lab (SDD-Access)	\$500	June 1 – July 31
BFA Printmaking Workshop (FIG-Printg)	\$300	June 1 – August 15
BFA Digital Imaging Center (DIG-Access)	\$300	June 4 – August 1
MFA Computer Arts Lab (SCG-Access)	\$650	June 15 – August 16
MFA Photography Lab (PHG-Access)	\$600	June 1 – July 31
RisoLAB Access (RisoLAB-Access)*		June 3 – August 11

\* Note: For a schedule of RisoLAB fees, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).

**Housing Charges: Fall 2020/Spring 2021**

24th Street Residence Single	\$9,975	per semester
24th Street Residence Double	\$9,975	per semester
24th Street Residence Small Double	\$9,100	per semester
24th Street Residence Triple	\$8,275	per semester
Gramercy Residence Double	\$9,025	per semester
Gramercy Residence Studio (shared)	\$9,900	per semester
Ludlow Residence Single	\$9,800	per semester
Ludlow Residence Double	\$9,000	per semester
23rd Street Residence Double	\$9,300	per semester
23rd Street Residence Small Double	\$8,000	per semester

\* Note: Single rooms in the 24th Street Residence are reserved for Residence Assistants (RAs).

**Housing Charges: Summer 2020\***

24th Street Residence Double	\$4,600	per semester
24th Street Residence Small Double	\$4,350	per semester
24th Street Residence Triple	\$4,100	per semester
Ludlow Single	\$5,100	per semester
Ludlow Double	\$4,600	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](mailto:summerhousing@sva.edu). For information on summer housing contract dates and rates please visit: [sva.edu/summerhousing](http://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](http://sva.edu/studentaccounts). The student must secure written approval from her/his advisor in order to drop a course after the second week of the semester.

Please see the major-department sections for individual course and equipment fees. Individual course and equipment fees will be fully refunded during the 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.

**Late Payment Fee**

Students who do not meet the deadline for tuition remittance 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.

## Health Insurance Fees

For plan information and/or to waive this fee before the deadline visit [sva.edu/uhp](http://sva.edu/uhp).

*Note: Health insurance fees for the 2020-2021 academic year will be available in April 2020. Please visit [sva.edu/tuition](http://sva.edu/tuition).*

Rates for the 2019-2020 academic year were as follows:  
\$1,345 per semester (if enrolled in the student health insurance for the academic year)

\$1,730 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 2019 summer semester. The summer 2020 rate will be available in April 2020. Please visit [sva.edu/tuition](http://sva.edu/tuition).*

Rates for the summer 2019 semester health insurance fees were as follows:

MFA Art Practice (first summer only)	\$455
MFA Visual Narrative	\$545

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](http://sva.edu/uhp).

## Payment Plan Fee

\$200 per academic year

## Veterans Benefits and Transition Act of 2018

In accordance with the Veterans Benefits and Transition Act of 2018, Title 38, Section 3679(e), students who are entitled to educational assistance under Chapter 31, Vocational Rehabilitation and Employment, or Chapter 33, Post-9/11 GI Bill benefits, will not incur any penalty (including the assessment of late fees or denial of access to classes or institutional facilities, or be required to borrow additional funds) because of their inability to meet their financial obligations to SVA due to the delayed disbursement of funding from the Department of Veteran Affairs under chapter 31 or 33.

## 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 2019-2020 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.

# Art Education

## MA DEGREE REQUIREMENTS

- Successful completion of 34 credits, including all required courses and the thesis project.
- Three semesters of residency (fall, spring and summer) for the one-year program. 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 teaching 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.*

## MA ONE-YEAR PROGRAM COURSE REQUIREMENTS

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
AEG-5020	Educational Foundations	fall
AEG-5050	Educational Psychology	spring
AEG-5090	Thesis 1	fall
AEG-5115	Special Topics	spring
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Special Populations	fall
AEG-5210	Materials and Processes 1	fall
or ATG-5100	Child Art Development	fall
or ATG-5130	Methods and Materials	fall
AEG-5340	Curriculum: Arts Integrated	spring
or AEG-5400	Technology in Art Education	spring
AEG-5370	Museum Studies: Theory and Practice	summer
AEG-5410	Art Education Internship Seminar	spring
AEG-5430	Materials and Processes 2	spring
or ATG-5110	Adolescent Art Development	spring
or ATG-5240	Adult Art Development	spring
AEG-5543	Workshop: Cultivating Opportunities	fall
AEG-5573	Workshop: The Artist as Educator	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis 2	spring

## MA TWO-YEAR PROGRAM COURSE REQUIREMENTS

### YEAR ONE

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
AEG-5020	Educational Foundations	fall
AEG-5115	Special Topics	spring
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Special Populations	fall
AEG-5050	Educational Psychology	spring
AEG-5340	Curriculum: Arts Integrated	spring
or AEG-5400	Technology in Art Education	spring

### YEAR TWO

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
AEG-5090	Thesis 1	fall
AEG-5210	Materials and Processes 1	fall
or ATG-5100	Child Art Development	fall
or ATG-5130	Methods and Materials	fall
AEG-5370	Museum Studies: Theory and Practice	summer
AEG-5410	Art Education Internship Seminar	spring
AEG-5430	Materials and Processes 2	spring
or ATG-5110	Adolescent Art Development	spring
or ATG-5240	Adult Art Development	spring
AEG-5543	Workshop: Cultivating Opportunities	fall
AEG-5573	Workshop: The Artist as Educator	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis 2	spring

# 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.

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

## **AEG-5020-A**

### **Educational Foundations**

Wednesday 4:00-7:00

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**

### **Educational Psychology**

Friday 4:00-7:00

Spring semester: 3 credits

Instructor: N. Lorenzetti

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-5090-A**

### **Thesis 1**

Friday 4:00-6:00

Fall semester: 2 credits

Instructor: B. Salander

The fundamentals of art education research will be introduced in this course. Each student will develop a topic, frame a research question, conduct library research and write a working literature review. Methodologies for conducting action-based research in classroom situations and data collection will be introduced as students finalize their thesis proposals and give presentations.

## **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-psychic dynamics, environmental influences and the interrelationships among them. The role and impact of family, society, culture and trauma have upon adolescent development and functioning will be emphasized. Establishing a safe arena and therapeutic alliance in order to effectively implement art therapy as assessment, intervention and ongoing treatment will be addressed.

## **AEG-5115-A**

### **Special Topics**

Day/time: TBA; 10 sessions

Spring semester: 1 credit

Instructor: C. Rosamond

This introductory course will cover a variety of topics relevant to art education in museums and community organizations. It will also cover the fundamentals of designing a curriculum, developing a teaching portfolio and other essential information for art educators.

## **AEG-5125-A**

### **Literacy Through Art Education**

Thursday 5:00-8:30 (10 sessions)

Fall semester: 2 credits

Instructors: K. Hendrick, C. Rosamond

Through museum visits, writing and exploring multicultural histories in art, this course will address literacy education and the use of art to support learning and literacy. Students will examine art objects within their particular social, historical and cultural contexts, and address their relevance to contemporary sensibilities and diverse populations. Students will also learn how to teach literacy in the art classroom to linguistically diverse children and adolescents.

## **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.

## **AEG-5160-A**

### **Curriculum for Special Populations**

Tuesday 6:00-9:00

Fall semester: 2 credits

Instructor: C. Confer

Understanding the needs of special populations, and how learning disabilities and socioeconomic situations affect learning will be the focus of this course. Students will gain firsthand experience by teaching weekly workshops for children at a homeless shelter. They will learn about differentiation strategies, inquiry-based approaches and classroom management skills. Students will also design original lessons and consider how they fit within the curriculum.

## **AEG-5210-A**

### **Materials and Processes 1**

Monday 4:30-7:30

Fall semester: 3 credits

Instructor: W. Fahrer

This course will focus on the exploration of various materials and processes used in the elementary art classroom. Students will learn about planning and conceiving developmentally appropriate unit and lesson plans that implement the backward design approach to curriculum creation. Hands-on activities and discussion topics include classroom management, discipline strategies, assessment strategies, differentiation and considerations for special needs. Students will produce the first draft of a teaching portfolio by the end of the course.

## **ATG-5240-A**

### **Adult Art Development**

Wednesday 3:30-6:20

Spring semester: 3 credits

Instructors: S. Fontanive, J. Jordan

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.

#### **AEG-5340-A**

##### **Curriculum: Arts Integrated**

Tuesday 6:00-9:00

Spring semester: 2 credits

Instructor: J. James

The purpose of this course is to prepare art educators to address the numerous new demands that educational reform is making on the entire learning community. Topics will include how the New York State Education Learning Standards for the Arts (NYSL) and the New York City Blueprint for Arts Teaching and Learning inform lesson planning, student engagement, cultural issues and integration of the visual arts with other subject areas; and how making, presenting and responding to art develop the listening, speaking, reading and writing skills of all students, including multilingual learners. The course will address how to devise learning segments that incorporate tasks and assessments associated with visual arts, social studies, science, math, English-language arts and related 21st-century skills.

#### **AEG-5370-A**

##### **Museum Studies: Theory and Practice**

Wednesday 11:00-5:00; May 6 – June 24

Summer 2020 semester: 3 credits

Instructor: C. Rosamond

In this course works of art and themes from current exhibitions in museums and galleries will be used as vehicles to discuss school curriculum, personal art practices, and the spaces in between. This inquiry-based course will follow several critical readings that are relevant to educators and artists when considering museums and the works that they present. Topics include the role of museums as part of the community, in/accessibility of museums for a diverse population, and ways to promote critical thinking and observational skills for learners. *Note: Students will not be charged a departmental fee for the summer semester.*

#### **AEG-5400-A**

##### **Technology in Art Education**

Wednesday 4:00-7:00

Spring semester: 2 credits

Lab fee: \$250

Instructor: S. Mayo

Designed to address issues, challenges and possibilities for the classroom, this course will explore 21st-century technological shifts and responses from wide-ranging communities of artists, technologists, makers and educators. Students will develop multimedia projects that involve digital imaging, video, blogging, electronics and digital fabrication as a means of exploring the creative possibilities of new technologies and how they enrich classroom teaching.

#### **AEG-5410-A**

##### **Art Education Internship Seminar**

Instructor: M Filan

Day/time: TBA

Spring semester: 1 credit

Students will be placed in 12-week internships at community centers, museums and cultural institutions, or in an environment related to their interests. The weekly seminar will give students an opportunity to reflect on their work, address specific challenges as they arise, and develop both their artist-teacher voice and practice as an independent professional.

#### **AEG-5430-A**

##### **Materials and Processes 2**

Thursday 5:00-8:00

Spring semester: 3 credits

Instructor: C. Rosamond

This course will focus on exploring various concepts, materials, media and processes that are used and applied in high school visual art classrooms. The backward design approach to curriculum creation will be used in thinking about student learning outcomes, and in selecting appropriate themes for units and lessons. Students will learn to think deeply about meaningful visual art curriculum design at the secondary school level that meets the needs of a diverse student population. Discussion topics include social justice art, incorporating art from diverse perspectives and using technology for instructional purposes in the art classroom.

#### **AEG-5543-A**

##### **Cultivating Opportunities**

Wednesday 10:00-12:00 (7 weeks, begins 11/4)

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. *Note: This course is cross-listed with FNG-5843.*

#### **AEG-5573-A**

##### **Workshop: The Artist as Educator**

Friday 10:00-12:00 (7 weeks, begins 3/12)

Spring semester: 1.5 credits

Instructor: S. Prajapati

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 workshopping, 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. *Note: This course is cross-listed with FNG-5873.*

#### **AEG-5800-A**

##### **Advanced Studio Art: Teacher as Artist**

Tuesday, Friday; May 5 – June 26

Hours: 1:00-5:00

Summer 2020 semester: 3 credits

Instructor: C. Rosamond

This studio course will offer MAT candidates opportunities to reconnect with their art-making practices and develop new works of art. Through reflecting on their growth as artist-teachers, and applying new skills and understanding that they have acquired from their coursework, students will be encouraged to take risks, support and challenge each other, and explore new avenues in their art-making practices. Students will work collaboratively to develop an original theme for an exhibition of their works at the SVA Flatiron Gallery. Course activities include artmaking, peer critiques, presentations, and developing artist-teacher statement. *Note: Students will not be charged a departmental fee for the summer semester.*

#### **AEG-5900-A**

##### **Thesis 2**

Monday 4:00-7:00

Spring semester: 3 credits

Instructor: B. Salander

Continuing the work from Thesis 1, students will meet as a group to discuss their progress of the thesis writing process. This course will further expand on research techniques to prepare students for their action-based research projects. How to compile, analyze and interpret research findings will be addressed, culminating in the form of a written thesis and formal presentation.

## MAT DEGREE REQUIREMENTS

- Successful completion of 36 credits, including all required courses and the thesis project.
- Three semesters of residency (fall, spring and summer) for the one-year program. 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 teaching 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.*

## MAT ONE-YEAR PROGRAM COURSE REQUIREMENTS

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
AEG-5020	Educational Foundations	fall
AEG-5050	Educational Psychology	spring
AEG-5090	Thesis 1	fall
AEG-5120	Special Topics	fall
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Special Populations	fall
AEG-5210	Materials and Processes 1	fall
AEG-5250	Student Teaching in Elementary and Middle Schools	fall
AEG-5260	Student Teaching On-Site Supervision: Elementary and Middle Schools	fall
AEG-5280	Student Teaching in 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	summer
AEG-5400	Technology in Art Education	spring
AEG-5430	Materials and Processes 2	spring
AEG-5640	Dignity for All Students Act (DASA)	fall
AEG-5760	Teaching Inquiry 1	fall
AEG-5765	Teaching Inquiry 2	spring
AEG-5790	NYSTCE Preparation 1	spring
AEG-5795	NYSTCE Preparation 2	spring
AEG-5800	Advanced Studio Art: Teacher as Artist	summer
AEG-5900	Thesis 2	spring

## MAT TWO-YEAR PROGRAM COURSE REQUIREMENTS

### YEAR ONE

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
AEG-5020	Educational Foundations	fall
AEG-5050	Educational Psychology	spring
AEG-5120	Special Topics	fall
AEG-5125	Literacy through Art Education	fall
AEG-5160	Curriculum for Special Populations	fall
AEG-5340	Curriculum: Arts Integrated	spring
AEG-5400	Technology in Art Education	spring
AEG-5640	Dignity for All Students Act (DASA)	fall
AEG-5790	NYSTCE Preparation 1	spring
AEG-5795	NYSTCE Preparation 2	spring

### YEAR TWO

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
AEG-5090	Thesis 1	fall
AEG-5210	Materials and Processes 1	fall
AEG-5250	Student Teaching in Elementary and Middle Schools	fall
AEG-5260	Student Teaching On-Site Supervision: Elementary and Middle Schools	fall
AEG-5280	Student Teaching in Secondary Schools	spring
AEG-5290	Student Teaching On-Site Supervision: Secondary Schools	spring
AEG-5370	Museum Studies: Theory and Practice	summer
AEG-5430	Materials and Processes 2	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 2	spring

# 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.

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

## **AEG-5020-A** **Educational Foundations**

Wednesday 4:00-7:00

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** **Educational Psychology**

Friday 4:00-7:00

Spring semester: 3 credits

Instructor: N. Lorenzetti

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-5090-A** **Thesis 1**

Friday 4:00-6:00

Fall semester: 2 credits

Instructor: B. Salander

The fundamentals of art education research will be introduced in this course. Each student will develop a topic, frame a research question, conduct library research and write a working literature review. Methodologies for conducting action-based research in classroom situations and data collection will be introduced as students finalize their thesis proposals and give presentations.

## **AEG-5120-A** **Special Topics**

Day/time: TBA; 10 sessions

Fall semester: 1 credit

Instructor: C. Rosamond

This is an introductory course for MAT students working toward their initial teaching certification in PK-12 visual art teaching. In addition to covering several New York State-mandated workshops for preservice teachers (fire safety, school violence prevention, drug and alcohol awareness, suspected child abuse recognition and autism awareness), this course will also cover the fundamentals of designing a curriculum, developing a teaching portfolio, and other essential information for preservice teachers.

## **AEG-5125-A** **Literacy Through Art Education**

Thursday 5:00-8:30 (10 sessions)

Fall semester: 2 credits

Instructors: K. Hendrick, C. Rosamond

Through museum visits, writing and exploring multicultural histories in art, this course will address literacy education and the use of art to support learning and literacy. Students will examine art objects within their particular social, historical and cultural contexts, and address their relevance to contemporary sensibilities and diverse populations. Students will also learn how to teach literacy in the art classroom to linguistically diverse children and adolescents.

## **AEG-5160-A** **Curriculum for Special Populations**

Tuesday 6:00-9:00

Fall semester: 2 credits

Instructor: C. Confer

Understanding the needs of special populations, and how learning disabilities and socioeconomic situations affect learning will be the focus of this course. Students will gain firsthand experience by teaching weekly workshops for children at a homeless shelter. They will learn about differentiation strategies, inquiry-based approaches and classroom management skills. Students will also design original lessons and consider how they fit within the curriculum.

## **AEG-5210-A** **Materials and Processes 1**

Monday 4:30-7:30

Fall semester: 3 credits

Instructor: W. Fahrer

This course will focus on the exploration of various materials and processes used in the elementary art classroom. Students will learn about planning and conceiving developmentally appropriate unit and lesson plans that implement the backward design approach to curriculum creation. Hands-on activities and discussion topics include classroom management, discipline strategies, assessment strategies, differentiation and considerations for special needs. Students will produce the first draft of a teaching portfolio by the end of the course.

## **AEG-5250-A** **Student Teaching in Elementary and Middle Schools**

Tuesday 3:00-5:00

Fall semester: 2 credits

Instructor: M. Filan

In this weekly seminar students will unpack the student-teaching experience, discussing various challenges and classroom-related issues. Students will keep journals and make recordings of their student teaching, which will become sources of learning and reflection.

## **AEG-5260-A** **Student Teaching On-Site Supervision: Elementary and Middle Schools**

Monday through Friday 8:30-2:30 (9 weeks)

Fall semester: no credit

Instructor: M. Filan

Students will be paired with cooperating teachers in elementary and/or middle schools to observe classes, and to prepare and teach their own lessons. This concentrated, hands-on teaching experience is central to the MAT program. Evaluation by the instructor and cooperating teacher will be given throughout the course. *Note: Students must register for this course in conjunction with AEG-5250, Student Teaching in Elementary and Middle Schools.*

## **AEG-5280-A** **Student Teaching in Secondary Schools**

Tuesday 3:00-5:00

Spring semester: 2 credits

Instructor: M. Filan

In this weekly seminar, students will unpack the student-teaching experience, discussing various challenges and classroom-related issues. Students will keep journals and make recordings of their student teaching, which will become sources of learning and reflection.

## **AEG-5290-A** **Student Teaching On-Site Supervision: Secondary Schools**

Monday through Friday 8:30-2:30 (9 weeks)

Spring semester: no credit

Instructor: M. Filan

For nine weeks, graduate students are paired with cooperating teachers in high schools to observe classes, and to prepare and teach their own lessons. This concentrated, hands-on teaching experience is central to the program. Evaluation by the instructor and cooperating teacher will be given on an ongoing basis. *Note: Students must register for this course in conjunction with AEG-5280, Student Teaching in Secondary Schools.*

**AEG-5340-A****Curriculum: Arts Integrated**

Tuesday 6:00-9:00

Spring semester: 2 credits

Instructor: J. James

The purpose of this course is to prepare art educators to address the numerous new demands that educational reform is making on the entire learning community. Topics will include how the New York State Education Learning Standards for the Arts (NYSL) and the New York City Blueprint for Arts Teaching and Learning inform lesson planning, student engagement, cultural issues and integration of the visual arts with other subject areas; and how making, presenting and responding to art develop the listening, speaking, reading and writing skills of all students, including multilingual learners. The course will address how to devise learning segments that incorporate tasks and assessments associated with visual arts, social studies, science, math, English-language arts and related 21st-century skills.

**AEG-5370-A****Museum Studies: Theory and Practice**

Wednesday 11:00-5:00; May 6 – June 24

Summer 2020 semester: 3 credits

Instructor: C. Rosamond

In this course works of art and themes from current exhibitions in museums and galleries will be used as vehicles to discuss school curriculum, personal art practices, and the spaces in between. This inquiry-based course will follow several critical readings that are relevant to educators and artists when considering museums and the works that they present. Topics include the role of museums as part of the community, in/accessibility of museums for a diverse population, and ways to promote critical thinking and observational skills for learners. *Note: Students will not be charged a departmental fee for the summer semester.*

**AEG-5400-A****Technology in Art Education**

Wednesday 4:00-7:00

Spring semester: 2 credits

Lab fee: \$250

Instructor: S. Mayo

Designed to address issues, challenges and possibilities for the classroom, this course will explore 21st-century technological shifts and responses from wide-ranging communities of artists, technologists, makers and educators. Students will develop multimedia projects that involve digital imaging, video, blogging, electronics and digital fabrication as a means of exploring the creative possibilities of new technologies and how they enrich classroom teaching.

**AEG-5430-A****Materials and Processes 2**

Thursday 5:00-8:00

Spring semester: 3 credits

Instructor: C. Rosamond

This course will focus on exploring various concepts, materials, media and processes that are used and applied in high school visual art classrooms. The backward design approach to curriculum creation will be used in thinking about student learning outcomes, and in selecting appropriate themes for units and lessons. Students will learn to think deeply about meaningful visual art curriculum design at the secondary school level that meets the needs of a diverse student population. Discussion topics include social justice art, incorporating art from diverse perspectives and using technology for instructional purposes in the art classroom.

**AEG-5640-A****Dignity for All Students Act (DASA)**

Saturday, September 19; 12:00-6:00

Fall semester: no credit

Instructor: D. Thornburg

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**

Monday 3:30-4:30

Fall semester: no credit

Instructor: W. Fahrer

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**

Thursday 3:30-4:30

Spring semester: no credit

Instructor: N. Lorenzetti

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**

Friday 11:00-3:00; 2 sessions

Spring semester: no credit

Instructor: J. Chan

This course prepares students to take the New York State teacher certification exams. The Educating All Students Test (EAS) 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**

Thursday 1:30-3:30; 2 sessions

Spring semester: no credit

Instructor: D. Thornburg

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, Friday; May 5 – June 26

Hours: 1:00-5:00

Summer 2020 semester: 3 credits

Instructor: C. Rosamond

This studio course will offer MAT candidates opportunities to reconnect with their art-making practices and develop new works of art. Through reflecting on their growth as artist-teachers, and applying new skills and understanding that they have acquired from their coursework, students will be encouraged to take risks, support and challenge each other, and explore new avenues in their art-making practices. Students will work collaboratively to develop an original theme for an exhibition of their works at the SVA Flatiron Gallery. Course activities include artmaking, peer critiques, presentations, and developing artist-teacher statement. *Note: Students will not be charged a departmental fee for the summer semester.*

**AEG-5900-A****Thesis 2**

Monday 4:00-7:00

Spring semester: 3 credits

Instructor: B. Salander

Continuing the work from Thesis 1, students will meet as a group to discuss their progress of the thesis writing process. This course will further expand on research techniques to prepare students for their action-based research projects. How to compile, analyze and interpret research findings will be addressed, culminating in the form of a written thesis and formal presentation.

## 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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

## 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](http://vfl.sva.edu).

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

### RisoLAB Access

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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: \$350

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

### Photography Lab and Equipment Access

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).



# 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-5022-5027	Graduate Seminar I
APG-5112-5118	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-5330	Artists' Writing
APG-5390	Studio Practice Review I

### Spring Semester

Course #	Title
APG-5350	Autobiography of Place I
APG-5395	Studio Practice Review II
APG-5420	Art History I: Exploring the Interdisciplinary

## 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: Challenging the Conventional
APG-6355	Autobiography of Place II
APG-6390	Studio Practice Review III

### Spring Semester

Course #	Title
APG-6395	Studio Practice Review IV
APG-6420	Art and Politics
APG-6430	Art and Pedagogy
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](http://myservices.sva.edu).

*Note: Courses are listed by year and semester.*

## FIRST YEAR

### APG-5022 through APG-5027

#### Graduate Seminar I

Monday, Wednesday, Thursday, Friday; June 22 – July 31

Hours: 1:00-2:50

Summer 2020 semester: .5 credits per section

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 discussion include social engagement, collaboration, transdisciplinary practice and personal narrative.

Course #	Dates	Instructor
APG-5022-A	June 22, 24, 25, 26	D. Ross
APG-5023-A	June 29, July 1, 2, 3	R. Winters
APG-5024-A	July 6, 8, 9, 10	S. Pepe
APG-5025-A	July 13, 15, 16, 17	TBA
APG-5026-A	July 20, 22, 23, 24	B. Khan
APG-5027-A	July 27, 29, 30, 31	G. Medina

### APG-5112 through APG-5118

#### Studio Practice I

Monday, Wednesday, Thursday, Friday; June 17 – July 26; hours 3:00-5:50

Tuesday June 18 – July 23; hours: 2:30-5:50

Summer 2020 semester: 6 credits

The core of the summer session is studio practice. The objective is to produce original advanced work with instruction and support from faculty and a robust roster of individual artists. Individual studio visits 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. Studios are available 24 hours a day, 7 days a week. Note: APG-5112, APG-5113, APG-5114, APG-5115, APG-5116 and APG-5117 will each grant 1 credit upon successful completion. APG-5118 is a no credit, required course.

Course #	Dates	Instructor(s)
APG-5112-A	June 22, 24, 25, 26	D. Ross
APG-5113-A	June 29, July 1, 2, 3	R. Winters
APG-5114-A	July 6, 8, 9, 10	S. Pepe
APG-5115-A	July 13, 15, 16, 17	TBA
APG-5116-A	July 20, 22, 23, 24	B. Khan
APG-5117-A	July 27, 29, 30, 31	G. Medina
APG-5118-A	June 23 – July 28	B. Khan, G. Medina, S. Pepe, D. Ross, R.

Winters

### APG-5140-A

#### Lunchtime Lecture Series

Tuesday June 23 – July 28

Hours: 12:30-1:50

Summer 2020 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 29 – July 9 and July 29

Hours: 9:00-11:50

Summer 2020 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 13 – July 23 and July 29

Hours: 9:00-11:50

Summer 2020 semester: 1 credit

Instructor: S. Sharp

Through various methods including instructor-led workshops, field experiments, studio production and group critique, students will explore the best practices for creating audio and video projects, possibilities for installation, multichannel works and performance. This workshop will assist students in mastering advanced video and audio editing techniques, as well as the opportunity for critical dialogue about video works in production. Students may work with Apple Final Cut Pro 7 or Apple Final Cut Pro X, Adobe After Effects, Sound Track Pro and/or Pro Tools to create a video or sound installation. The course includes screenings of film, video and sound work from modern and contemporary artists. It considers the use of media as both a document and final product. Prerequisite: APG-5231, Beginning Video and Sound Editing Workshop, or equivalent.

### APG-5278-A

#### Studio Workshop: Ceramics

Tuesday June 30 – July 28

Hours: 9:00-11:50

Summer 2020 semester: 1 credit

Instructor: N. Touron

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 22 – July 27

Hours: 6:00-8:50

Summer 2020 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 22 – June 26

Hours: 9:00-11:50

Summer 2020 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 30 – July 28

Hours: 6:00-8:50

Summer 2020 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: 2 credits

Instructor: L. Gibellini

Through the revision of material pertaining to different disciplines, this course provides a panoramic view of some fundamental conceptual and critical issues that have arisen in the last two centuries or so in the spheres of art, the world and the individual. Through close examination of texts by Hegel, Baudelaire, Benjamin, Barthe, Foster, Rancière, Jameson, Freud and Lacan, we will consider how the emergence of a 'new' conception of the world and of a globalized economic system have imploded into transformations of the consideration of ourselves, of privacy and intimacy, of our relationships and of our location in an increasingly accelerated but also close and 'familiar' world. Most importantly, we'll consider how such fundamental transformations affect art production.

### APG-5330-OL

#### Artists' Writings

Fall semester: 2 credits

Instructors: T. Goodeve, A. Ward

This course will explore a range of artists' writing forms, including journalism, manifestos, poetry, theoretical writing, letters, artists' books and artist-run publications. Students will develop an understanding of the research process, including finding sources, organization, and proper academic formatting and citation. A deeper appreciation of one's own writing in relation to the development of one's artistic practice will be underscored throughout the semester. *Note: This course is cross-listed with APG-6340.*

### APG-5350-OL

#### Autobiography of Place I

Spring semester: 2 credits

Instructor: K. Brew

Through a series of interviews with artists and other creative professionals, students explore the notion of place: where and how we live, how we connect to various communities and how we situate creative practice in daily life. Students also complete robust personal works with accompanying written components, including an abstract, a personal statement, a project description, documentation, a resource list, and a statement about process and methodology.

### APG-5390-OL

#### Studio Practice Review I

Fall semester: 2 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: 2 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: 2 credits

Instructors: B. Glow, 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. 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. The second half of the course will explore how cultural shifts are articulated through the intersection of art, politics and pop culture. 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 2020 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 22, 24, 25, 26	A. Abreu
APG-6021-A	June 29, July 1, 2, 3	J. Grimonprez
APG-6022-A	July 27, 29, 30, 31	H. Schatz

### APG-6110 through APG-6113

#### Studio Practice II

Summer 2020 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 a robust roster of individual artists. Studio visits 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. Students will present proposals for their thesis projects for feedback and approval. Once the project has been approved, it will be the focus of each student's studio practice for the final year of the program. Studios are available 24 hours a day, 7 days a week. *Note: APG-6110, APG-6111 and APG-6112 will each grant 2 credits upon successful completion. APG-6113 is a no credit, required course.*

#### APG-6110-A

Monday, Wednesday, Thursday, Friday; June 22, 24, 25, 26; hours: 4:00-6:50

Tuesday June 23; hours: 2:30-5:50

Instructor: A. Abreu

#### APG-6111-A

Monday, Wednesday, Thursday, Friday; June 29, July 1, 2, 3; hours: 4:00-6:50

Tuesday June 30; hours: 2:30-5:50

Instructor: J. Grimonprez

#### APG-6112-A

Monday, Wednesday, Thursday, Friday; July 27, 29, 30, 31; hours: 4:00-6:50

Tuesday July 28; hours: 2:30-5:50

Instructor: H. Schatz

#### APG-6113-A

Monday, Tuesday; August 3 – August 4; hours: 9:00-4:50

Instructors: L. Gibellini, S. Saffer, H. Schatz

**APG-6150-A****Professional Development**

Monday through Friday, July 6 – July 17

Hours: 9:00-11:50

Summer 2020 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 20 – July 24

Hours: 9:00-5:50

Summer 2020 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 6 – July 17

Hours: 1:00-5:50

Summer 2020 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 go on guided field trips to artist studios, art centers and cultural institutions.

**APG-6310-OL****Art History II: Challenging the Conventional**

Fall semester: 2 credits

Instructors: T. Goodeve, 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-6355-OL****Autobiography of Place II**

Fall semester: 2 credits

This course will support students as they begin their thesis projects. Students will create their own autobiographies of place—robust personal works with accompanying written components that will ultimately be further developed into their theses. Students will be divided into groups for discussion, analysis and critiques of their work in progress.

**Course # Instructor**

APG-6355-OL1 Beth B

APG-6355-OL2 K. Brew

**APG-6390****Studio Practice Review III**

Fall semester: 2 credits

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.

**Course # Instructor**

APG-6390-OL1 L. Gibellini

APG-6390-OL2 S. Saffer

**APG-6395****Studio Practice Review IV**

Spring semester: 2 credits

This is the fourth part of a four-semester course. See APG-6390 for course description.

**Course # Instructor**

APG-6395-OL1 L. Gibellini

APG-6395-OL2 S. Saffer

**APG-6420-OL****Art and Politics**

Spring semester: 1 credit

Instructor: J Cohan

Drawing on art history, philosophy and political theory, this course will explore strategies for creative interventions in the political arena. Topics of discussion will include race, gender, bio-politics, identity, power structures, public space, cultural policy, censorship and social justice.

**APG-6430-OL****Art and Pedagogy**

Spring semester: 1 credit

Instructor: X. Acarín

This course will explore pedagogical strategies for art practice, including collaborative dialogues, action research and experiential learning. Topics of discussion will include the role of art in society, aesthetic inquiry into social systems, institutional critique, artist accountability and evaluation of social practice projects.

**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 22 – July 31

Hours: 2:00-3:50

Summer 2020 semester: 1 credit per section

This is the third part of a three-semester course. See APG-5020 for course description.

Course #	Dates	Instructor(s)
APG-6600-A	June 22 – July 3	Gaelyn Aguilar, Gustavo Aguilar
APG-6601-A	July 6 – July 17	L. Gangitano
APG-6602-A	July 20 – July 31	S. Saffer

### APG-6620 through APG-6622

#### Studio Practice III

Monday, Wednesday, Thursday, Friday; June 22 – July 31; hours: 4:00-5:50

Tuesday June 23 – July 28; hours: 2:30-5:50

Summer 2020 semester: 2 credits per section

This is the third part of a three-semester course. See APG-5110 for course description.

Course #	Dates	Instructor(s)
APG-6620-A	June 22 – July 3	Gaelyn Aguilar, Gustavo Aguilar
APG-6621-A	July 6 – July 17	L. Gangitano
APG-6622-A	July 20 – July 31	S. Saffer

### APG-6640-A

#### Thesis

Monday through Friday, July 20 – July 24; hours: 6:00-9:50

Monday through Friday, July 27 – July 31; hours: 9:00-12:50

Summer 2020 semester: 3 credits

Instructors: T. Goodeve, D. Ross, 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

### Photography Lab and Equipment Access

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).

### 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](http://vfl.sva.edu).

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



# MPS Art Therapy

## SECOND-YEAR COURSE REQUIREMENTS

### 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

#### REQUIREMENT A

First-year students must take all of the following courses:

<b>Course #</b>	<b>Title</b>
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

#### REQUIREMENT B

First-year students must take one of the following courses each semester:

<b>Course #</b>	<b>Title</b>
ATG-5614	Art Therapy, Displaced Youth and Human Rights
ATG-5629	Art Therapy and Accessibility: Designing Adaptations for Individuals with Disabilities
ATG-5637	Theory and Practice Across the Gender Spectrum
ATG-6522	International Art Therapy Exchange Program
ATG-6811	Art Therapy Studio I: Resourcefulness and Creativity
ATG-6812	Art Therapy Studio II: Transforming Space

#### REQUIREMENT A

Second-year students are required to take all of the following courses:

<b>Course #</b>	<b>Title</b>
ATG-6070	Physiologies of Addiction and Trauma
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	Cultural and Social Issues in Art Therapy
ATG-6490	Family Art Therapy
ATG-6520	Community Access Through the Arts

Second-year addictionology specialists must also take ATG-6060, Clinical Topics in Addictionology; second-year trauma specialists must also take ATG-6140, Clinical Topics in Trauma.

#### REQUIREMENT B

Second-year students must take one of the following courses each semester:

<b>Course #</b>	<b>Title</b>
ATG-5614	Art Therapy, Displaced Youth and Human Rights
ATG-5621	Group Psychotherapy for Individuals with Substance Abuse Disorders
ATG-5629	Art Therapy and Accessibility: Designing Adaptations for Individuals with Disabilities
ATG-5637	Theory and Practice Across the Gender Spectrum
ATG-6811	Art Therapy Studio I: Resourcefulness and Creativity
ATG-6812	Art Therapy Studio II: Transforming Space
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](http://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-psyche 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

Monday 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

ATG-5150-A	R. Grant
ATG-5150-B	M. Duque
ATG-5150-C	S. Gorski

## ATG-5155

### Internship/Supervision in the Studio II

Monday 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-5150 for course description.

### Course # Instructor

ATG-5155-A	R. Grant
ATG-5155-B	M. Duque
ATG-5155-C	S. Gorski

## ATG-5180-A

### Group Therapy and Practice

Wednesday 12:30-3:20 (10 sessions, begins 1/13)

Spring semester: 2 credits

Instructor: L. Prokes

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: S. Fontanive, J. Jordan

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 (10 sessions, begins 9/9)

Fall semester: 2 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-5614-A****Art Therapy, Displaced Youth and Human Rights**

Day/time: TBA

Fall semester: 1 credit

Instructor: E. McGann

Systems of injustice can lead to violations of basic human rights. This course will explore social and mental health systems in which poverty, marginalization, exploitation, racism, and other forms of stigma and basic human rights violations occur. Through discussion, case presentation and interactive participation, students will learn about the physical, psychological and emotional consequences that many youth in our country face on a daily basis. Migrant and refugee children, youth in foster care and human trafficking will be main topic areas for review. The role of art therapy, collaboration between staff and ethical concerns will be addressed. Trauma informed approaches in art therapy that promote basic human rights, issues of social justice and support post-traumatic growth will be presented.

**ATG-5621-A****Group Psychotherapy for Individuals with Substance Abuse Disorders**

Thursday 12:00-2:50 (5 sessions, begins 4/1)

Spring semester: 1 credit

Instructor: J. Jordan

This course will provide an overview of treatment for individuals with substance use disorders (SUD) in a group setting. A brief history of group therapy, different models of group therapy, the stages of group, and preparation for the client and the group leader will be discussed. Transference and countertransference will be examined in the context of mock group presentations. The use of art therapy and discussion of how the use of art could contribute to the group process with individuals with SUD.

**ATG-5629-A****Art Therapy and Accessibility: Designing Adaptations for Individuals with Disabilities**

Wednesday 12:30-3:20 (5 sessions, begins 3/31)

Spring semester: 1 credit

Instructor: T. Herzog-Rodriguez

This course provides students with the skills and understanding to adapt art materials and techniques for children, adults and seniors with disabilities. Readings and case studies will cover art therapy approaches for a range of physical and cognitive impairments. Emphasis will be placed on designing custom adaptations using widely available, low-cost materials such as single- and tri-wall cardboard.

**ATG-5637-A****Theory and Practice Across the Gender Spectrum**

Wednesday 9-11:50 (5 sessions, begins 11/18)

Fall semester: 1 credit

Instructor: S.J. Langer

This course is structured around three areas to develop an expertise for clinical practice in relation to gender: theory, research and therapeutic clinical skills. We will first examine the most relevant and current theories related to gender across the spectrum including cisgender, transgender, nonbinary, gender fluid and agender. Next the course will survey the quantitative and qualitative research related to treatment issues which are most prevalent in connection to gender minorities and best practices. Finally, we will discuss various clinical practice orientations and interventions which provide the soundest exploration of gender in treatment.

Through case examples we will explore how gender intersects with various clinical presentations such as trauma, sexual dysfunction, depression, anxiety, social phobia and autism. Readings will include WPATH's *Standards of Care*, and authors Saketopoulou, Ehrensaft, Keo-Meier, Singh, Dickey, Langer, Violeta and Serano.

**ATG-6060-A****Clinical Topics in Addictionology**

Thursday 6:00-8:50

Fall semester: 3 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-6070-A****Physiologies of Addiction and Trauma**

Tuesday 6:00-8:50

Spring semester: 3 credits

Instructor: R. Obstfeld

Contemporary neurochemical theories of addictions and 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. 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-6120****Thesis Project I**

Fall semester: 3 credits

Limited to 8 students per section

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

Limited to 8 students per section

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-6140-A****Clinical Topics in Trauma**

Thursday 6:00-8:50

Fall semester: 3 credits

Instructor: I. David

This course will explore psychological trauma and its broad range of causes and manifestations. Long-term negative consequences that result from single, prolonged and/or repeated traumatic experiences will be considered, including post-traumatic stress disorder. Situational trauma, such as those caused by living in an unstable or dangerous environment, will also be addressed. We will discuss various assessment methods and treatment approaches, with an emphasis on art therapy.

**ATG-6170****Internship/Supervision in the Studio III**

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.

<b>Course #</b>	<b>Instructor</b>
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.

<b>Course #</b>	<b>Instructor</b>
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****Cultural and Social Issues in Art Therapy**

Thursday 12:00-2:50 (10 sessions, begins 9/10)

Fall semester: 2 credits

Instructors: A. Franklin-Phipps, S. Gorski

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 (10 sessions, begins 1/12)

Spring semester: 2 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****Art Therapy Studio I: Resourcefulness and Creativity**

Thursday 9:00-11:50 (5 sessions, begins 11/19)

Fall semester: 1 credit

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****Art Therapy Studio II: Transforming Space**

Tuesday 3:00-5:50 (5 sessions, begins 3/30)

Spring semester: 1 credit

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-6857-A

#### Counseling Team I

Tuesday 9:00-10:30

Fall semester: 1 credit

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 credit

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-6522-A

#### International Art Therapy Exchange Program

Dates/hours: TBA

Summer semester: 2 credits

Instructor: D. Farber

In this immersive intercultural exchange, SVA students will train for three weeks in collaboration with students from an international art therapy graduate program. The cross-cultural education is enriched through the inclusion of international students at SVA and at a graduate program in an international location. The program is based on broadening the experiences of both student groups with training in art therapy theory, practice and culture, by exploring the effects that power, privilege and identity have on the therapeutic process. Students will consider culture on an international level, examining how social constructs, biases, assumptions and beliefs affect treatment, diagnosis and art-making. The international exchange is structured to include dialogue between American and international art therapists. Understanding art therapy services within the context of social action, intercultural dialogue and research is the core of this exchange program, as students engage in work through special projects with diverse groups. *Note: Students must apply and be accepted into this program.*

## 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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

## 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](http://vfl.sva.edu).

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

### RisoLAB Access

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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: \$350

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](http://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: TBA

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

Tuesday 6:30-9:20

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-5126-A****The Language of Color**

Monday 12:00-2:50

Fall semester: 4 credits

Instructor: T. Beard

What language do we use to write about color in art? This course will explore the descriptive, critical and poetic terms that signify color, from prehistory to the present day. Through observation, reading, discussion and writing, we will examine the science and philosophy of color, the historical and literary development of color language, and the cultural and political significance of color in modern and contemporary art. Museum and studio visits, discussions with artists and critics, experiments in color identification and mixing, and regular writing workshops will be included. Readings will range from scientific and philosophical texts (Aristotle, Isaac Newton, Goethe, Michel-Eugène Chevreul, Ludwig Wittgenstein, Josef Albers) to fiction/memoir and poetry (Rainer Maria Rilke, William S. Burroughs, Barbara Guest, Frank O'Hara, William Gass, Maggie Nelson) to contemporary criticism (David Batchelor, Yve-Alain Bois, Esther Leslie, Kathryn Tuma). Students will develop a language of color through descriptive writing, response to critical texts and subjective encounters with color in art.

**ACG-5343-A****Making a Mark: Psychic Automatism in the Age of Neuroscience**

Thursday 4:00-6:50

Fall semester: 4 credits

Instructor: N. Princenthal

In this seminar, we will explore automatic drawing as defined by spiritualists, psychologists and neuroscientists, and as practiced by artists from the 19th century to the present. André Breton made psychic automatism the defining term of surrealism; he saw it as a method for tapping emotional resources, and grounded it in Freud's newly formulated method of free association. But the visual artwork produced under the heading of automatism has been shaped by other paradigms, too, from cursive handwriting to digital models of the mind. The artists we will consider range from Victor Hugo and Hilma af Klint to André Masson, Henri Michaux, Hedda Sterne, Cy Twombly, Susan Hiller, Pierre Huyghe and Trenton Doyle Hancock.

**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**

Tuesday 3:00-5:50

Spring semester: 4 credits

Instructor: D. Lukic

What is charisma and how is it embedded in an image? In this course we will investigate the modalities of charisma, its power of attraction and repulsion, and its presumed necessity for aesthetic experience. We will try to define the role of charisma in different contexts of art and politics (from revolutionary activity to totalitarianism). In light of this, we will address themes of captivation, becoming, inspiration, violence, vision, prophecy, charm, temperament and mediation. Examples through which we will explore these concepts come from the visual arts, philosophy and the everyday. Assignments will consist of writing about one particular "charismatic image" chosen from any artistic medium (installation, painting, photography and performance, among others).

**ACG-5533-A****The Oculus: The Light and the Circle**

Tuesday 3:00-5:50

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.

# 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

Course #	Title
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-5460	The Anthropology of Branding
BRG-5860	Lecture Series: Design Matters Radio Podcast I

### Spring Semester

Course #	Title
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-5760	The Power of Persuasion
BRG-5820	A Brand Called You
BRG-5865	Lecture Series: Design Matters Radio Podcast II

### Summer Semester

Course #	Title
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](http://myservices.sva.edu).

### BRG-5220-A

#### A Unified Theory of Branding

Tuesday 6:30-9:20

Fall semester: 3 credits

Instructors: S. Lerman, M. Wiesenthal

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

Saturday; hours: TBA (5 sessions)

Fall semester: no credit

Instructor: T. Guarriello

Brands transform objects into meaning-bearers. This course will explore the collective and individual history of this transformation. As we have evolved from hunter-gatherers into robustly cultural beings, objects themselves have also evolved: from disposable, purely functional extensions of the body to deeply personal, even cherished, expressions of an individual's life. We will examine the history and insights of individual and social psychology in shaping the context for 21st-century perceptions of, and relationships with, the things that surround us. Concretely, we will investigate the increasingly sophisticated manner in which brands have gained and integrated quantitative and qualitative insights into our lives (and our cultural contexts) to create opportunities for complex, meaning-centered relationships between people and things. Students will use their own experiences as the starting point for this exploration into the lived-meaning of individual brands and their collective role in the construction of modern personal identity.

### BRG-5280-A

#### Business and Branding Strategies

Thursday 6:30-9:20

Fall semester: 3 credits

Instructor: B. Sanford-Chung

From developing a brand personality to discovering invisible brand assets, this course is about creating brand value, strategy and business literacy. We'll review core branding disciplines such as developing brand positioning, mission statement, brand character, naming and brand architecture. We'll take a look at financial valuation models, as well as creative methods for discovery and ideation, and why a strong brand strategy is like an organization's DNA, serving as a blueprint for strategy and informing other activities such as leadership, marketing, product development, communication, design and advertising. Discussions based on case studies and readings will also use worksheets as a lens, and provide a platform to examine forces and dynamics that shape brands from traditional corporate to entrepreneurial startups. We'll touch on globalization, technology, critical thinking, culture and lifestyle.

### BRG-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-5460-A****The Anthropology of Branding**

Wednesday 6:30-9:20

Fall semester: 3 credits

Instructor: B. Davidson

Brands occupy a complex role within cultural spaces—there is an ongoing dialogue between the historically situated culture of consumers who interact with brands (including the language and semiotics of representation), other brands in the same and adjacent social spaces, and the branded experience or object itself, each influencing the other in an evolving fashion. In this course we will use some of the interpretive techniques of observational social sciences, specifically anthropology and linguistics, to analyze, deconstruct and interpret what a “brand” is, how it accrues meaning and influences perception and behavior, and what role it can play in the lives of those who interact with it. We will also use these analyses to help understand what makes a successful brand, and how to interpret available data to create meaningful brands for target audiences.

**BRG-5560-A****Practices in Design and Market Research**

Wednesday 6:30-9:20

Spring semester: 3 credits

Instructors: D. Formosa, P. Ulpiano

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

Instructors: G. Cuba, E. Taleran

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

Spring semester: 3 credits

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-5760-A****The Power of Persuasion**

Saturday, 12:00-4:00 (5 sessions)

Spring semester: no 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, time: TBA

Spring semester: no credit

Instructors: T. Guarriello, M. Kingsley

The Honors Branding Project will explore the relationship that branding may have with education through client projects that touch upon classroom engagement, student development and education's role in the community. In this course students will work with real-world clients on a current brand's repositioning. We will meet outside of regular class time during the semester to complete the project. *Note: Registration is contingent upon acceptance into the course.*

**BRG-5930-A****Summer Workshops**

Day/time: TBA

Summer 2020 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 2020 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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**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](http://vfl.sva.edu).

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

**RisoLAB Access**

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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: \$350

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



# 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 Computer Arts program exists to empower artists to tell their story with new and exciting tools, both digital and analog. As technology and software evolve, new multidisciplinary 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

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
HSG-5010	Computer Systems I	fall
SDG-5010	Digital Art Seminar I	fall
SDG-5015	Digital Art Seminar II	spring

### REQUIREMENT B

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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:

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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](http://myservices.sva.edu).

## STUDIO COURSES

### SCG-5247

#### Narrative and Visual Storytelling

Fall semester: 3 credits

Instructor: J. Lin

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
SCG-5247-A	M	11:00-12:50
SCG-5247-B	M	1:00-2:50

### SCG-5258

#### Digital Storyboarding

Spring semester: 3 credits

Instructor: J. Lin

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
SCG-5258-A	M	11:00-12:50
SCG-5258-B	M	1:00-2:50

### 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 7:00-9:50

Spring semester: 3 credits

Instructor: C. Reuter

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: C. Maloney

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-5252, 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**

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.

*Note: The fall semester section is gear toward students interested in motion graphics/fine art, and the spring semester section is gear toward students interested in 3D animation.*

Course #	Day	Time	Semester
SCG-5532-A	W	11:00-12:50	fall
SCG-5532-B	M	11:00-12:50	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**

Monday 1:00-2:50

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-5639****Digital 2D Animation: Tight Tie Downs**

Tuesday 3:00-5:50

One semester: 3 credits

Instructor: TBA

Have you ever seen a fluid and dimensional piece of rough animation—a *tie down*—and wondered how to create one? This course will cover an overall approach to animation as a process. This approach will work for experienced animators looking to improve their technique, or newcomers who want to get an overview of how great animation is made, and try their hand at some fun explorations. Assignments will start with sketching/boarding, then move into layout and rough animation, and culminate in a finished piece. Throughout the course, students will refine the same piece of animation until they start to see how this process can be applied to all animation jobs. Halfway through the semester, we'll start over from scratch to iron out mistakes in the first pass. The goal is to give students the tools to begin a career as a top-tier digital 2D animator.

Course #	Semester
SCG-5639-A	fall
SCG-5639-B	spring

**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**

Thursday 7:00-9:50

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 #	Instructor
SCG-5642-A	K. Chang
SCG-5642-B	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	11:00-12:50	fall	T. Dame
SCG-5673-B	F	3:00-4:50	spring	A. Noyes

**SCG-5674-A****Sound Workshop II**

Wednesday 1:00-2:50

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****Virtual Reality Storytelling**

Friday 3:00-5:50

One 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.

Course #	Semester
SCG-5744-A	fall
SCG-5744-B	spring

**SCG-5752-A****Stereoscopic 3D**

Monday 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, Sculptis, 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 8:00-9:50

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****Emerging Practices: Nonlinear Storytelling**

Tuesday 7:00-9:50

Spring semester: 3 credits

Instructor: M. Franck

Using a studio approach, this course will equip students working in the fine arts with both the technical tools and the conceptual framework to approach new practices and art forms in relation to computational storytelling. Topics include: the implications of installation and immersive media, themes of technology and the body, ongoing discourse in the culture of technology, the historical context of interactive and new media art. Students will explore alternative narrative forms that are computation-based through a broad sampling of tools and techniques, such as generative and interactive media, gesture and sensor-controlled software, digital fabrication, VR and projection mapping.

**SCG-6126-A****Emerging Practices: The Experiential Image**

Tuesday 7:00-9:50

Fall semester: 3 credits

Instructor: M. Franck

Serving as a continuation of SCG-5863, Emerging Practices: Nonlinear Storytelling, this course will facilitate each student's deeper exploration into experiential media and expanded cinema. We will address the implications of combining physicality and computation through installation, performance, and other experiential mediums. Through readings and discussions, themes of embodiment, virtuality, performance and place will be examined. Software tools include TouchDesigner, Unity 3D and CAD/CAM. Prerequisite: SCG-5863, Emerging Practices: Nonlinear Storytelling, or instructor's permission.

**SCG-6127-A****Emerging Practices: The Computational Image**

Monday 7:00-9:50

Spring semester: 3 credits

Instructor: M. Franck

This course departs from using the computer as a craft-simulating tool to exploring computation as a distinct artistic medium. Students will pursue formats that are uniquely computational, including generating images through code, data visualizations, and neural-net image techniques such as style transfer. The course will introduce techniques and technologies for image synthesis, data analysis and visualization, and image manipulation through computation. Discourse and contemporary issues around data, security and image culture will be the focus of readings and discussions. Prerequisite: SCG-6126, Emerging Practices: The Experiential Image, or instructor's permission.

**SCG-6167-A****Production Issues: Animation I**

Thursday 8:00-9:50

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 8:00-9:50

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: Visual Storytelling, Creative Strategy and Design**

Monday 3:00-5:50

Fall semester: 3 credits

Instructor: A. Whitney

The course is for open-minded thinkers who want to explore their creative vision and learn the art of communication through motion media and conversation through the process of creative problem solving, design and strategy. Each session includes a short lecture component and small group in-depth critiques. The goals are to guide students to develop strategic creative solutions, to inspire them to create moving images that are unique, and to create confidence in talking about their work and creative choices. We will focus on how to identify an audience, communicate a clear vision, the decisive use of varied mediums and typography. 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 while encouraging collaborative and complimentary partnerships. Successful completion will be attained through the creative use of the computer and emerging technologies as well as their potential in the chosen area of practice. This course is intended to guide students through the initial stages of their thesis through experimentation and iteration. A forum for discussion of storytelling and execution, 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	6:00-8:50	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	Tu	12:00-2:50	J. Keesling
SCG-6951-C	W	3:00-5:50	C. Allen
SCG-6951-D	Th	12:00-2:50	T. Schreiber
SCG-6951-E	F	12:00-2:50	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	6:00-8:50	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	Tu	12:00-2:50	J. Keesling
SCG-6956-C	W	3:00-5:50	C. Allen
SCG-6956-D	Th	12:00-2:50	T. Schreiber
SCG-6956-E	F	12:00-2:50	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 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

## 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	6:00-7:50
HSG-5010-B	Tu	8:00-9:50

### HSG-5011-A

#### Computer Systems II

Tuesday 8:00-9:50

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: P. Sultan

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.

<b>Course #</b>	<b>Day</b>	<b>Time</b>
HSG-5232-A	Th	6:00-7:50
HSG-5232-B	Th	8:00-9:50

### **HSG-5266-A**

#### **Technical Direction**

Monday 8:00-9:50

Spring semester: 3 credits

Instructor: TBA

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 6:00-7:50

Fall semester: 3 credits

Instructor: L. Gibbons

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 6:00-7:50

Spring semester: 3 credits

Instructor: L. Gibbons

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**

Wednesday 11:00-12:50

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**

Wednesday 11:00-12:50

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: T. Druckrey

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 the 21st century, whether we choose to participate or not, technology is “us.” From smartphones, Fitbits, and the number of likes on Instagram and Facebook to the transformation of money from gold to electronic information, the boundaries between the human and the nonhuman have broken down considerably. We survive and interact increasingly because of technology. In this course we will look at the history and implications of various technologies beginning with the case study of the automobile, leading to discussions of the effects of fossil fuels, the Anthropocene and climate change, automation and the end of work, biotechnology and transhumanism, the Internet and the digital revolution, and even the effects of technology on “truth” and “fact.” Students are responsible for weekly reading and discussion, a midterm exam and a final presentation.

**SDG-5562-A****New Media Theory**

Wednesday 3:00-5:50

Spring semester: 3 credits

Instructor: W. Laforge

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.

**ESL COURSES FOR MFA COMPUTER ARTS**

The Integrative Language Skills courses are designed specifically for MFA Computer Arts students to enhance all aspects of communication. Students are registered by placement.

**SDG-5830****Integrative Language Skills I**

Fall semester: no credit

Instructor: A. Bonney

This course is designed to enhance skills for listening, speaking, reading and writing. Through written assignments and in-class exercises students will develop their individual voices as well as their ability to present and collaborate. We will explore creative writing techniques based on memory, persona, story, myth and culture. *Note: Registration for this course is by placement.*

Course #	Day	Time
SDG-5830-A	Tu	12:00-2:50
SDG-5830-B	Tu	3:00-5:50
SDG-5830-C	F	9:00-11:50

**SDG-5840****Integrative Language Skills II**

Spring semester: no credit

Instructor: A. Bonney

Serving as a continuation of SDG-5830, Integrative Language Skills I, in the spring semester we will focus on academic writing and research methodologies to prepare students for SCG-6951, Thesis Research and Writing I. Conceptual ideas and organizational structures will be developed, along with key vocabulary and techniques to generate questions for thesis topics. *Note: Registration for this course is by placement.*

Course #	Day	Time
SDG-5840-A	Tu	10:00-12:50
SDG-5840-B	Tu	1:00-3:50

## SDG-6830

### Integrative Language Skills III

Fall semester: no credit

Instructor: A. Bonney

As a supplement to SCG-6951, Thesis Research and Writing I, this course will provide additional language support to students as they write their project proposals and theses. Special attention is paid to editing, vocabulary and grammar, as well as using and documenting research and adhering to thesis protocol. *Note: Registration for this course is by placement.*

Course #	Day	Time
SDG-6830-A	W	10:00-12:50
SDG-6830-B	W	1:00-3:50

## 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 Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

## 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-5402	Studio: Imaging I
PHG-5406	Studio: Imaging II
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-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](http://vfl.sva.edu).

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

### RisoLAB Access

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).

## 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	Emerging Practices: Nonlinear Storytelling
SCG-6126	Emerging Practices: The Experiential Image
SCG-6127	Emerging Practices: The Computational Image

### 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 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: Research Methodologies	fall
CPG-5070	Practicum: Logic and Rhetoric	fall
CPG-5130	History Seminar: Post-1945 Transnationalism and the History of Art	fall
CPG-5140	Case Study Seminar: Curating Digital Art Through Network, Gallery and Public Space	fall
CPG-5160	Philosophy Seminar: Curatorial Practice, Body and World	fall
CPG-5190	Curatorial Roundtable 1: Visiting International Curators Program	fall
CPG-5220	Workshop in Critical Writing: Exhibition Analysis	fall
CPG-5230	Workshops in Professional Practices	fall
CPG-5250	Art Practice	fall
CPG-5490	CP Exhibition	fall or spring
CPG-5540	Case Study Seminar: Models of Thinking—Curating a Program	spring
CPG-5550	Case Study Seminar: History as Commodity—On the Contemporary	spring
CPG-5560	Case Study Seminar: 21st-Century Contemporary Collecting Practices	spring
CPG-5590	Case Study Seminar: Returning the Gaze: Models of Curating Film and Video in Contemporary Art	spring
CPG-5640	Practicum: Exhibition-Making	spring
CPG-5670	History Seminar: 20th and 21st Centuries Exhibition History	spring
CPG-5680	Curatorial Roundtable 2: Visiting International Curators Program	spring
CPG-5720	Workshop in Critical Writing: Curatorial Analysis and the Writer's Voice	spring

### 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: Performance and Institutions	fall
CPG-6130	Case Study Seminar: The Expanded Space of Art	fall
CPG-6190	Artists Roundtable	fall
CPG-6350	Internship and Fieldwork Program	fall
CPG-6420	Independent Curatorial Plan	fall
CPG-6590	Curatorial Roundtable 3: Visiting International Curators Program	fall
CPG-6610	Workshop in Critical Writing: The Catalog Essay	spring
CPG-6690	Curatorial Roundtable 4: Visiting International Curators Program	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](http://myservices.sva.edu).

*Note: Courses are listed by year.*

## FIRST YEAR

### CPG-5040-A

#### **Practicum: Research Methodologies**

Tuesday (4 weeks, begins 9/8)

Hours: TBA

Fall semester: no credit

Instructor: I. Blackman

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: Logic and Rhetoric**

Monday, Wednesday, Friday 3:00-4:50 (2 weeks, begins 9/9)

Fall semester: 1 credit

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-5130-A (previously CPG-5120)

#### **History Seminar: Post-1945 Transnationalism and the History of Art**

Monday 5:00-7:00

Fall semester: 3 credits

Instructor: TBA

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. At whose initiative were/are they organized? This course is conceived to consider a range of exhibition and public initiatives to understand how exhibitions have evolved from the earliest biennials (beginning with the Venice Biennial, 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: Curating Digital Art Through Network, Gallery and Public Space**

Tuesday 5:00-7:00 (7 weeks, begins 11/3)

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 Seminar: Curatorial Practice, Body and World**

Thursday 5:00-7:00 (7 weeks, begins 9/10)

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: Exhibition Analysis**

Tuesday 1:00-3:00

Fall semester: 2 credits

Instructor: E. Iduma

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 clean writing, strong argument, and proper use of syntax, grammar and punctuation.

**CPG-5230-A****Workshops in Professional Practices**

Thursday 1:00-4:00 (7 weeks, begins 9/10)

Fall semester: 1 credit

Workshop leaders: Y. Backer, H. Brock, T. Cheung, A. Jorgensen, S. Lahav, C. Scheidermann, M. Steigelman, L. Warner

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-5490****CP Exhibition**

Day/time: TBA

One semester: no credit

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.

**Course # Semester**

CPG-5490-A fall

CPG-5490-B spring

**CPG-5540-A****Case Study Seminar: Models of Thinking—Curating a Program**

Thursday 4:00-6:00 (7 weeks, begins 1/14)

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****Case Study Seminar: History as Commodity—On the Contemporary**

Monday 6:30-8:30 (7 weeks, begins 1/11)

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****Case Study Seminar: 21st-Century Contemporary Collecting Practices**

Thursday 5:00-7:00 (7 weeks, begins 3/18)

Spring semester: 1 credit

Instructor: S. Raza

This course provides insight into the shifting terrain of institutional collecting practices, from both a local and global museum perspective. Examining the reconfiguration of outdated Euro-American-centric models of collecting, and the subsequent move towards more inclusive art histories and other modernisms, students will gain an insight into the role of globalization, ethics, digital practices, market vs institutional relationships and an understanding of long-term collection care. Through a combination of readings, field trips to galleries and museums, as well as guest visits, the course will provide a compact and timely overview into collecting in the 21st century.

**CPG-5590-A****Case Study Seminar: Returning the Gaze: Models of Curating Film and Video in Contemporary Art**

Monday 6:30-8:30 (7 weeks, begins 3/22)

Spring semester: 1 credit

Instructor: C. Iles

This course explores how the increasingly central role of the moving image in contemporary art is articulated through a wide range of different curatorial models and structures, including solo exhibitions and commissions in alternative spaces, major historical and contemporary exhibitions in museums, biennials, site-specific projects, screenings, expanded cinema events and collective and conceptual practices. The course addresses the key role of artists of color and Indigenous artists in shaping the history of the moving image, and traces how film and video's intersection with other mediums and disciplines, including performance, dance, cinema, and sound, shapes curatorial scholarship and exhibition-making. It also examines how the material fluidity of the moving image creates a uniquely open set of practical and philosophical possibilities, including the formation of new global, postcolonial curatorial structures.

**CPG-5640-A****Practicum: Exhibition-Making**

Tuesday 12:00-3:00

Spring semester: 2 credits

Instructor: N. Segal

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-5670-A****History Seminar: 20th and 21st Centuries Exhibition History**

Monday 4:00-6:00

Spring semester: 1 credit

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-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: Curatorial Analysis and the Writer's Voice**

Tuesday 4:00-6:00

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: Performance and Institutions**

Monday 6:30-8:30 (7 weeks, begins 9/14)

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: The Expanded Space of Art**

Monday 5:00-7:00 (7 weeks, begins 11/9)

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 5:00-7:00

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-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

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-6610-A****Workshop in Critical Writing: The Catalog Essay**

By appointment

Spring semester: 3 credits

Instructor: D. Frankel

In conjunction with their final exhibition/curatorial project, students will write a full-length catalog essay. For this workshop, they will consider the possible approaches the essay should take; the fields of information and ideas it should include and exclude; what audience it might reach, and the relationship between the essay and its audience; and the demands of the catalog essay as a form. Throughout the semester, students will write the essay while working with the instructor as a writer works with an editor.

**CPG-6690-A****Curatorial Roundtable 4: 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-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.

**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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**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](http://vfl.sva.edu).

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

# MFA Design

## DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file with the MFA Design Department to be eligible for degree conferral.
- Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing.
- A matriculation of two academic years is required. Students must complete their 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

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
DSG-5080	Paul Rand Lecture Series	fall
DSG-5130	Writing and Designing the Visual Book	spring
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-5410	Type for Masters	fall
DSG-5450	Design Decisions	spring
DSG-5470	Interaction Aesthetics: Designing Digital Products for the 21st Century	fall
DSG-5480	Design and Branding	fall
DSG-5640	Design Conception: Developing Your Venture	spring
DSG-5645	Designing Value	spring
DSG-5670	Designing Large	spring

## SECOND-YEAR COURSE REQUIREMENTS

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
DSG-6030	Intellectual Property and the Law	fall
DSG-6050/6052	Seminars I	fall
DSG-6053/6055	Seminars II	spring
DSG-6061	Thesis Matrix	fall
DSG-6070	Thesis Consultation (preparation)	fall
DSG-6080	Thesis Consultation (research and writing)	fall
DSG-6090	Thesis Consultation (production)	spring
DSG-6120	Thesis Consultation (pitch and presentation)	spring
DSG-6130	Thesis Video and Media Launch	spring
DSG-6160	Making It Real	fall
DSG-6310	Design Technology Workshop II	spring
DSG-6610	Design in Context	spring

## GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](https://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-5130-A**

#### **Writing and Designing the Visual Book**

Friday 12:00-4:00

Spring 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 2:00-5:00

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

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**

Wednesday 5:00-8:00

Fall semester: 3 credits

Instructors: S. Doyle, G. Towey

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-5410-A****Type for Masters**

Thursday 5:00-8:00

Fall semester: 3 credits

Instructor: J. Colt

This course will be dedicated to type and typography in order to help raise typographic fluency through classes and exercises. It will allow students to refine and refresh their skills and tool kit. In addition, the course will provide critiques of work for other first-semester classes.

**DSG-5450-A****Design Decisions**

Thursday 5:00-8:00 (7 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**

Monday 5:00-8:00

Fall 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-5640-A****Design Conception: Developing Your Venture**

Wednesday 5:30-8:30

Spring semester: 3 credits

Instructor: S. Walsh

In this course students will build essential skills required for the conception and development of their thesis. This will be an intensive where students explore what is personally significant to them, examine industries and research social organizations toward the goal of developing thesis concepts. Throughout the course students will grow lateral thinking skills, generate ideas and test their assumptions. The goal is for each student to have a fundamentally sound concept to be further developed during the second year.

**DSG-5645-A** (previously DSG-6270)**Designing Value**

Thursday 5:30-8:30

Spring semester: 3 credits

Instructor: A. Wang

Successful ventures are technically feasible, financially viable and desirable on a personable level. But—who is doing the desiring? What do they want? And how will they trust that they are getting it? This course will guide thesis projects through the desirability lens using design research methodology, and arrive at insights that inform the design principles, value proposition and business model of each venture.

**DSG-5670-A****Designing Large**

Tuesdays 5:00-8:00 (7 sessions, begins 3/9)

Spring semester: 1.5 credits

Instructor: D. Bishop

The intricacies and nuances of typography will be examined in this course, through a working environment in which the languages of type and image are released from the conventional rules of engagement. Students will have the opportunity to test their design and typography skills, and their talents on an extra-large platform. Working individually and together, we will explore the outer limits of graphic design through experimental approaches. Projects will be print-based and broadsheet-sized. Weekly critiques will be an important component of the course.

**DSG-6030-A****Intellectual Property and the Law**

Friday 3:30-6:30 (7 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: B. Collins, L. Fili, M. Rabinowitz, E. Schlossberg, L. Talarico, W. Wong

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.

<b>Course #</b>	<b>Semester</b>
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 2:00-5:00

Fall semester: 3 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 writing)

Monday 10:00-1:00

Fall semester: 1.5 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

Instructor: B. Collins

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 10:00-1:00

Spring semester: 3 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 10:00-1:00

Spring semester: 3 credits

Instructor: A. Whitney

The video created in this course will define the essential need for the product, what it does, and how it will be viable. The resulting spot (30 seconds to two minutes) will become a cornerstone of each student's marketing and fundraising plans. 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-6160-A****Making It Real**

Thursdays 5:30- 8:30

Fall semester: 3 credits

Instructor: A. Katz

This course will help students to envision a complete user experience in order to create a clear and focused product narrative. By thinking through the various touchpoints that users might have with their products, and then designing based upon those characteristics, students will be able to successfully convey a detailed experience for users.

**DSG-6310-A****Design Technology Workshop II**

Friday 2:00-5:00

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-6610-A****Design to Context**

Friday 10:00-1:00

Spring semester: 3 credits

Instructor: W. Wong

This course supports the culmination of the MFA Design thesis. We will examine the core product/service and ancillaries of each student's venture as contextually experienced by audiences in order to maximize relevance, resonance and remarkability. Expect to build focused yet immersive storyworlds that guide audiences from a state of ambivalence to action, deliver on ambitious yet achievable goals within scope/schedule and engage in rigorous peer/guest reviews.

**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.

<b>Course #</b>	<b>Semester</b>
DSG-6632-A	fall
DSG-6632-B	spring

**Internship**

One semester: 3 studio credits

Instructor: Career Development Faculty

Students can gain valuable experience and broaden their professional network through an internship with an 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 apply online during the designated application period, be approved by the Career Development Office, and registered for the internship by their academic advisor. Students need to work 150 hours during the semester (usually 10 to 15 hours per week), participate in a weekly online course with other SVA interns, and complete midterm and final self-evaluations. Elective studio credit is awarded for the successful completion of an internship. For more information go to [sva.edu/career](http://sva.edu/career).

## 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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

## 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](http://vfl.sva.edu).

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

### RisoLAB Access

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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: \$350

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

### Photography Lab and Equipment Access

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).

# 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-6170	Metrics and Data Visualization I	fall
SIG-6175	Metrics and Data Visualization II	spring
SIG-6180	Leadership I	fall
SIG-6182	Leadership II	spring
SIG-6185	Entrepreneurship	fall
SIG-6190	Thesis Consultation: Research, Writing, Presentation	fall
SIG-6220	Global Guest Lecture Series III	fall
SIG-6225	Global Guest Lecture Series IV	spring
SIG-6940	Thesis Consultation: Implementation	spring
SIG-6950	Monitoring and Evaluation	spring

## GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

### SIG-5030-A

#### Fundamentals of Design for Social Innovation

Friday 9:30-5:30 (4 sessions), Saturday 9:00-3:00 (4 sessions), begins 9/11

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: M. Osaki

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 (8 weeks, begins 10/28)

Fall semester: 1 credit

Instructor: P. Lillehaugen

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: E. Portocarrero

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

Monday 6:00-9:00 (7 weeks, begins 11/9)

Fall semester: 1 credit

Instructor: L. Huang

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: E. Herrick, M. Osaki

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: E. Herrick, M. Osaki

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 (8 weeks, begins 9/14)

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

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**

Monday 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 (4 sessions, Begins 3/12)

Spring semester: 1 credit

Instructor: TBA

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-6170-A****Metrics and Data Visualization I**

Tuesday 6:00-9:00

Fall semester: 3 credits

Instructor: W. Xu

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**

Tuesday 6:00-9:00

Spring semester: 3 credits

Instructor: W. Xu

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-6180-A****Leadership I**

Friday 12:00-6:00 (7 weeks, begins 9/11)

Fall semester: 2 credits

Instructor: K. Proctor

A survey of key leadership theories and practices will be examined in this course, with the aim for students to discover their leadership identity and apply their new knowledge and understanding in positive social change contexts. Through in-class discussion, case studies and leadership development process documentation, students will engage in intensive, reflective experiences that have been designed to transform leadership notions into knowledge. The course helps students to consider the "why" of their DSI experience from a leadership lens.

**SIG-6182-A****Leadership II**

Friday 12:00-6:00 (7 weeks, begins 1/15)

Spring semester: 2 credits

Instructor: K. Proctor

This is the second part of a two-semester course. Please see SIG-6180 for course description.



**SIG-6185-A****Entrepreneurship**

Thursday 6:00-9:00

Fall semester: 1 credit

Instructor: K. Asamoah

This course is devoted to equipping students with the business language and concepts needed for real-world venture success. Students will gain practical knowledge and hands-on experience in the key business building blocks needed to execute a successful start-up that is viable, financially sustainable and scalable. Students will also have the opportunity to evaluate and present their respective theses as a business concept.

**SIG-6190-A****Thesis Consultation: Research, Writing, Presentation**

Monday 6:00-9:00

Fall semester: 6 credits

Instructors: E. Kang, M. Nakano, TBA

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: E. Herrick, M. Osaki

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: E. Herrick, M. Osaki

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: E. Kang, M. Nakano, TBA

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.

**SIG-6950-A****Monitoring and Evaluation**

Thursday 6:00-9:00

Spring semester: 1 credit

Instructor: TBA

This course is designed to complement the thesis process, and will examine how to measure program effectiveness through monitoring and evaluation (M&E). Monitoring is the routine process of data collection and measurement of progress toward program objectives; evaluation is the use of social research methods to systematically investigate a program's effectiveness. Students will be guided on the development of their own measurement plan and data collection.

**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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**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](http://vfl.sva.edu).

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

**RisoLAB Access**

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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

# 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
DRG-5200	Thesis Development Workshop

### 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](http://myservices.sva.edu).

### DRG-5030-A Research and Writing I

Wednesday 10:00-12:50

Fall semester: 4 credits

Instructors: S. Heller, 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 10:30-1:20

Fall semester: 4 credits

Instructor: J. Rittner

The history of design can be best understood when explored through a spectrum of experiences: makers and users, intentions and consequences, experiences and interpretations. Design influences culture at every level, at the level of individual behavior, the construction of community and our foundational systems and structures—businesses, governments, civic institutions, systems of belief. To what extent do we understand the underlying belief systems that drive those systems? As design writers, what responsibility do we have to understand, investigate, critique and expound on our analysis of the larger social dynamics at play? In this course, we consider ways of approaching design history. Beginning with an introduction to the field of design history itself, our episodic structure zooms in on case studies across various periods and types of design: from the chair to the room, exhibitions, graphics, and digital technology. While examining this handful of moments within an expansive field, students are encouraged to consider relevance to contemporary discourse as well as biases and gaps—both here and in “the canon.” Together we will discuss how ideas in history inform design thinking and making, and attempt to understand how we construct cultural narrative and meaning through history. Reading and writing about design requires a broad social lens focused on those whose stories are often left untold alongside those who have gained a megaphone to amplify their voices.

### 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**

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-5200-A****Thesis Development Workshop**

Friday 10:00-12:50

Fall semester: no credit

Instructor: P. de Looz

Working with the lead thesis advisor, students will explore research methodologies and resources related to design research as they develop a thesis research question.

**DRG-5535-A****Research and Writing II**

Wednesday 10:00-12:50

Spring semester: 4 credits

Instructors: A. Busch, TBA

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: L. Molad, TBA

This 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 podcast, video essay, exhibition, or event. The medium to be explored will be chosen by the department chair. By the end of this workshop, students will have produced a portfolio piece.

**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, analyze the results of their research and develop a thesis portfolio, including a thesis statement, literature review, and 8,000 words of writing. They will also meet regularly with their advisors during the writing and editing phases.

**SUMMER WRITING AND RESEARCH RESIDENCY****DSD-4978-A****Design Writing and Research**

June 1 – June 12

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 refine 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: Participants 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](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

# 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 with a full-frame sensor, a desktop color printer and a personal computer that is outfitted with the most recent versions of Adobe Lightroom and Photoshop through the Adobe Creative Cloud Photography subscription plan or the full Adobe Creative Cloud subscription. 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-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](http://myservices.sva.edu).

### DPG-5220-A

#### Photo and Video Workflow

Monday 7:00-9:50

Fall semester: 3 credits

Instructors: K. Barry, M. Kaminski

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

Instructors: J. Estrin, M. Kovacevic

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 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 biweekly 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 who 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

Instructors: C. Beene, J. Rosman

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 (6 sessions)

Instructor: D.K. Ching

This biweekly 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**

Tuesday 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 3:00-5:50

Spring semester: 3 credits

Instructor: J. Porto

From concept to capture and image processing, this course addresses the creative workflow that commercial and fine art illustrators use to make compelling photo montages and composites. Students will learn the essential attributes of a successful composite, including: planning the image before lifting the camera, lighting and photographing the image elements and background plates, selecting, color matching, and compositing image elements, and working with an art director and production team to create the best image possible.

**DPG-5600-A****Thesis Development**

Monday 11:30-2:20

Spring semester: 3 credits

Instructor: 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**

Monday 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](http://myservices.sva.edu).

*Note: The 2020 summer semester will be held from May 11th through July 8th. Please contact the department for individual course dates and times.*

**DPG-5790-A****Handmade Book**

Summer 2020 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 2020 semester: no credit (4 sessions)

Instructor: J. Permuth

This required biweekly 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 who bring unique and current insights about the ever-changing field of digital photography and content creation.

**DPG-5820-A/B****Thesis: Exhibition Printing**

Summer 2020 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 2020 semester: 2 credits

Instructors: M. Richmond, J. Rosman

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 2020 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 2020 semester: no credit

Instructor: D.K. Ching

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 2020 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.

## 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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

## 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](http://vfl.sva.edu).

<b>Course #</b>	<b>Semester</b>
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PDG-Access-A	fall
PDG-Access-B	spring

**RisoLAB Access**

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).

# 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 cinema. 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 9:00 pm, 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

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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](http://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: J. James, C. Kallas

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: M. Augustin

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

Instructor: 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: S. Mannion

This course will focus on the role of editing in film storytelling. Students will be introduced to the interfaces for popular editing platforms like Adobe Premiere and Final Cut Pro X, and learn advanced techniques for leveraging these applications. The course will cover postproduction workflow, working with an editor, technical and creative challenges of postproduction, and providing deliverables on a deadline. The course will also review the practical application of theories, conventional techniques and unconventional approaches in furthering story through examples screened in class.

**DTG-5610-A****Directing I**

Wednesday 6:00-9:00

Fall semester: 6 credits

Instructor: B. Giraldi

Students are given firsthand experience in the creation and execution of a narrative short film within the context of an evolving industry. The course will advance the importance of telling a uniquely different story. We will discuss and analyze short films, commercials, and scenes from feature films with the objective of studying various techniques. We will meet industry professionals from every discipline within the craft. Each student will be required to produce six narrative short video exercises to further explore the challenges of directing; this course is constantly in motion—discussing, criticizing and experiencing conceptual screenwriting; directing; cinematography; and working with a production team to achieve his or her vision. Students will learn how to employ the tools of cinema to tell their story.

**DTG-5615-A****Directing II**

Wednesday 6:00-9:00

Spring semester: 6 credits

Instructor: B. Giraldi

As the second part of a two-semester course, students will only be admitted if they have created a comprehensive short film script in the first semester. Emphasis shifts to preproduction and casting; finding the best professional actors to fill the roles created by the student directors. Throughout the process, students continue to examine the art of directing while moving forward with the logistics of filmmaking: location scouting; hiring an experienced, independent line producer and a talented, experienced director of photography and the necessary complement of crew. Shot lists, scheduling, rehearsals lead to on-set filming and then the emphasis shifts dramatically to the art of editing where the story is told for the third and final time. Then we prepare for the completion of the film with an eye toward marketing and what the future holds for our new directors.

**DTG-5740-A****Lecture Series I**

Friday 2:00-5:00

Fall semester: no credit

Instructor: M. Hessenthaler

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: M. Hessenthaler

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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

# 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

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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	fall
PFG-5510	Fashion Photography Today	spring
PFG-5530	Collaborative Process	spring
PFG-5570	Ideation	fall
PFG-5630	Fashion Film I	fall
PFG-5635	Fashion Film 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](http://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 1:30-4:20  
Spring semester: 3 credits  
Instructor: L. Rexer

This is the second part of a two-semester course. See PFG-5140 for course description.

### **PFG-5170-A Symposium I**

Thursday 6:30-9:20  
Fall semester: 3 credits  
Instructor: B. Sutton

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**

Thursday 5:00-7:50  
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**

Wednesday 6:30-9:20  
Fall 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

Spring semester: 3 credits

Instructor: M. Fina

Today's fast-changing commercial world and our increased consumption of images pose new challenges for emerging photographers. The democratization of photography and its craft is changing how we answer commercial briefs. Through discussion, practice and assignments, students will learn how to navigate this fast-paced and changing business, and will be better equipped to produce images that answer the briefs they face and fulfill client demands.

**PFG-5530-A****Collaborative Process**

Tuesday 6:30-9:20

Spring semester: 3 credits

Instructor: S. Marshall

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 will 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-5570-A****Ideation**

Tuesday 6:30-9:20

Fall semester: 3 credits

Instructor: S. Marshall

This course centers on developing ideas. Leading students through different spaces, places and conversations, it will encourage them to see the world in their own way and, in turn, influence the ideas that underpin their photographic practice. Beginning with dismantling preconceived notions of fashion photography, it will outline the ideas and references behind some of the most iconic fashion images. Lectures and field trips will focus on places of inspiration, and we will journey through contemporary dance, film, architecture and other artists' work to give students a foundation in creative thinking and how to incorporate this into their work.

**PFG-5630-A****Fashion Film I**

Monday 6:30-9:20

Fall semester: 3 credits

Instructor: E. Bick

Partly as a result of the rapid transformations in media and publishing, and the influence of the Internet and social media, fashion film 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 short fashion film. Sessions will include digital lab time with editing instruction.

**PFG-5635-A****Fashion Film II**

Monday 6:30-9:20

Spring semester: 3 credits

Instructor: C. Clemente

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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**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](http://vfl.sva.edu).

<b>Course #</b>	<b>Semester</b>
PDG-Access-A	fall
PDG-Access-B	spring

**Photography Lab and Equipment Access**

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA

Photography and Video Department must contact the department via email

at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).**RisoLAB Access**

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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 (1 credit), 2 Crits (1.5 credits each) and Talks (2 credits) every semester.

Students have flexibility in Seminars and Workshops: In a given semester they can take any combination of Seminars and Workshops totaling 18 credits over their course of study.

In the first semester, students are required to register for Colloquium.

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

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
FNG-5010	Colloquium	fall
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-5990	Seminars or Workshops	fall

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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-5990	Seminars or Workshops	spring

## SECOND-YEAR COURSE REQUIREMENTS

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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-5990	Seminars or Workshops	fall

<b>Course #</b>	<b>Title</b>	<b>Semester</b>
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](http://myservices.sva.edu).

## FNG-5010

### Colloquium

Tuesday 10:00-1:00

Fall semester: 3 credits

Instructor: M. Tribe

First-year Colloquium establishes a common base of pertinent knowledge and provides space and time for incoming students to get to know one another in a group setting. The core activities are student presentations on contemporary artists whose work informs their own, discussion of issues and topics relevant to contemporary art, and participatory activities designed to facilitate conversation and creative exchange.

## 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	K. Rasheed
FNG-5030-B	K. Fujita
FNG-5030-C	J. Wahi
FNG-5030-D	A. Gatson
FNG-5030-E	L. Luciano
FNG-5030-F	M. Farzin-Rad
FNG-5030-G	S. Louden
FNG-5030-H	L. Nakadate
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	K. Rasheed
FNG-5035-B	K. Fujita
FNG-5035-C	J. Wahi
FNG-5035-D	A. Gatson
FNG-5035-E	L. Luciano
FNG-5035-F	M. Farzin-Rad
FNG-5035-G	S. Louden
FNG-5035-H	L. Nakadate
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	K. Rasheed
FNG-6030-B	K. Fujita
FNG-6030-C	J. Wahi
FNG-6030-D	A. Gatson
FNG-6030-E	L. Luciano
FNG-6030-F	M. Farzin-Rad
FNG-6030-G	S. Louden
FNG-6030-H	L. Nakadate
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	K. Rasheed
FNG-6035-B	K. Fujita
FNG-6035-C	J. Wahi
FNG-6035-D	A. Gatson
FNG-6035-E	L. Luciano
FNG-6035-F	M. Farzin-Rad
FNG-6035-G	S. Louden
FNG-6035-H	L. Nakadate
FNG-6035-J	G. Stephan

## FNG-5050

### Studio I

Day/time: By appointment with instructor

Hours: 10:00-6:00

Fall semester: 1 credit

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	W. Powhida
FNG-5050-B	D. Row
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	P. Bard
FNG-5050-J	S. McClelland
FNG-5050-K	D. Birnbaum
FNG-5050-L	A. Rodriguez-Izumi
FNG-5050-M	A. Kuo
FNG-5050-N	J. Swartz
FNG-5050-P	J. Shin
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: 1 credit

See FNG-5050 for course description.

<b>Course #</b>	<b>Instructor</b>
FNG-5055-A	W. Powhida
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	P. Bard
FNG-5055-J	S. McClelland
FNG-5055-K	Z. Geva
FNG-5055-L	J. Shin
FNG-5055-M	J. Grimonprez
FNG-5055-N	D. Birnbaum
FNG-5055-P	M. Rottenberg
FNG-5055-R	D. Scott
FNG-5055-S	T. Lanigan-Schmidt
FNG-5055-T	J. Wen Ma

**FNG-6050****Studio III**

Day/time: By appointment with instructor

Hours: 10:00-6:00

Fall semester: 1 credit

See FNG-5050 for course description.

<b>Course #</b>	<b>Instructor</b>
FNG-6050-A	W. Powhida
FNG-6050-B	D. Row
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	P. Bard
FNG-6050-J	S. McClelland
FNG-6050-K	D. Birnbaum
FNG-6050-L	A. Rodriguez-Izumi
FNG-6050-M	A. Kuo
FNG-6050-N	J. Swartz
FNG-6050-P	J. Shin
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: 1 credit

See FNG-5050 for course description.

<b>Course #</b>	<b>Instructor</b>
FNG-6055-A	W. Powhida
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	P. Bard
FNG-6055-J	S. McClelland
FNG-6055-K	Z. Geva
FNG-6055-L	J. Shin
FNG-6055-M	J. Grimonprez
FNG-6055-N	D. Birnbaum
FNG-6055-P	M. Rottenberg
FNG-6055-R	D. Scott
FNG-6055-S	T. Lanigan-Schmidt
FNG-6055-T	J. Wen Ma

**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.*

<b>Course #</b>	<b>Day</b>	<b>Begins</b>	<b>Instructor</b>
FNG-5230-A	M	9/14	J. Clark
FNG-5230-B	M	9/14	S. Prajapati
FNG-5230-C	M	9/14	W. Powhida
FNG-5230-D	W	9/9	J. Stopa
FNG-5230-E	W	9/9	B. Kahlhamer
FNG-5230-F	F	9/11	J. Siena
FNG-5230-G	F	9/11	M. Deleget
FNG-5235-A	M	11/9	O. Lopez-Chahoud
FNG-5235-B	M	11/9	A. Shepp
FNG-5235-C	M	11/9	J. Shin
FNG-5235-D	W	11/4	D. Row
FNG-5235-E	W	11/4	A. Pearlstein
FNG-5235-F	W	11/4	P. Bard
FNG-5235-G	F	11/6	M. Minter

**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	1/11	A. Kuo
FNG-5240-B	M	1/11	M. Deleget
FNG-5240-C	M	1/11	G. Stephan
FNG-5240-D	W	1/13	Z. Geva
FNG-5240-E	W	1/13	D. Row
FNG-5240-F	W	1/13	A. Pearlstein
FNG-5240-G	F	1/15	J. Siena
FNG-5245-A	M	3/15	K. Fujita
FNG-5245-B	M	3/15	J. Wahi
FNG-5245-C	M	3/15	M. Farzin-Rad
FNG-5245-D	M	3/15	S. Pepe
FNG-5245-E	W	3/10	J. Grimonprez
FNG-5245-F	W	3/10	M. Luciano
FNG-5245-G	W	3/10	S. Louden
FNG-5245-H	F	3/12	G. Stephan

**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	9/14	J. Clark
FNG-6230-B	M	9/14	S. Prajapati
FNG-6230-C	M	9/14	W. Powhida
FNG-6230-D	W	9/9	J. Stopa
FNG-6230-E	W	9/9	B. Kahlhamer
FNG-6230-F	F	9/11	J. Siena
FNG-6230-G	F	9/11	M. Deleget
FNG-6235-A	M	11/9	O. Lopez-Chahoud
FNG-6235-B	M	11/9	A. Shepp
FNG-6235-C	M	11/9	J. Shin
FNG-6235-D	W	11/4	D. Row
FNG-6235-E	W	11/4	A. Pearlstein
FNG-6235-F	W	11/4	P. Bard
FNG-6235-G	F	11/6	M. Minter

**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	1/11	A. Kuo
FNG-6240-B	M	1/11	M. Deleget
FNG-6240-C	M	1/11	G. Stephan
FNG-6240-D	W	1/13	Z. Geva
FNG-6240-E	W	1/13	D. Row
FNG-6240-F	W	1/13	A. Pearlstein
FNG-6240-G	F	1/15	J. Siena
FNG-6245-A	M	3/15	K. Fujita
FNG-6245-B	M	3/15	J. Wahi
FNG-6245-C	M	3/15	M. Farzin-Rad
FNG-6245-D	M	3/15	S. Pepe
FNG-6245-E	W	3/10	J. Grimonprez
FNG-6245-F	W	3/10	M. Luciano
FNG-6245-G	W	3/10	S. Louden
FNG-6245-H	F	3/12	G. Stephan

**FNG-5510/FNG-5515 and FNG-6510/FNG-6515****Talks**

Tuesday 6:00-9:00

Fall and spring semesters: 2 credits per semester

Instructor: M. Tribe

A weekly gathering of all students, Talks begins each fall with short presentations by students: returning students show the work they made in their first year, while incoming students focus on the portfolios with which they applied to the program. These are followed by lectures and panel discussions featuring 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-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 Chthulucene, 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; LGBT 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-5649-A****Seminar: Intersectional Feminism, Activism and Art Making**

Monday 3:00-6:00

Spring 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. This 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. It will begin with a brief, yet comprehensive, understanding of the foundations of intersectional feminist theory. We 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. Presentations by cultural practitioner will be followed by an open dialogue. The ultimate purpose of this course 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. Students will give presentations on course material or presenting artists, and will undertake a final project that includes a short proposal for a theoretical project seeking to disrupt the inequalities addressed in intersectional theory.

**FNG-5727-A****Seminar: Art After the Internet**

Friday 3:00-6:00

Spring semester: 3 credits

Instructor: M. Ramos

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, *DIS 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 lisping 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-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.

## 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 9/11)

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 9/14)

Fall semester: 1.5 credits

Instructor: J. Clark

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-5868-A

##### **Workshop: Research into Practice**

Wednesday 10:00-12:00 (7 weeks, begins 9/9)

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 9/11)

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 11/6)

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 11/4)

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. *Note: This course is cross-listed with AEG-5543.*

#### 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 11/6)

Fall semester: 1.5 credits

Instructor: J. Siena

Some artists have trouble letting go; trouble in 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 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-5862-A****Workshop: Writing is FUNdamental**

Friday 10:00-12:00 (7 weeks, begins 11/6)

Fall semester: 1.5 credits

Instructor: J. Wahi

You may know the phrase “Reading is FUNdamental”—a slogan coined in the mid-1960s as part of a campaign to encourage literacy in the United States. At the most basic level, we can probably agree that reading/literacy is essential to our functionality in the world. As artists and cultural practitioners, we can also probably agree that reading of all types (fiction, criticism, theory, op-ed, nonfiction, biographies, autobiographies, poetry, prose, etc.) is essential to the process of articulating what comes after reading and creating? What happens when the work that you make is more than what meets the surface? How do we create nuanced discourse around artwork? Whether it be our own work, or the work of others? Since you are reading this, you obviously know the answer—it’s through writing. As artists, you may be thinking “But *how* do I write about artwork in a way that is cohesive and within the lines of a particular lexicon or style that is specific to our industry.” This course will help you sort some of that out. Art writing, like art, is not a monolith. There are many types of art writing—from formal criticism to visual analysis to artist statements to academic analysis, and beyond. There are, of course, commonalities, such as a standard (or standard-ish) vernacular. During this course we’ll touch on several different types of art writing. We’ll be writing and reading, analyzing and dissecting. And hopefully by the end of the class you’ll feel confident about writing, and enjoy using writing as a tool to enhance and elaborate on your practice as an artist.

**EARLY SPRING WORKSHOPS****FNG-5832-A****Workshop: Working with Galleries**

Monday 10:00-12:00 (7 weeks, begins 1/11)

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 1/15)

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 1/13)

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 1/15)

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 3/15)

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 3/15)

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 3/10)

Spring semester: 1.5 credits

Instructor: A. Rodriguez-Izumi

Documentation is so much more than taking a picture of a finished work. In this course we will explore a wide range of systems and techniques for documenting and how to incorporate them into a variety of practices. Together we will look at documentation and archiving methods for various stages of the creative process. We will explore different technical skills to document work, from digital methods to what to do with your documentation afterwards, as well as a variety of applications it can be used for. Industry professionals will offer insider perspectives and explore what it means to document, build an archive and, ultimately, your legacy.

**FNG-5873-A****Workshop: The Artist as Educator**

Friday 10:00-12:00 (7 weeks, begins 3/12)

Spring semester: 1.5 credits

Instructor: S. Prajapati

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 workshopping, 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. *Note: This course is cross-listed with AEG-5573.*

## FNG-5987-A

### Workshop: The Law of Art

Wednesday 10:00-12:00 (7 weeks, begins 3/10)

Spring 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.

## FNG-6950-A

### Thesis Workshop

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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

## SUMMER RESIDENCY IN FINE ARTS

### FID-4994 / FID-4995

#### Fine Arts: 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 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: Dara Birnbaum, Jodie Lyn-Kee-Chow, Media Farzin, Mark Thomas Gibson, Miguel Luciano, Angel Nevarez, David Ross, Jerry Saltz, Mark Tribe and Caroline Woolard.

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

Course #	Dates
FID-4994-A	June 1 – July 2
FID-4995-A	July 7 – August 7

### FID-4991 / FID-4992

#### Fine Arts: Painting and Mixed Media

Summer semester: 4 undergraduate studio credits per session

\$3,000 per session

Hosted by SVA's MFA Fine Arts Department, 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.

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 lecturers have included Andrianna Campbell, Andrea Champlin, Ofri Cnaani, Gregory Coates, Steve DeFrank, Peter Hristoff, Tobi Kahn, Sharon Loudon, Amy Myers, Danica Phelps, Jerry Saltz and Jason Stopa.

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

Course #	Dates
FID-4991-A	June 1 – July 2
FID-4992-A	July 7 – August 7

For more information visit [sva.edu/residency](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto: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-5060	Perpetual Appetizers	fall
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](http://myservices.sva.edu).

### FIRST YEAR

#### ILG-5010-A

##### Critique I

Tuesday 9:00-3:00

Fall semester: 1.5 credits

Instructors: M. Arisman, A. Raff

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

Tuesday 9:00-3:00

Spring semester: 3 credits

Instructors: M. Arisman, A. Raff

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: TBA

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 12:30-4:20

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 12:30-4:20

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-5060-A****Perpetual Appetizers**

Wednesday 9:00-11:50

Fall semester 1.5 credits

Instructor: H. Lee

This hands-on studio course introduces new tools, techniques and ingredients with the goal of expanding an individual visual vocabulary unique to each student. To grasp the concept that the search for creativity is not always a linear, forward movement—more often it is a series of experiments, a desire to enter uncharted territory while recognizing an accident can open opportunities more often than the safety of stagnation.

**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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**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](http://vfl.sva.edu).

<b>Course #</b>	<b>Semester</b>
PDG-Access-A	fall
PDG-Access-B	spring

**Photography Lab and Equipment Access**

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).

**RisoLAB Access**

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).

# 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	Hello World: The Logic of Interaction	fall
IXG-5480	Crafting Interactions	spring
IXG-5510	Smart Objects	spring
IXG-5520	Framing User Experiences	spring
IXG-5610	Design in Public Spaces	spring
IXG-5630	Conversation Design	spring
IXG-5650	Entrepreneurial Design	spring
IXG-5811	Advanced Fundamentals of Graphic Design	spring
IXG-5812	Advanced Fundamentals of UX	spring
IXG-5813	Writing Basics	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	Future (Im)perfect	fall
IXG-6210	Leadership, Ethics and Professional Practices	spring
IXG-6390	Narrative and Interactivity	spring
IXG-6410	Form, Content and Behavior	spring
IXG-6430	And One More Thing	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](http://myservices.sva.edu).

The recommended course load is 15 credits per semester.

### IXG-5030-A

#### A History of Design

Wednesday 6:00-8:50 (7 weeks, begins 11/4)

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

Wednesday 6:00-8:50 (7 weeks, begins 9/9)

Fall semester: 1.5 credits

Instructor: H. Nanayakkara

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 2:00-4:50

Fall semester: 3 credits

Instructor: TBA

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****Hello World: The Logic of Interaction**

Thursday 2:00-4:50

Fall semester: 3 credits

Instructors: C. Kengle, B. Kruse

Hello World is traditionally the very first program people write when they are new to a programming language. It's used to test programming syntax, implementation and sanity. The goal of this course is to provide students with a primer into understanding the world of computer hardware, software and designing with code. Students grow the tools they need to read and understand source code, critically think about software applications and write their very own programs. They start with a foundation in programming and build applications of increasing complexity as the course progresses. By the end of the semester, students will have the skills to speak the language of (almost) any machine using fundamentals from Python, JavaScript, and C.

**IXG-5480-A****Crafting Interactions**

Wednesday 2:00-4:50

Spring semester: 3 credits

Instructor: TBA

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-A****Smart Objects**

Monday 6:00-8:50 (7 weeks, begins 1/11)

Spring semester: 1.5 credits

Instructors: K. Persaud, K. Salomon

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.

**IXG-5520-A****Framing User Experiences**

Tuesday 6:00-8:50 (7 weeks, begins 3/16)

Spring semester: 1.5 credits

Instructor: J. Severs

Products are no longer simply products; they live within complex business and technological ecosystems. To fully understand the user experience, designers must be highly flexible communicators, facilitators, mediators and thinkers. Whether designing a dialysis machine, a mobile phone app, or a water filtration system for the developing world, design is as much about framing user experiences as it is about the creation of new artifacts. This course focuses on the relationships between objects and their contexts, how to identify human behaviors and needs, and how those behaviors and needs converge to create user experiences.

**IXG-5610-A****Design in Public Spaces**

Tuesday 6:00-8:50 (7 weeks, begins 1/12)

Spring semester: 1.5 credits

Instructor: A. Chen

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****Conversation Design**

Monday 6:00-8:50 (7 weeks, begins 3/22)

Spring semester: 1.5 credits

Instructors: J. Bloom, T. Kraljic

Voice technology is no longer "the next big thing." It's here. As platforms increasingly allow humans to speak to their devices, not just tap or click on them, interaction designers should be prepared to expand their toolbox. This course introduces students to conversation design. Inherently multimodal, this growing field is a synthesis of several disciplines, including voice user interface design, interaction design, audio design and UX writing. We will examine its unique patterns, methods and challenges, and its relationship to machine learning and AI technologies. Practice will be emphasized. Students come away with the tools to apply for an internship or introductory position on a conversation design team.

**IXG-5650-A****Entrepreneurial Design**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: TBA

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-5811-A****Advanced Fundamentals of Graphic Design**

Tuesday 2:00-4:50 (5 weeks, begins 1/12)

Spring semester: 1 credit

Instructor: TBA

The principles of graphic design are critical, no matter how advanced or technical a product or service is. In this course students develop a broad understanding of graphic design principles. We evaluate existing design systems and their intended impact on the world. Through hands-on studio exercises, critiques and lectures, students learn to articulate qualities of a visual design system and the strategies behind them.

**IXG-5812-A****Advanced Fundamentals of UX**

Thursday 9:00-11:50 (5 weeks, begins 2/18)

Spring semester: 1 credit

Instructor: M. Raw

In this course students explore concepts fundamental to the user experience (UX) practice; how to frame design problems through synthesis of research and various project inputs, problem solving through mapping, sketching, and wireframing, and problem sharing through constructing narratives of our work. Students work to become better practitioners and strategists through seeking to understand and respond to influences, both inside the project and outside of it, that might impact its outcome. Students work to think both broadly and deeply about a problem and communicate its solution via mixed-fidelity artifacts that they evolve through multiple iterations. Finally, students learn to shape artifacts as well as conversations to appeal to varied audiences, including clients, project stakeholders, designers and developers, in order to influence how a project takes shape over time.

**IXG-5813-A****Writing Basics**

Thursday 2:00-4:50 (5 weeks, begins 4/1)

Spring semester: 1 credit

Instructor: C. Ellison

Writing is part of every design project—from jotting down notes and questions to summarizing research, instructing users, and presenting work in proposals and marketing pages. In this course students examine the writing process, collaborate on long and short-form pieces, practice editing and use language as a strategic tool in the design process.

**IXG-6030-A****Thesis Development**

Monday 2:00-4:50

Fall semester: 6 credits

Instructor: TBA

Design problems invariably grow out of real human needs—the needs of a community. Thesis consultation focuses on advising and shaping the thesis project with critiques from the student peers, advisors, and where needed, the community. The students will work directly with a mentor to develop their project into one that is equally rigorous in concept and execution. With the support and guidance of a faculty advisor, and evaluations from a panel of industry experts, students will come away with a market-ready product or service.

**IXG-6120-A****Public Interfaces**

Monday 6:00-8:50

Fall semester: 3 credits

Instructor: N. Parsley

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 2:00-4:50

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**

Wednesday 6:00-8:50 (7 weeks, begins 9/9)

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****Future (Im)perfect**

Tuesday 2:00-4:50 (7 weeks, begins 11/3)

Fall semester: 1.5 credits

Instructor: D. Goddemeyer

The ubiquity of our personal data, facial recognition and AI are impacting our everyday lives in unprecedented ways. Recent national and international situations have highlighted the need for more ethically minded thinking about future implications of the technologies we help to deploy. This course investigates designers' responsibility not only to think about the potentials of these technologies, but also explore their potential social consequences. How might designers create new methods that accelerate our learning of the ethical implications of the technologies we work with? Throughout this course students are introduced to a variety of tools to explore some of these unintended consequences and social frictions of today's emerging technologies to develop a clear point of view about the potentials—and potential downsides—of specific technologies. Students will use their design skills to devise new visual and experiential methods that foster critical thinking about emerging technologies.

**IXG-6210-A****Leadership, Ethics and Professional Practices**

Thursday 6:00-8:50

Spring semester: 3 credits

Instructor: L. Danzico

Creative business practices, ethical standards and effective networking are the cornerstones of this course. Through studio tours, guest lectures, case studies and small group activities, students will observe and critique examples of successful, flawed and failed practices. Upon completion of this course, students will be equipped to describe and cite examples of creative business practices, ethical standards and effective networking in the business of design management.

**IXG-6390-A****Narrative and Interactivity**

Tuesday 6:00-7:50 (7 weeks, begins 1/12)

Spring semester: 1.5 credits

Instructor: L. Lurie

While many of us rely on new tools, methods and processes to design interactions, we often overlook one of the oldest, most effective tools out there—a compelling story. Whether it's for presenting a thesis concept or pitching a new product idea, students need the capacity for telling great stories. In this course students examine the use storytelling to craft and share stories in written, verbal and visual context so that their ideas resonate with audiences.

**IXG-6410-A****Form, Content and Behavior**

Tuesday 2:00-3:50 (7 weeks, begins 3/16)

Spring semester: 1.5 credits

Instructor: P. Ford

Content is often an afterthought in the interaction design process. This course, held at the end of a student's time at SVA, seeks to correct for that. We'll look at how design can guide content creation, whether on Twitter or at *The New York Times*, talk through editorial power structures, and look inside existing files and digital content forms to understand why the digital world can be resistant to change. We'll also discuss the discipline of content strategy and how it is applied to improve digital products. Simultaneously we will make, edit, and distribute a class podcast about student thesis projects, and learn as much as we can about creating and syndicating content in the modern world of giant media platforms.



**IXG-6430-A****And One More Thing**

Thursday 2:00-4:50

Spring semester: 3 credits

Instructor: J. Zeldman

In this course, you'll get help figuring out what kind of designer you want to be, on what type of career path, and at what kind of organization—agency, nonprofit, startup, established business, and so on. Each week, experienced interaction designers will visit the class for a Socratic question-and-answer session that probes their careers, their successes and failures, and the way these relate to one another. There will also be in-class exercises to learn more about each other and track where students think they're headed professionally, and why. Through these interviews and exercises, students will develop a stronger sense of which jobs and at which types of organizations might work best for the career they want. Students will be set to design the greatest interactive experience of them all—their professional life.

**IXG-6900-A****Thesis Presentation**

Monday 2:00-4:50

Spring semester: 6 credits

Instructor: TBA

Selecting the appropriate format for a fully functional thesis project is critical to the project's success. It must include proof of concept that demonstrates the depth of research and application, and also demonstrate the research, strategy and artifacts that have been gained through second-year course work. Each student must present a thesis project to be approved by the thesis committee and the department chair.

## ENGLISH 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 467.

EVG-0168	Speak Visually
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EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

## INTERACTION DESIGN INTENSIVE SUMMER 2020

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](https://myservices.sva.edu). *Note: Summer courses are subject to cancellation up to two weeks prior to the start of the course.*

**IXC-4121-A** (previously IXC-5021)**Practice of Interaction Design**

Monday 6:00-8:50

July 6 – August 3

Summer 2020 semester: 1 CEU

Instructor: TBA

The relationship among people, products and information through the field of interaction design will be explored in this course. Through a series of hands-on, studio-based exercises, students will gain exposure to critical parts of the design process while learning specific methods for human-centered concept exploration and the development of product behaviors. The course will culminate in a final project that incorporates major principles of interaction design and fits within the context of a larger, track-independent theme.

**IXC-4127-A** (previously IXC-5037)**Research Methods in Interaction Design**

Tuesday 6:00-8:50

July 7 – August 4

Summer 2020 semester: 1 CEU

Instructor: TBA

The course starts from the premise that research brings fresh thinking and accelerates iteration, and is a key to great product and service design. Over four weeks, students will be introduced to the fundamentals of user research techniques for interaction designers and will prepare to practice research with ease and confidence. Working in teams, students will gain experience in creating facilitator guides and screeners as part of a conducted final research project.

**IXC-4133-A** (previously IXC-5029)**Mobile UX Design**

Saturday 10:00-12:50

July 11 – August 8

Summer 2020 semester: 1 CEU

Instructor: TBA

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.

**IXC-4138-A** (previously IXC-3041)**Digital Product Design: Design Sprint**

Thursday 6:00-8:50

July 9 – August 6

Summer 2020 semester: 1 CEU

Instructor: TBA

Design Sprint is a rapid prototyping course focused on bringing your ideas to life as fast as possible. Whether you have an idea for a side project, new initiative at your job, lifestyle business or venture-backed startup, you can use a Design Sprint process to build and test your idea in as little as five days. Design Sprint is like a "greatest hits" of business strategy, innovation, behavior science and design thinking—packaged into a methodology that was recently popularized by Jake Knapp and the design team at Google Ventures. Thousands of teams around the world now use sprints, including startups, agencies, public companies, schools, governments, and more. In this course you'll have the opportunity to practice running a Design Sprint for your own project. Each week we'll cover a step of the Design Sprint that will culminate in a realistic prototype that you will test with your intended audience.

**IXC-4147-A** (previously IXC-3046)

**Design Futures**

Thursdays 6:00-8:50

July 9 – August 6

Summer 2020 semester: 1 CEU

Instructor: A. Wright

This course introduces designers to practical methods to integrate long-term thinking into their interaction design practice. Through a combination of lectures, readings, discussions and group projects, participants will experiment with applied futuring techniques, multilayered planning, systems thinking, and other frameworks drawn from the world of transition design, an emerging area of study focused on how design might help enable more sustainable futures.

## 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](http://vfl.sva.edu).

<b>Course #</b>	<b>Semester</b>
PDG-Access-A	fall
PDG-Access-B	spring

### Photography Lab and Equipment Access

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).

### RisoLAB Access

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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.*

<b>Course #</b>	<b>Semester</b>
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.*

<b>Course #</b>	<b>Semester</b>
FIG-Sculpt-A	fall
FIG-Sculpt-B	spring

### Printmaking Workshop Access

One semester: no credit

Access fee: \$350

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.*

<b>Course #</b>	<b>Semester</b>
FIG-Printg-A	fall
FIG-Printg-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-B	Studio: Related Media	spring
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

*Note: Students working in video must register for PHG-5402, Studio: Digital Imaging I, PHG-5610, Studio: Video Projects I, and PHG-5615, Studio: Video Projects II. It is recommended that video specialists also register for PHG-5093, 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 or AHG-5302	The Social History of Photography History of Video Art: 1965 to 1985	fall
PHG-5042 or AHG-5303	The Aesthetic History of Photography 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-A	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](http://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

Thursday 3:00-5:50

Fall semester: 3 credits

Instructor: I. Diggs

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

### Studio: Related Media

Thursday 10:00-12:50

One semester: 3 credits

Instructors: A. Bell, T. Cheung, E. Kilroy

This course will introduce students to a variety of tools and platforms at the forefront of lens-based imaging. The class will explore the following topics: 3D capture and printing, UV and vinyl printing, laser cutting and coding for artists. Students will be encouraged to explore and think critically about new imaging technologies. Hands-on technical assignments will be supplemented with critiques and discussion of technology and its relation to art practice. *Note: Students in the two-year program should register for the fall semester. Students in the three-year program should register for the spring semester.*

Course #	Semester
PHG-5025-A	fall
PHG-5025-B	spring

## 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	Tu	10:00-12:50	fall	G. Powell
PHG-5035-A	Tu	10:00-12:50	spring	S. Attie
PHG-5036-A	F	10:00-12:50	spring	L. Magic Laser
PHG-5038-A	F	10:00-12:50	spring	L. Deschenes
PHG-5039-A	Tu	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. *Note: Open only to students in the three-year program.*

## 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. *Note: Open only to students in the three-year program.*

## 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. *Note: Open only to students in the three-year program.*

## 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. *Note: Open only to students in the three-year program.*

## 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-5053-A**

##### **Historical Perspectives: Non-Western Practice**

Monday 6:00- 8:50

Fall semester: 3 credits

Instructor: K. Oni

The significance of non-Western perspectives in the history of photography is the focus of this course. Beginning with an overview of Western history we will examine how the non-Western perspective is determined, and its contemporary status within the practice of photography. To this end, a range of discourses will be considered, including historical context, politics and identity, as well as individual artists and their work.

#### **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: TBA

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-5074-A**

##### **Criticism and Theory: Aesthetics of The Machine**

Tuesday 10:00-12:50

Spring semester: 3 credits

Instructor: N. Chuk

Though we tend only to think of 'technology' as relating to tools and advancements, the term is defined as a systematic practice or knowledge of an art. This clarification is the basis of this course, in which we will closely examine the range of possibilities that various technical tools afford creativity, as well as their often-overlooked limitations and impediments, to continuously shape and push how we perceive, experience and interpret the world around us through myriad outputs. This course will cover the major historical, theoretical and practical issues of emerging technologies and artistic production that ultimately yield new aesthetics. We will consider the effects of mechanical reproduction, speed and immediacy; conditions of cliché; the influence of database organization and computational thinking; the character of immaterial objects; the promotion of fantasy, subversion, alterity, and so on. Weekly readings will frame our discussions and critical analyses; assignments will be open-ended, allowing for both creative and analytical works and writing that use and/or respond to the techniques and theories studied.

#### **PHG-5078-A**

##### **Criticism and Theory: Global Issues and Strategies**

Thursday 3:00-5:50

Spring semester: 3 credits

Instructor: TBA

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-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.

**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

Instructors: J. Haik, S. Lambert

The theory and practice of digital imaging, production and postproduction will be explored in this course. It will concentrate on specific applications, including Adobe Photoshop, Premiere Pro, SpeedGrade, Audition, After Effects and Lightroom, as well as the use of digital cameras (still and moving), flatbed and film scanners, large format printers, monitors and displays. The enhancement of imagery for various output options, color and management, video editing and animating will all be addressed as well traditional and web-based distribution strategies. 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	3:50-5:50

**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: A. Yuan

This course is an opportunity to learn the laws of light and to gain an appreciation of how important an understanding of light is to a photographer's process. We begin with an exploration of the physics of light in order to explain its behavior. Sessions and assignments will teach students to approach every lighting experience with confidence. The purpose is to master these concepts and to ensure effective application of this knowledge. The ability to problem solve is a crucial element when faced with challenging lighting situations. Without this understanding it is very difficult to move beyond obvious limitations. The ultimate goal is to be able to apply these concepts and then to see all the possibilities.

Course #	Day	Time
PHG-5413-A	W	10:00-12:50
PHG-5413-B	W	3:00-5:50

**PHG-5414-A****Studio: Solving the Mysteries of Light**

Tuesday 3:00-5:50

Spring semester: 3 credits

Instructor: TBA

The goal of this course is for each student to develop a unique style. This will be achieved through discussions on photographs that students bring to class, along with an evaluation of how the lighting was achieved. Each session will include a lighting demonstration, based on student concerns. Students will also bring in photographs for which they want to emulate the lighting, along with sketches showing their best assessment of how the lighting was achieved. Through class discussion, new sketches will be developed. Assignments are based on the photographs brought to class and the revised lighting sketches that evolve. Each student will submit a notebook at the end of the semester.

**PHG-5416-A****Studio: Photo Books—Past, Present and Future**

Wednesday 10:00-12:50

Fall semester: 3 credits

Instructors: K. Bauer, TBA

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 iBooks. *Note: Please bring a body of work for your book to the first session.*

**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-5813-A****Writing Critically**

Tuesday 3:00-5:50

Fall semester: no credit

Instructor: A. Bell

The ability to write effectively about one's own work and the visual arts in general is an essential skill for artists. This course will help students to develop and refine their writing skills through a series of writing exercises (coupled with feedback) aimed at producing written texts, including a bio and artist or project statement, an exhibition review and an expository essay. By the end of the course, students will be able to communicate more effectively in a variety of contexts. *Note: Registration for this course is by placement and required of students who do not pass the test based upon the summer reading assignment.*

**PHG-6030****Master Critique**

Friday 10:00-12:50

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 #	Instructor
PHG-6030-A	E. Carucci
PHG-6030-B	S. Stillman
PHG-6030-C	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	E. Iduma
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.

<i>Course #</i>	<i>Day</i>	<i>Time</i>	<i>Instructor</i>
PHG-6070-A	M	6:00-8:50	E. Iduma
PHG-6070-B	Tu	10:00-12:50	E. Bowes
PHG-6070-C	Th	3:00-5:50	M. Heiferman

**PHG-6200****Thesis Project**

Wednesday 10:00-12:50

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.

<i>Course #</i>	<i>Instructor</i>
PHG-6200-A	P. Umbrico
PHG-6200-B	G. Weinbren
PHG-6200-C	A. Moore

**PHG-6210-A****Thesis Project: Presentation**

Thursday 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. This course will help students move their work out of the classroom and into the world by addressing issues such as documenting your work, applying for grants and residencies, writing artist proposals, and more.

**PHG-6211****Thesis Extension**

One semester: 3 credits

Instructor: TBA

This course is designed for students whose thesis projects have not met the unanimous approval of the Thesis Committee, or who need an additional semester to complete their projects. Students will have full access to all facilities, participate in an appropriate critique class and continue to work with their thesis advisor.

<i>Course #</i>	<i>Semester</i>
PHG-6211-A	fall
PHG-6211-B	spring

**PHG-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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**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.

<i>Course #</i>	<i>Title</i>
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	Emerging Practices: Nonlinear Storytelling
SCG-6126	Emerging Practices: The Experiential Image
SCG-6127	Emerging Practices: The Computational Image
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](http://vfl.sva.edu).

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

### RisoLAB Access

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://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: \$350

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

### Photography Lab and Equipment Access

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).

## SUMMER RESIDENCY IN PHOTOGRAPHY

### CVD-4994-A

#### Photo/Video: Residency in the Lens and Screen Arts

June 1 – July 2

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

Hosted by the MFA Photography, Video and Related Media Department at SVA, this intensive studio residency offers lens-based artists an immersive experience in contemporary art-making. Weekly critiques and individual meetings with faculty mentors will be supplemented with lectures, screenings and workshops (video installation and performance). Particular attention will be given to helping artists refine the relationship between their practice, the history and traditions of lens-based arts (photography, video, multimedia installation, VR etc.) and critical theory.

Each resident will be given a small studio/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. Studio facilities 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.

This residency will encourage participants to explore the full potential and diversity of the lens-based arts and is ideally suited for artists interested in seeking a graduate degree or who wish to advance their creative practice in a supportive and rigorous environment. The residency will conclude with a final exhibition and screening.

Scheduled faculty and guest lecturers include Elinor Carucci, Natasha Chuk, Isaac Diggs, Ben Hagari, Laura Parnes, Lyle Rexer and Liz Zito.

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](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto: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-5950	Thesis Preparation	spring

## SECOND-YEAR COURSE REQUIREMENTS

Course #	Title	Semester
PDG-6070	Seminar: Leadership and Strategic Management	fall
PDG-6160	Product, Brand and Experience	fall
PDG-6240	Thesis: Research and Ideation	fall
PDG-6314	Seminar: Climate Futures	fall
PDG-6324	Seminar: Designing Justice	fall
PDG-6327	Seminar: Design for Public Policy	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: Integration and Documentation	spring

## GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

### PDG-5040-A

#### Design Research and Integration

Monday 5:00-7:50

Fall semester: 3 credits

Instructors: A. Hennen, J. Davidson

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

Wednesday 10:00-12:50

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 10/30)

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 5:00-7:50 (7 weeks, begins 11/3)

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 9/11)

Fall semester: 1.5 credits

Instructor: A. Chochinov

Affirming Artifacts is a course that quickly immerses the designer into navigating the design criteria of purpose, appropriateness and fit. Too often, design solutions are conceived in isolation or abstraction, with little bearing on the context in which they will ultimately live and thrive. In this course, students will take a rigorous approach to conceiving and executing various products of design—material, experiential, discursive or activist—with an eye toward pushing beyond obvious wants and needs and moving toward preferred behaviors through context-specific persuasive objects.

**PDG-5191-A****Studio Intensive: Deconstruction and Reconstruction**

Tuesday 5:00-7:50 (7 weeks, begins 1/12)

Spring semester: 1.5 credit

Instructor: A. Birsell

Processes of deconstruction and reconstruction are some of the most powerful tools for the designer. Objects and experiences come to us packaged in coherent wholes and, as creative thinkers, we have the opportunity to tenaciously question these wholes in order to evaluate, understand and reshape them. Deconstruction is a simple and intuitive way to take apart our present reality and to perceive it anew—as a set of abstractions—freeing us to be both critical and appreciative of the way things might otherwise go together. Reconstruction combines the deconstructed parts in new ways to derive innovative, novel solutions. In this course, students create taxonomies of their daily activities and priorities, and re-imagine them as a visual language.

**PDG-5192-A****Studio Intensive: Intervention Interaction**

Tuesday 5:00-7:50 (5 weeks, begins 3/16)

Spring semester: 1.5 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 9/8)

Fall semester: 1.5 credits

Instructor: 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: K. Lee

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**

Wednesday 10:00-12:50

Spring semester: no credit

Instructor: K. Lee

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**

Wednesday 5:00-7:50

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 5:00-7:50 (7 weeks, begins 1/11)

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****Smart Objects**

Monday 5:00-7:50 (7 weeks, begins 3/15)

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****Design for Social Value: Design Outputs**

Monday 10:00-12:50

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 (8 weeks, begins 1/12)

Spring semester: 1.5 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**

Thursday 10:00-12:50 (10 weeks, begins 2/18)

Spring semester: 1.5 credit

Instructor: S. Smith

Design Performance will take an improvisational approach to organizing student work and presenting it to the community in an end-of-year exhibition. Products and ideas perform specific roles in our lives, and we perform specific roles in relation to them. A designer manipulates the roles and relationships between products and users. In this light, the designer can be seen as director in the highly malleable and controllable theater of the designed world. Drawing from a long history of storytelling and performance techniques, this course will explore new possibilities for communicating innovative design work. Students will be guided through an evaluation of their product and design ideas and develop the ideal forum for presenting those ideas.

**PDG-5730-A****Design Narratives: Video Storytelling**

Thursday 5:00-7:50 (5 weeks, begins 1/14)

Spring semester: 1 credit

Instructor: M. Chung

Visual storytelling has become a critical tool in helping designers sketch, prototype, visualize and communicate their ideas. Increasingly, this storytelling takes place within the medium of video, which provides a powerful, immersive and easily disseminated means of articulating the products of design. From context to scenarios, from use to benefits, as product designers expand their purview into the realm of experience design, video has become a *lingua franca* of both design practice and design commerce. This course will cover the basic principles of visual communication using techniques in contemporary filmmaking. Working in teams on a tangible project, students will get hands-on experience in different stages of the storytelling process, including observation, ideation, script writing, storyboarding, shooting and editing.

**PDG-5731-A****Design Narratives: Design Histories**

Thursday 5:00-7:50 (5 weeks, begins 2/18)

Spring semester: 1 credit

Instructor: P. Antonelli

This course will examine the past 20 years of design history, focusing on some of the objects, personalities and forces that have come to define contemporary design practice and discourse. Over the past two decades, we have seen the emergence of design metaphor, design irony, critical design and design interactions. We have grappled with authorship, the design personality, the role of the media, the interdisciplinary expansion of design exhibitions and the emergence of social media. Additionally, the growing popularity of design-for-luxury and design art has provided a provocative dichotomy for humanitarian design and design for social change. DIY design, hacking, modding, rapid prototyping and an explosion of craft have accompanied a revolution in designers empowered by the Internet, and science and technology have become design drivers alongside design thinking, influencing business culture and policy making alike. What do we make of these developments, and what do they portend for the future?

**PDG-5732-A****Design Narratives: Point of View**

Thursday 5:00-7:50 (5 weeks, begins 4/1)

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-5950-A****Thesis Preparation**

Friday 10:00-12:50 (3 weeks, begins 1/15)

Spring semester: no credit

Instructors: A. Chochinov, A. Schloss

Thesis Preparation is designed to provide all of the ingredients required for the thoughtful planning and solid groundwork for the master's thesis: an overall introduction to the thesis; an investigation of protocols and methodologies; a review of thesis activities and deliverables; a discussion around strategies and personal point of view; and a set of quick-start activities and presentations that will launch each student through the summer and into the second year with knowledge and enthusiasm. Students will create pitch documents, conduct secondary research, and present findings and directions to the group. This work is discussed, and each student will create a plan and strategy for the summer. This work is rigorous preparation for the second-year thesis courses.

**PDG-6070-A****Seminar: Leadership and Strategic Management**

Thursday 10:00-12:50 (7 weeks, begins 9/10)

Fall semester: 1.5 credits

Instructor: M. Ford

Contrary to popular belief, business and design do not have to be at odds. In fact, being a creative professional with a strong foundation in business will give you a competitive advantage to think strategically and lead effectively. During this course, students will learn about the current landscape of creative services and explore ways to navigate this ever-evolving industry. We will focus on the models and methodologies that will enable entrepreneurs and innovation-ready designers to thrive in a business environment. Topics covered will include the fundamentals of business, ethical leadership, strategic management, team building and management, leadership in organizations, business strategy, decision models and negotiations.

**PDG-6160-A****Product, Brand and Experience**

Tuesday 5:00-7:50

Fall semester: 3 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-6240-A****Thesis: Research and Ideation**

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-6314-A****Seminar: Climate Futures**

Thursday 5:00-7:50 (7 weeks, begins 9/10)

Fall semester: 1.5 credits

Instructor: D. Perlin

Cities have flooded, temperatures have risen, and humans and other animals are being forced to adapt to new environments and conditions at an unprecedented rate. By taking Kim Stanley Robinson's seminal text, *New York 2140*, as a launch pad, we will investigate the possibilities of design practice as they apply to New York's streets and the shifting tide markets of the globe. To perform this practice, we will interrogate design questions, such as the collapse and extension of the Anthropocene, the necessity of human adaptation, the challenges of combined and uneven development, the interconnected nature of hyperlocal and global world systems, new forms of communications design, and what it means to live in flooded streets and float in the skies. Each week we will sketch a new design based on the readings, selecting one moment or object from the text as inspiration. Supplemental texts will range from readings to films to interactive works. Final presentations will be in the form of a proposal for a new design object for New York in 2140.

**PDG-6324-A****Seminar: Designing Justice**

Friday 10:00-12:50 (7 weeks, begins 10/30)

Fall semester: 1.5 credits

Instructor: M. Dones

How do we make a just society? If we know that a system doesn't work how do we actually go about making a new one? What exactly is "systems transformation" and how does it happen? The aim of this course is to examine how to re-engineer systems in the real world. And, more importantly, we will focus on engineering systems that center equity and work specifically to better the lives of historically marginalized communities. While these communities are often the focus of work and research, it is rare that anything actually transfers power or disrupts predatory systems. This is, in part, because we continue to operate out of a paternalistic stance that assumes that because we have skills we also have the knowledge to identify what to do with them. This course will challenge that assumption.

**PDG-6327-A****Seminar: Design for Public Policy**

Thursday 5:00-7:50 (7 weeks, begins 10/29)

Fall semester: 1.5 credits

Instructor: S. Mathew

Culture, values, law, politics, policy and the state—these are the materials of a society, but what do each of these words mean, how do they interact as a system and how do we leverage them to create change? In this course we will seek to answer this question and examine the practicalities of government, including common processes of developing policy and delivering services. Students will be exposed to classic philosophical readings on the nature of the state, as well as current design practitioners working to innovate in government. Together, we will interrogate how we practically—and ethically—negotiate power, values, politics and physicality as we work in the public sector, for the public good. By the end of the course, students will have practiced connecting social theory to professional practice, visualized public systems, identified levers of change and explored policy innovation initiatives around the world.

**PDG-6630-A****Service Entrepreneurship**

Thursday 5:00-7:50 (7 weeks, begins 3/11)

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**

Tuesday 10:00-12:50

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 10:00-12:50 (7 weeks, begins 1/14)

Spring semester: 1.5 credits

Instructors: W. Cromie, O. Gillett

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**

Friday 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: TBA

Digital interaction is a ubiquitous form of communication in today's world. Designing for Screens provides students with the framework to understand, discuss and create effective interactive designs on digital displays. Through a series of collaborative studio sessions, open discussions, critiques, site visits and guest lectures, students will be immersed in the current culture of screen design. From mobile apps and tablets to desktops and immerse displays, this course will cover the process of designing products for screens from concept to wire frame to interface design and user testing.

**PDG-6960-A****Presentation**

Friday 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: Integration and Documentation**

Monday 10:00-12:50

Spring semester: 3 credits

Instructor: J. Ritter

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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**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](http://vfl.sva.edu).

<b>Course #</b>	<b>Semester</b>
PDG-Access-A	fall
PDG-Access-B	spring

**RisoLAB Access**

One semester: no credit

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, 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, a schedule of fees and to register, please visit: [risolab.sva.edu/access-reg](http://risolab.sva.edu/access-reg).



# MFA Social Documentary Film

## DEGREE REQUIREMENTS

- Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis films 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

## GENERAL COURSE LISTING

Updated course information can be viewed using MyServices Student, which can be accessed at: [myservices.sva.edu](http://myservices.sva.edu).

The required course load is 15 credits per semester.

### 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 use of images 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, thereby furthering 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. Patterson, 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 nonfiction filmmaking, 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

In this lecture series, 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. Lectures 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. Cheadle, 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 realize each student's vision.

<b>Course #</b>	<b>Day</b>	<b>Time</b>
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: TBA

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.

<b>Course #</b>	<b>Day</b>	<b>Time</b>
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: TBA

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: TBA

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

Instructors: J. Anderson, T. Powers, A. Schewel

Half of producing is getting the film made; the second half is getting the film seen. This course will focus on film marketing and distribution. It will build upon previous producing classes to strengthen skills for conceiving and pitching ideas, executing projects on budget and finding the most advantageous position in the marketplace. From understanding the rights division for theatrical, television, DVD, VOD, digital downloads and mobile uploads to crowd funding and film festivals, the course will round out what students need to know to get their thesis films out into the world.

**DFG-6900-A****Thesis: Review and Presentation**

Monday 12:00-2:50

Spring semester: 3 credits

Instructor: M. Chermayeff

During the final semester, students will present their thesis projects to faculty advisors for review, advice and critique, and will introduce their documentaries to the film community at large. Students will begin to 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 467.

EVG-0168	Speak Visually
EVG-0169	Questioning Art, Film and Design
EVG-0223	Visual to Verbal: Film, Art, Writing
EVG-0233	Write to Engage
EVG-0251	Pronunciation Workshop
EVG-0342	Integrative Skills Workshop

**SUMMER RESIDENCY IN DOCUMENTARY FILMMAKING****DFD-4993-A****Documentary Filmmaking**

June 1 – June 16

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 short documentaries during the program, 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 advancement. 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 have included director Deborah Dickson; cinematographer Tom Hurwitz, ASC; and 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](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto: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 Narrative Color	summer
VNG-5080	Analog to Digital: Dynamic Transformations	summer
VNG-5130	Narrative Writing	summer
VNG-5230	History of Visual Storytelling: Graphic Media	summer
VNG-5232	History of Visual Storytelling: Film	summer
VNG-5234	History of Visual Storytelling: Photography	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 Type, Image and Context	summer
VNG-6150	Shaping Your Story	summer
VNG-6210	Visual Research	summer
VNG-6240	Form, Empathy and Character Play	summer
VNG-6250	Picturing Your Story	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	Professional 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](http://myservices.sva.edu).

*Note: Courses are listed by year.*

### FIRST YEAR

#### VNG-5040-A

##### Black and White and Narrative Color

Tuesday, Thursday; June 2 – July 23 (no class July 2)

Hours: 9:00-11:50

Summer 2020 semester: 3 credits

Instructor: N. Fox

Beyond format and medium, how do the images and visual content we use really function in the stories we create? And why does an audience care, empathize, or immerse themselves with some stories or images, over others? What are the fundamental elements required to communicate specific content effectively and how do our choices as visual story designers inform how successful our stories are constructed and received? Are there rules to visual storytelling and if so, how do we know if or when they can be manipulated or broken? This course aims to help students challenge and examine these questions in their own work and explore the fundamental building blocks of visual composition, communication and storytelling 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, going beyond visual problem-solving by asking students to dig deeper. Students will discover how informed story-first decisions can truly elevate their visual narrative art and personal voice—as both author and artist.

#### VNG-5080-A

##### Analog to Digital: Dynamic Transformations

Tuesday, Thursday; June 2 – July 23 (no class July 2)

Hours: 1:00-3:50

Summer 2020 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

##### Narrative Writing

Monday, Wednesday; June 1 – July 22 (no class July 1)

Hours: 9:00-11:50

Summer 2020 semester: 3 credits

Instructor: A. Eveslage

Words are powerful. This course will explore how to use their power to create effective narratives, looking at the function storytelling serves in our lives—from our basic psychology to how we use story to understand ourselves and the world around us. Breaking down the essential elements of story mechanics, students will discover how story transcends medium using the same core elements. The goal is not merely to communicate, but to connect. In addition to reading theoretical and narrative works, students will develop one common narrative as a class. Along the way, we will examine how these basic principles present themselves in both traditional prose and in radio and podcasts, giving students the opportunity to write for both mediums. With a focus on how language alone can be used as imagery to achieve these narrative goals, students will learn how the two mediums function differently, while discovering the common core of story.



**VNG-5230-A****History of Visual Storytelling: Graphic Media**

Monday, Wednesday; June 1 – July 22 (no class July 1)

Hours: 1:00-3:50

Summer 2020 semester: 1 credit

Instructors: B. Kartalopoulos, L. Marcus

This is the first course in a three-part series that will provide an overview of visual storytelling in photography, film and graphic media. The series 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-5232-A****History of Visual Storytelling: Film**

Friday; June 5 – July 17 (no class July 3)

Hours: 9:00-11:50

Summer 2020 semester: 1 credit

Instructor: L. Rosen

This is the second part of a three-part course. See VNG-5230 for course description.

**VNG-5234-A****History of Visual Storytelling: Photography**

Friday; June 5 – July 24 (no class July 3)

Hours: 1:00-3:50

Summer 2020 semester: 1 credit

Instructor: S. Morrison

This is the third part of a three-part course. See VNG-5230 for course description.

**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, games, 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 Type, Image and Context**

Tuesday, Thursday; June 2 – July 23 (no class July 2)

Hours: 1:00-3:50

Summer 2020 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 1 – July 22 (no class July 1)

Hours: 1:00-3:50

Summer 2020 semester: 3 credits

Instructors: A. Eveslage, J. Goldstick

What is the best way to research, develop and produce a particular story? How do you get to the root of what that story is about? These are the core creative questions this course will consider as students begin to develop their thesis idea. Students will be asked to dig deep and put the why of their story first, ahead of the visual or scripted end product. As they start tackling preproduction tasks (asking "why" and "how" every step of the way) students will analyze their chosen medium's strengths and weaknesses in the service of their story. Alongside story development, students will answer questions of scope, budget, and other preproduction criteria in pursuit of an ambitious, but feasible, outcome. The ultimate goal is to present a carefully considered and professional thesis pitch wherein students will demonstrate a clear, focused understanding of their story and be poised to hit the ground running as they begin production in the following fall and spring thesis courses.

**VNG-6210-A****Visual Research**

Tuesday, Thursday; June 2 – July 23 (no class July 2)

Hours: 9:00-11:50

Summer 2020 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**

Monday, Wednesday; June 1 – July 22 (no class July 1)

Hours: 9:00-11:50

Summer 2020 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-6250-A****Picturing Your Story**

Friday; June 5 – July 24 (no class July 3); Monday June 29 – July 6

Friday hours: 9:00-11:50; Monday hours: 6:00-8:50

Summer 2020 semester: no credit

Instructor: S. Morrison

Through research, critical discourse and presentations, students in this course will formulate and articulate the conceptual positions of their visual work for thesis. The goal is to identify, analyze and interpret each student's creative interests, creative values, intent, influences, philosophical viewpoints and historical lineage as it relates to the work being pursued. The course is structured around extensive group critiques, presentations and research. It will guide students to write, visualize and speak coherently about the visual projects they are preparing, and will culminate in fully realized pitch presentations for the final thesis project.

**VNG-6320-OL****Identity in a Digital World**

Fall semester: no credit

Instructor: M. Rota

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

Instructor: B. Zackheim

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 I and II**

Fall and spring semesters: 6 credits per semester

Instructors: A. Garfunkel, C. Roussos

This course is focused on thesis story development, project management, production, achieving a professional level of finish and audience engagement. Student will establish their own production schedule and deadlines with instructors and mentors, who will guide and support students through constructive critique, industry feedback and real-world troubleshooting. Mutually agreed upon milestones will be created, based on project and media requirements, to ensure the successful outcome of the thesis project. Students will complete their assignments alongside their peers, participate in ongoing discussions and hear from professionals in various fields. The underlying emphasis of this course is on building a community of mutual support and accountability for the completion of each thesis at the end of the spring semester, as well as in preparation for the summer graduate exhibition and public presentation.

**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, students will work with a mentor of their choice during the fall and spring semesters. Individual meetings with the department chair for review of the thesis project and the mentorship process will be held throughout both semesters. During the spring semester, students will focus on the continuation of biweekly mentor logs, as well as begin individual thesis exhibition installation development, budgeting and proposals. Students and the department chair will discuss and view all designs for implementation in the third summer session for thesis exhibition and public presentations.

**Course # Semester**

VNG-6540-OL fall

VNG-6545-OL spring

## THIRD YEAR

### VNG-6820-A

#### Connecting Story to Audience

Tuesday, Thursday; June 2 – July 23 (no class July 2)

Hours: 1:00-3:50

Summer 2020 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

#### Professional Presentation and Communication

Tuesday, Thursday; June 2 – July 23 (no class July 2)

Hours: Tuesday 6:00-8:50, Thursday 9:00-11:50

Summer 2020 semester: 3 credits

Instructor: R. Thill

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 an 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 1 – July 22 (no class July 1)

Hours: 9:00-3:50

Summer 2020 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 2020 FACILITIES ACCESS

### RisoLAB Access for MFA Visual Narrative Students

Summer semester: June 1 – July 24

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](http://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 2020 / SPRING 2021 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](http://vfl.sva.edu).

<b>Course #</b>	<b>Semester</b>
PDG-Access-A	fall
PDG-Access-B	spring

## **Photography Lab and Equipment Access**

One semester: no credit

Access fee: \$250

Graduate students want access to the labs or equipment in the BFA Photography and Video Department must contact the department via email at: [bfaphotovideo@sva.edu](mailto:bfaphotovideo@sva.edu).

## **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.*

<b>Course #</b>	<b>Semester</b>
FIG-Sculpt-A	fall
FIG-Sculpt-B	spring

## **Printmaking Workshop Access**

One semester: no credit

Access fee: \$350

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.*

<b>Course #</b>	<b>Semester</b>
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](http://myservices.sva.edu).

## EVG-0168

### Speak Visually

Fall semester: no credit

Instructor: G. Savannah

Using new media art, film and design as a springboard for discussion, we will practice professional vocabulary critical to students' ability to speak spontaneously in their graduate courses. After a brief exposure to contemporary theory, students will voice their appraisal of the art, design or film they admire, followed by crafting elevator pitches for their own work. Thought-provoking class exercises such as curating projects incorporate the crafting of impactful presentations will be included. Chelsea, the Lower East Side and Tribeca gallery tours will provide an additional opportunity to hone pronunciation, diction and expression of opinions on sociocultural content, as well as utilize conversational idioms.

Course #	Day	Time
EVG-0168-A	Th	11:00-1:50
EVG-0168-B	F	10:00-12:50

## EVG-0169

### Questioning Art, Film and Design

Spring semester: no credit

Instructor: G. Savannah

To develop keen critical thinking, this course focuses on analysis of trail-blazing art, film and design. Guided discussion will provide extensive opportunity to refine and practice professional vocabulary. Students can gain greater confidence, fluency and enhanced class participation. To enhance projects-in-progress in their other courses, students will address a thought-provoking central question in a journal. Along with improved writing proficiency, original thesis perception and visual power will materialize. Art fair/gallery trips further develop cultural literacy and spark novel approaches to expression of social, environmental and identity issues.

Course #	Day	Time
EVG-0169-A	Th	11:00-1:50
EVG-0169-B	F	10:00-12:50

## EVG-0223

### Visual to Verbal: Film, Art, Writing

Wednesday 1:00-3:50

One semester: no credit

Instructor: G. Savannah

In this course, students will assimilate professional, visual and emotional terms, enabling them to delineate their vision in film and other media. In discussions analyzing new cinematography and visual metaphor, with diction and pronunciation corrected, they will practice expressing their opinions. Additionally, presentations will probe topics such as a character's inner world. Further deepening perception, NYC gallery visits develop cultural literacy and sophisticated understanding of visual language. By the end of the semester, students are inspired to craft compelling elevator pitches. The first half of this course runs as group meetings. For the remainder of the semester, individual conferences with the instructor will be scheduled.

Course #	Semester
EVG-0223-A	fall
EVG-0223-B	spring

## EVG-0233

### Write to Engage

Friday 3:00-5:50

One semester: no credit

Instructor: G. Savannah

This course covers the style and mechanics of writing as well as vocabulary that can be used in both academic and professional settings. To retain the reader's attention, students will learn how to employ impactful language and insightful examples. To craft and edit exemplary passages, we will fine-tune with tight subordination and conciseness. Use of a numbered copy editing guide will target students' grammar and other areas, clearly delineating the correct forms. We will meet primarily in individual meetings, with occasional group segments to address particular problem areas. Course content may vary, reflecting each student's needs.

Course #	Semester
EVG-0233-A	fall
EVG-0233-B	spring

## EVG-0251

### 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 pronunciation needs. Class discussions and presentations will also be included.

Course #	Semester
EVG-0251-A	fall
EVG-0251-B	spring

## EVG-0342

### Integrative Skills Workshop

Thursday 12:00-1:50

Fall semester: no credit

Instructor: M. Guida

This course will refine students' oral and written skills so that they can express themselves clearly, fluently and grammatically. The ability to participate in class discussions and deliver presentations will also be addressed, along with correct pronunciation and vocabulary improvement.

Course #	Semester
EVG-0342-A	fall
EVG-0342-B	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 this student to enroll in my course  
for the \_\_\_\_\_ 2020 / \_\_\_\_\_ 2021 semester.

\_\_\_\_\_  
ID number

\_\_\_\_\_  
Instructor signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Advisor signature

\_\_\_\_\_  
Effective date

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ID number

\_\_\_\_\_  
Instructor signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Advisor signature

\_\_\_\_\_  
Effective date

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Student name

\_\_\_\_\_  
Course #

Please permit this student to enroll in my course  
for the \_\_\_\_\_ 2020 / \_\_\_\_\_ 2021 semester.

\_\_\_\_\_  
ID number

\_\_\_\_\_  
Instructor signature

\_\_\_\_\_  
Date

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Advisor signature

\_\_\_\_\_  
Effective date

# 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.*

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Student name

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Course #

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