

Cleveland Institute of Art

2013–14 Catalog



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Every effort is made to ensure the accuracy of the information contained in this Cleveland Institute of Art Catalog; however, the Catalog is not a contract but rather a guide for the convenience of students. The Cleveland Institute of Art reserves the right to change or withdraw courses; to change the fees, rules, and calendar for admission, registration, instruction, and graduation; and to change any of its policies or other provisions listed in the Catalog at any time.

The Cleveland Institute of Art is an independent college of art and design committed to leadership and vision in all forms of visual arts education. Since 1882, we have been an educational cornerstone in Cleveland, Ohio and have won widespread acclaim for the quality of our programs and achievements of our alumni. Students are encouraged to explore their vision and develop their skills through an interdisciplinary curriculum.



Message from the President

Creative thinking and problem-solving; rigor in the studio; a culture of mentorship between faculty and students; a vast network of relationships with galleries, museums and companies: these are just some of the signature traits that have helped our students and alumni achieve extraordinary success in art and design over the last 131 years.

Please take a look at our website and discover the richness CIA has to offer. Whether you're preparing for a lifelong career, or taking a pre-college or continuing education course, you'll be sure to find a welcoming and vibrant community at the Cleveland Institute of Art.

Best,

Grafton J. Nunes
President + CEO, Cleveland Institute of Art

About CIA

Institutional Statement

The Cleveland Institute of Art strives to nurture the intellectual, artistic, and professional development of students and community members through rigorous visual arts and design education, and in so doing to advance culture, community, and global quality of life. Our success is derived from a pursuit of excellence, the fostering of community, a holistic approach to education, a culture of accountability, and freedom of inquiry.

Vision

To advance culture, community, and global quality of life.

Mission

To nurture the intellectual, artistic and professional development of students and community members through rigorous visual arts and design education.

Values

Excellence: To pursue academic rigor and leadership.

Community: To foster internal and external collaboration, cooperation, and communication.

Holism: To offer a comprehensive personal academic experience.

Accountability: To follow best practices in the management of human, financial, and the earth's resources.

History

The Cleveland Institute of Art continues to build on an internationally recognized heritage of excellence and innovation that dates back to 1882. That year the school was chartered as the Western Reserve School of Design for Women. The school's first name reflects the forward-thinking views of founder Sarah Kimball, who opened her home for the first class meetings, attended by just one teacher and one student. Open to male and female students alike, the Cleveland School of Art, as the school soon became known, blossomed under the influence of a dedicated and talented faculty, whose prize-winning art and award-winning commercial designs are known collectively, even today, as the "Cleveland School."

Over time the school's success prompted changes in facilities—from Mrs. Kimball's sitting room to the attic of Old Cleveland City Hall, and then to the late Horace Kelley's mansion on present-day E. 55th St. In 1905 the Cleveland School of Art built a brick Italianate building in University Circle (razed as part of a 1960s site redevelopment), which boasted a grand exhibition gallery predating the Cleveland Museum of Art by a decade.

In 1949 the school became officially known as the Cleveland Institute of Art, and in 1956, classes moved into their new building at 11141 East Boulevard, named for George Gund, who served as CIA Board President for 24 years. Since 1946, the state of Ohio authorized the Cleveland Institute of Art to confer the Bachelor of Fine Art degree.

In 1981 the college purchased a former Ford automobile assembly factory, now listed on the National Register of Historical Places in Ohio, which was renovated for classroom and studio space. The building was named the Joseph McCullough Center (JMC) for the Visual Arts, after CIA's former president of 33 years.

As part of the college's Campus Unification Project, the JMC went through another renovation, and we will soon break ground on a new building that will be interconnected with the JMC and house classroom and studio space along with a new Cinematheque theater.

Accreditation

The Cleveland Institute of Art is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools, the National Association of Schools of Art and Design (NASAD), and the State of Ohio. CIA is a member of the Association of Independent Colleges of Art and Design (AICAD), a consortium of America's specialized art and design colleges.

Section 1:
2013–14 Academic Calendar

Fall 2013

August

- 19–23** In-Person Tuition Payment/Registration for Fall semester.
- 19–30** Course drop-add period. Schedule changes.
- 26** Fall semester begins.
- 26–30** Late Registration. \$350 late fee assessed.

September

- 2** Labor Day. Institute holiday. No classes. Buildings closed.
- 20** Course proposals for new courses due to Curriculum Committee.

October

- 11** Spring 2014 course Schedule information due from Academic Affairs to Registrar's Office.
- 18** Mid-term grades due.
- 18–22** Case dining halls closed after lunch Fri, Oct 18.
Reopen for dinner Tue Oct 22.

November

- 1** Last day to withdraw from a course, Fall 2013.
- 4–8** Advising for Spring 2014 course pre-scheduling
- 11** Online scheduling opens to seniors for spring course pre-scheduling.
- 27** No classes. Offices open.
- 28–29** Thanksgiving recess. Institute holiday. No classes. Buildings closed.

December

- 2–6** Liberal Arts Exams/Mid-year Crits for BFA candidates. Schedule to be determined.
- 9–13** Final Studio Critiques.
- 13** Final grades for weekday classes due by 5pm in Registrar's Office. Last day for incomplete grade revisions from Spring 2013.
- 14** Fall semester ends. Residence hall closes. Holiday recess begins.
- 21–Jan 1** Institute Winter Break. Buildings closed.

Spring 2014

January

- 6–10 In-Person Tuition Payment/Registration for Spring semester.
- 6–17 Course drop-add period. Schedule changes.
- 12 Returning students move into residence hall.
- 13 Spring Semester begins.
- 13–17 Late Registration. \$350 late fee assessed.
- 20 Martin Luther King Day. Institute holiday. Buildings closed.

March

- 3 Fall 2014 course schedule information due from Academic Affairs to Registrar's Office.
- 7 Mid-term grades due.
- 8 Residence hall closes for spring break.
- 10–14 Spring Recess. No classes. Offices open.
- 15 Residence hall opens at noon.
- 17–21 Portfolio Review Week for Major Selection.
- 28 Last day to withdraw from a course, Spring 2014
- 31–April 4 Advising for Fall 2014 course pre-scheduling.

April

- 7 Online scheduling opens to seniors for fall course pre-scheduling.
- 25 Last day of regular classes, studio and liberal arts.
- 28–May 2 Academic Exam/Studio Critique Week. Schedule to be determined.

May

- 5–9 BFA Reviews + Exhibitions.
- 9 Last day for incomplete grade revisions from Fall 2013.
- 10 Spring semester ends. Residence hall closes for summer.
- 12 Final grades for graduating students due.
- 16 Final grades for all students due.
- To be determined Commencement rehearsal.
- 17 Commencement. Time and location to be announced.
- 19 Final studio clean out.
- 26 Memorial Day. Institute holiday. Buildings closed.

July

- 4 Independence Day. Institute holiday. Buildings closed.

Section 2: Admissions and Financial Aid

The Cleveland Institute of Art offers 15 majors, your own dedicated studio space, and direct access to your professors through an 8:1 student-to-faculty ratio. We bring in artists and exhibitions from around the world and connect you with local and national businesses. And you'll live, work, and learn in University Circle, Cleveland's world-class cultural hub.

Admissions

First-Time Freshmen Students

We admit first-time freshmen (candidates with no prior college experience) into degree-seeking status for the fall semester only.

We strongly encourage you to follow application deadlines to ensure admission to CIA and eligibility for the highest amounts of portfolio scholarships and institutional financial aid. However, you may submit an application for admission any time before the first day of classes on a “rolling basis” and will be considered provided space is available.

As a first-time freshman candidate, you will be considered automatically for merit-based scholarships as long as all of your application materials have been submitted by March 1.

Your application should include:

- \$30 application fee
- Personal statement outlining your reason for applying
- Official high school/college transcripts
- Letter of recommendation, preferably from an art teacher or counselor
- Official SAT or ACT test scores
- Portfolio of artwork

Application Process

1. Complete the application. You may apply online, or fill out an application form and mail it to our Office of Admissions. Please note that we must have your signature at the bottom of the form.

2. Attach the \$30 application fee.

Make checks or money orders payable to the Cleveland Institute of Art.

3. Complete a personal statement, in which you describe your purpose for attending a college of art and design, what led you to this decision, and why you have chosen to apply to CIA. You may either fill out the personal statement prompt outlined in Section 6 of the application form or include a typed statement. If you send a typed statement, please sign the bottom of the personal statement form in the application.

4. Arrange to have your high school/college transcript sent to the Office of Admissions.

If you are a transfer applicant, please have official transcripts sent from each college you attended. If you have successfully completed 24 college credits and attended a regionally accredited college or university full time for a year or more, you do not need to submit a high school transcript.

5. Forward one letter of recommendation to CIA.

If you are a high school student, we suggest this letter be from an art teacher. We also will accept this letter from a counselor or someone who understands your desire to pursue an arts education. If you are a transfer applicant, choose an individual who knows you well and understands how much you want to become a working artist or professional, such as a faculty member or counselor.

6. Request that SAT or ACT test results be sent to CIA.

Our identification numbers are SAT-1152 and ACT-3243. Transfer students with at least 12 college credits are not required to submit SAT or ACT scores. International students whose first language is not English must submit the TOEFL with a minimum score of 525 PBT (paper-based test) or equivalent 213 CBT (computer-based test) or 79 IBT (internet-based test). We also accept a band score of at least 6.0 on the IELTS or completion of Level 112 of ESL coursework.

**International students with TOEFL scores lower than those listed above may be admitted conditionally, and will be required to take additional ESL coursework or tutoring in order to improve their English skills during their time at CIA. Conditions for admission of these students will be made on a case by case basis. Students should inquire in the Admissions Office to determine their eligibility for conditional admission.*

7. Submit your portfolio of artwork.

All work submitted must be in CD or DVD form or once you apply instructions on uploading your portfolio online will be sent to you. Your portfolio should consist of no fewer than 12 and no more than 20 pieces of work. Please carefully follow our portfolio guidelines, found at: cia.edu/portfolio.

8. Send all application materials to:

Office of Admissions
Cleveland Institute of Art
11141 East Boulevard
Cleveland OH 44106

Transfer Students

Students who have attended other accredited four- and two-year colleges or universities, and post-secondary professional schools are encouraged to apply as transfer students. Transfer students applying for the fall semester will be reviewed for scholarship beginning May 1 and will be considered as long as their complete applications are received by Jun 15. Students transferring in the spring semester will be reviewed for scholarship beginning Nov 15 and will be considered until Jan 1.

Transfer Student Application Process

Transfer candidates are accepted at CIA based upon artistic and academic qualifications as well as available space. To be considered for admission, a transfer candidate should follow standard application procedures and criteria. Transfer applicants also must adhere to the additional guidelines below.

1. Submit official transcripts from all colleges, universities, and post-secondary schools attended.

- If you have completed less than 24 college credits, you will need to submit your official high school transcripts.
- If you have completed more than 24 hours or attended a regionally accredited college or university full time for a year, you do not need to send your high school transcripts.
- If you have completed less than 12 college credits, please also request your SAT or ACT test results are sent to CIA. Our identification numbers are SAT-1152 and ACT-3243.

2. If you are a transfer international student and English is not your native language, you also must demonstrate proof of English language proficiency with one of the following:

- TOEFL (Test of English as a Foreign Language) score of at least 525 PBT (paper-based test), 213 CBT (computer-based test), or 79 IBT (Internet-based test)
- IELTS (International English Language Testing System) band score of 6.0 or higher
- SAT or ACT test scores
- Completion of Level 112 ESL coursework

**International students with TOEFL scores lower than those listed above may be admitted conditionally, and will be required to take additional ESL coursework or tutoring in order to improve their English skills during their time at CIA. Conditions for admission of these students will be made on a case by case basis. Students should inquire in the Admissions Office to determine their eligibility for conditional admission.*

3. Send one letter of recommendation.

The letter preferably should come from a faculty member or counselor who knows your artistic and academic work well and understands your desire to become a working artist.

4. Submit your portfolio.

In addition to abiding by our portfolio guidelines and format rules, please make sure to provide the specific elements required of transfer students, found at: cia.edu/portfolio.

5. Send all application materials to:

Office of Admissions
Cleveland Institute of Art
11141 East Boulevard
Cleveland Ohio 44106

International Students

The Institute is especially pleased to receive applications from international students as we believe you contribute greatly to the school community. If your native language is not English, you must demonstrate proof of English language proficiency in addition to satisfying all admissions requirements. As an international student, you also are required to submit an International Student Supplemental form and a Certification of Finances form with your application.

As an international student, we also recognize your concerns about adjusting to cultural, social, and environmental changes. Therefore, our Office of Academic Services and International Programs staff will help you adapt to life at CIA and serve as a hub of helpful information for you.

International Student Application Process

International students should adhere to the same admission procedures, deadlines, and portfolio guidelines as first-year freshmen or transfer applicants. You also must include the additional requirements below in your application.

1. Download and complete an International Student Supplemental Application form.

2. Download and complete a Certification of Finances form.

3. If English is not your native language, demonstrate proof of English language proficiency with one of the following:

- TOEFL (Test of English as a Foreign Language) score of at least 525 PBT (paper-based test), 213 CBT (computer-based test), or 79 IBT (Internet-based test)
- IELTS (International English Language Testing System) band score of 6.0 or higher
- SAT or ACT test scores
- Completion of Level 112 ESL coursework

**International students with TOEFL scores lower than those listed above may be admitted conditionally, and will be required to take additional ESL coursework or tutoring in order to improve their English skills during their time at CIA. Conditions for admission of these students will be made on a case by case basis. Students should inquire in the Admissions Office to determine their eligibility for conditional admission.*

4. Send all application materials to:

Office of Admissions
Cleveland Institute of Art
11141 East Boulevard
Cleveland OH 44106

If you have any questions about our application process, please contact our Office of Admissions.

U.S. Veterans

The Cleveland Institute of Art encourages U.S. veterans to apply. We are participants in The Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) and fully approved under Veteran's Law. This means if you are a U.S. service member or veteran who qualifies for Post-9/11 GI Bill funds, you may receive a significant amount of supplemental funds for your education from CIA.

Yellow Ribbon Program

At CIA through the Yellow Ribbon Program provision of the Post 9/11 GI Bill, eligible U.S. veterans and their dependents may qualify for an opportunity to receive fully funded tuition.

Program Benefits

Between the GI Bill, CIA's contribution, and a matching contribution from the U.S.

Department of Veteran Affairs (VA), our Yellow Ribbon Program benefits cover four full years of tuition for qualifying students. We are proud to offer the largest benefits of any Ohio art school, and one of the best among America's specialized art and design colleges (AICAD).

How the Program Works

Signed into law in 2009, the Post 9/11 GI Bill pays for in-state public tuition and fees for eligible U.S. veterans, service members, reservists, and National Guard members, and it may be transferable under certain circumstances to a spouse or dependent. The Yellow Ribbon Program supplements the GI Bill by allowing private or out-of-state schools with higher tuition to contribute additional funds that are matched by the VA. The Post-9/11 GI Bill offers the most comprehensive education benefit package since the original 1944 GI Bill, which funded education or training for 7.8 million World War II veterans.

Special Admissions Students

At CIA, we recognize that you may have unique circumstances, and we are open to exploring your options as a potential candidate.

Depending on certain qualifications, such as an aptitude for art, we will accept applications from:

- Home-schooled students
- Non-degree seeking students
- Part-time students
- Re-admissions students (i.e., students who withdrew or took a leave of absence from CIA)
- Probationary admissions students (i.e., any applicant judged generally admissible, despite academic or English deficiencies)
- Vocational rehabilitation students

Returning Students

Students wishing to return to CIA after a leave of absence or withdrawal must fill out a returning student application. Generally, a portfolio review is not required unless the student seeks advanced placement and the application fee is waived. Students who applied to CIA within the last three years but never enrolled must fill out a reactivation application. Students who are interested in taking classes at CIA but do not wish to pursue a degree must complete a non-degree student application. All other students should follow our standard admission procedures and criteria. For the best guidance on how to assemble your application materials, we suggest contacting an admissions counselor.

Pre-College Program

CIA's annual summer Pre-College Program is open to all students who will be entering their sophomore, junior, or senior year of high school. This two week long residential program is designed to reflect the life of an art student attending an art school to obtain their Bachelor's of Fine Art degree. Student's who successfully complete this program earn three undergraduate credits from the Cleveland Institute of Art.

Financial Aid

We understand that paying for college is not easy. At the Cleveland Institute of Art, we pride ourselves in offering a personal touch to a potentially confusing process—financing your education. We are ready to clarify tricky topics, answer your questions, discuss any concerns regarding your ability to afford CIA, or consider special financial situations.

Our financial aid office is committed to helping you find ways to close the gap between the cost of attending the Institute and your ability to fund your education. We will work with you to craft a personalized financial aid package that combines any available Institute-sponsored aid, federal aid, scholarships, loans, work study programs, and more.

As you begin to make important choices, keep in mind: **An impressive 98 percent of CIA students receive financial assistance.**

How Does the Financial Aid Process Work at CIA?

Once you have received an acceptance letter from CIA, you may be eligible for federal financial assistance if you:

- are a U.S. citizen
- have a high school diploma or general equivalency credentials (GED)
- have registered for the draft if you are a male between ages 18 and 26 (see sss.gov)
- maintain satisfactory academic progress
- qualify for need-based assistance through the Free Application for Federal Student Assistance (FAFSA)

If eligible, you will need to complete and return both the FAFSA and the CIA Institutional Financial Aid Application to us by **March 15**.

Application Process and Timeline

At the Cleveland Institute of Art (CIA), our financial aid counselors are committed to finding ways to close the gap between the cost of attending the Institute and your family's ability to pay for the excellent education that we offer. Learn more about how to apply for

financial aid, our financial aid timeline and checklist, disbursement of financial aid, bill payment, and our financial aid promise.

If you have any questions or need additional assistance, please contact our Office of Financial Aid. We look forward to helping you in whatever way we can to make this often confusing process as easy and simple as possible.

Applying for Financial Aid

Once a student applies for admission and is accepted to CIA, a financial aid award letter is mailed to the student. In addition to the letter, we also enclose our Financial Aid Information Guide and the CIA Financial Aid Application, which must be completed and returned to the Office of Financial Aid. Financial aid applicants also should complete the FAFSA as soon as possible after it becomes available on January 1 at fafsa.ed.gov.

Note: You must re-apply for federal, state and CIA need-based student aid annually by completing the FAFSA every year.

Note: If you transfer to CIA mid-year, your aid does not transfer automatically with you.

Free Application for Federal Student Aid (FAFSA) fafsa.ed.gov

You should complete the FAFSA online (CIA's FAFSA code is 003982). FAFSA results are applicable to all institutions, so complete the application regardless of whether you have decided which institution you plan to attend.

To apply online, request a personal identification number (PIN) at pin.ed.gov, and make sure you save your PIN as you will need it to re-apply for the FAFSA each year. You also may need a PIN for one of your parents if you are considered financially dependent on your parents (see Dependency Status on next page).

Through the FAFSA process you will be assigned an expected family contribution (EFC). Your EFC is based on a standard formula established by Congress, and is used as a measure of your family's financial strength. Because your award is based on your EFC and the date your FAFSA is processed, it is important that you complete the FAFSA as soon as possible after January 1.

Dependency Status

If federal guidelines determine that you are financially dependent on your parents, you must include parent information when you file the FAFSA.

You are considered to be dependent unless you are one of the following:

- Twenty-four years of age as of January 1
- Married
- A graduate or professional student
- Responsible for a legal dependent other than a spouse
- On active duty or a veteran of the U.S. Armed Forces
- An orphan or ward of the court (currently or formerly)

In unique instances, you may be able to demonstrate that you are independent. For your dependency override appeal to be considered for independent student status, you must provide specific documentation of these circumstances. In such a case, we recommend you meet with a financial aid counselor to discuss your situation.

FAFSA Verification

In some cases, your FAFSA may be selected by the U.S. Department of Education or by CIA for a process called verification, in which the answers submitted on your FAFSA will be verified against requested tax forms and other documentation to ensure accuracy. Aid awarded will remain "estimated" until verification is completed.

CIA Application for Financial Aid

Complete and return the CIA Application for Financial Aid to the Office of Financial Aid by March 15. Once we have received your completed CIA Application for Financial Aid and FAFSA results, our review process for financial aid will begin.

Estimated Family Contribution

We award financial aid packages according to your need-based eligibility, which is calculated by subtracting your expected family contribution (EFC) from your cost of attendance, or COA. The direct and indirect costs of your CIA education comprise your

COA. Once your need-based eligibility is determined, we will create a personalized financial aid package and send you an award letter.

Special Circumstances

In some instances, you may request a re-evaluation of your student financial assistance eligibility. Examples include unusual medical expenses, loss of employment, loss of taxable or non-taxable income or private tuition expenses for primary or secondary schooling. To request a re-evaluation of your eligibility, you can submit an appeal and supporting documentation to the Office of Financial Aid.

Disbursement of Financial Aid

Financial aid awards will not be disbursed or posted to your student account until the Office of Financial Aid receives your signed Financial Aid Award letter accepting the awards. Disbursement will be made to your student account after the start of each semester when your financial aid file is complete. For your financial aid file to be considered complete, you must have returned all required and requested forms to the Office of Financial Aid, and you are registered for classes. Please follow the instructions and paperwork included with your billing statement to deduct all awards from your account balance.

Bill Payment

For questions pertaining to your billing statement or about making payments, please contact the Office of Student Accounts by calling 216.421.7318

CIA Financial Aid Office Promise

We promise to assist you in achieving your educational goals by providing guidance and support in paying for your education. Through teamwork, we will promote professional and technical enhancements in an effort to be timely and accurate in the administration of financial aid. Each financial aid employee is held to the highest ethical principles as defined by our code of conduct.

Scholarships

The Cleveland Institute of Art offers an extensive merit recognition program, using endowed scholarships and other privately funded awards, to support our students. We offer scholarships through our academic departments, the Office of Admissions, and the Office of Financial Aid. Many students combine multiple scholarships to reduce their cost of attendance. Scholarships do not need to be repaid.

Scholarships usually are based on special qualifications or merit, such as students' test scores, accumulative grade point average (GPA), talent, and major, and are designed for first-year and returning students (except the Transfer Student Merit Scholarship). You also must be enrolled full-time at CIA.

Internal Scholarships

The Institute offers extensive merit recognition to students at all levels. These awards can decrease your cost of attendance substantially. New students are automatically considered for some of our internal scholarships. Returning students may apply and compete for many additional awards. Internal scholarships fall into three categories: new student awards, Institute-wide awards, and departmental awards.

Admissions Office Merit Awards

Newly admitted freshmen and transfer students automatically are considered for CIA merit-based scholarships when their Application information is reviewed. No separate application is required.

The Office of Admissions offers first-time freshmen and transfer students renewable merit awards based on the strength of their portfolio and academic achievement. These merit awards include the CIA President's Scholarship, CIA Gund Family Scholarship, and CIA Dean's Scholarship.

All recipients must be enrolled full time at CIA and maintain a minimum GPA as outlined in your acceptance letter and award fact sheet. For more information, contact our Office of Admissions.

CIA Honorary Scholarships

Students who do not receive a President's Scholarship to attend CIA and whose fall semester grades are in the top ten percent of your class, can compete for the Honorary Scholarship. In the spring semester, all students who meet eligibility criteria will be invited to apply by the Office of Academic Services. A jury selects up to eight winners per class. Winners are announced at the annual spring awards ceremony. Winners have received \$2,000 towards the next academic year. Two honorary recipients will be selected as Clara Rust Brigham award winners and receive larger award amounts.

Institute-Wide Awards

Current students may apply for these awards if they meet the application criteria (ask a financial aid counselor for details). Institute-wide awards include scholarships towards tuition, scholarships to study abroad, and the very prestigious commencement traveling awards. They also include "the honoraries," which are competitive scholarships of \$2,000 each awarded during the Honorary Scholarship competition in March. And they include the most prestigious award for our graduating seniors: the President's Traveling Scholarships. CIA remains one of the few—if not the only—art schools to offer scholarships upon graduation to fund students' travel and study related to their artistic interests.

Departmental Awards

During the spring semester, individual academic departments award scholarships and grants to current students. View a list of Departmental Awards.

External Scholarships

We encourage you to find and apply for external scholarships to supplement any CIA-based aid you might receive. To be considered for external scholarship support, you will need to contact the funding organization and follow their application procedures. You also can view a list of external scholarship resources below.

External Scholarship Board

When organizations send scholarship information to the Office of Financial Aid Office, we post the information on the scholarship board located inside the Office of Admissions. You may pick up available applications at the Office of Financial Aid.

Financial Aid: Departmental Awards

In addition to CIA merit scholarships and need-based awards, academic departments offer merit or merit/need-based scholarships and grants to currently enrolled students. Departmental scholarships and grants are awarded by each academic department, and are based on a student's major.

Applying for Departmental Awards

In order to demonstrate financial need eligibility, you must submit the FAFSA no later than March 15 of the school year. Contact individual departments during the spring semester to apply for departmental awards.

Award winners typically are chosen by a departmental faculty committee. Winners are announced at the CIA Awards Ceremony held every spring semester.

Financial Aid: Cost of Attendance

The cost of attendance is the combination of direct and indirect costs associated with attending college. It is used with the calculated estimated family contribution from the data reported on the FAFSA to determine financial aid eligibility. You may receive financial aid including student loans up to the total cost of attendance. Financial aid disbursed to your account in excess of your direct costs will be refunded back to you.

Important Notes:

Direct Costs

All students are sent a bill from the Office of Student Accounts each semester which includes tuition based on full-time enrollment and also mandatory institutional fees including lab fee, technology fees, health service fees, student activity fees, and an orientation fee (Fall semester only). These expenses are posted on cia.edu every spring for the upcoming academic year.

Additionally, most freshmen (except those from Cuyahoga County, Ohio, who choose to commute), will also have room and board expenses for living in our Residence Hall. These fees are posted every spring on cia.edu.

Indirect Costs

Books and supplies, transportation, and personal expenses are not costs that each student will be billed for through CIA. However, these expenses are associated with attending CIA and are included in the cost of attendance. Students, who live off campus and commute from their parent's or relative's home or from an apartment or other type of rental unit, will also have food and other expenses. An estimate of these costs are included in the cost of attendance.

The cost of attendance is the combination of direct and indirect costs associated with attending college. It is used with the calculated estimated family contribution from the data reported on the FAFSA and used to determine financial aid eligibility. You may receive financial aid including student loans up to the total cost of attendance. Financial aid disbursed to your account in excess of your direct costs will be refunded back to you.

Financial Aid Cost of Attendance for Incoming Commuter Students

If you are an incoming commuter living with a parent or a relative, the total cost of attendance is \$45,030. It is \$175 less if you are a currently enrolled student who will be commuting from the home of a parent or relative. This amount includes direct costs of tuition and fees of \$35,145 for incoming commuter students (\$34,970 for returning student commuters and other costs commuters typically have.

Cost of Attendance for Currently Enrolled Students Living in an Off-Campus Rental Unit

If you are a commuter living with a parent or a relative, the total cost of attendance is \$49,180. This amount includes direct costs of tuition and fees of \$35,145 and other allowances for rent, meals, utilities, and other costs students living in an off-campus rental unit typically have.

Section 3: Undergraduate Degree Majors and Programs

The Cleveland Institute of Art offers 15 majors in fine art, design, craft, and integrated media. Each of these four-year undergraduate programs leads to a Bachelor of Fine Arts degree (BFA). And if you're interested in teaching, we offer a 4+1 master's degree program in partnership with Case Western Reserve University.

Foundation Year and Liberal Arts

Students begin with our Foundation program, a year-long introduction to forms, methods, media, and concepts crucial to your future academic and professional success. You will emerge from the program on technically equal footing with your peers—ready to concentrate on the study and practice of art and design.

Laying the Groundwork for Your Future

Our Foundation studio curriculum offers an intensive exploration of color, form, design, and creative problem solving. You will begin with core courses in drawing, design, color, and digital studies that acquaint you with composition, drawing principles, and 2D and 3D materials and processes. As you work on studio projects, you will investigate visual dynamics, creative processes, and issues that inform contemporary art, design and culture.

To help you transition from Foundation studies into the major of your choice, you also will take an elective class. The elective offers an opportunity to explore various disciplines in the arts, crafts, and design areas while helping you make an informed choice about your major and future career path.

Share in a Collective Setting

Be prepared for lively debates and the camaraderie that develops as you and your peers work together in studio. The Foundation experience fosters a learning environment that is responsive to your aspirations, as well as to innovations in the world of art and design. We balance fundamental approaches with experimentation to develop your aesthetic sensibilities.

Take advantage of our amazing location in the center of Cleveland's cultural district. Our classes regularly travel across the street to the permanent collections of the Cleveland Museum of Art, the exhibits of the Cleveland Museum of Natural History, or through the rainforest of the Cleveland Botanical Gardens. With Case Western Reserve University,

University Hospitals and the Cleveland Clinic located a quick walk across Euclid Avenue we tap into unmatched science and health care resources that boost our curriculum.

Liberal Arts at CIA

At the Cleveland Institute of Art, we cultivate the intellectual development of our students as they move through each of their degree programs. In order to create, you need not only art and design skills, but also the ideas behind them. So woven throughout each semester at CIA are courses in the humanities and social sciences—art history, English, philosophy, anthropology, psychology. At CIA you will graduate with a breadth of knowledge that is the hallmark of the baccalaureate degree.

The Three C's: Culture, Creativity, Connection

A singular feature of the Institute's Liberal Arts curriculum is our approach to studying a subject by connecting it to other disciplines in our program. For example, in your freshman year at CIA, you may read about ancient and medieval philosophy and culture in English class while also taking Ancient and Medieval History of Art. This carefully calibrated educational experience creates a comprehensive perspective on a subject that will give you a broad sense of the trajectory of world history itself.

Our Liberal Arts curriculum is designed to develop your understanding of world cultures—both past and present—and to discover the importance of these ideas to the growth of your artistic life. Coursework centers on the ideas of culture as a generator of creative ideas and of students as makers within their cultures.

Foster the Expression of Ideas

Reading and composition are crucial to the development of your own artistic ideas. By completing rigorous assignments in analytical essays and research papers, you will become a stronger writer, able to convey your point of view in tandem with understanding diverse perspectives. For those who excel in these areas, you also may choose to add concentrated Liberal Arts coursework to your studies. Complete a Visual Culture Emphasis to enjoy extensive training in art history, theory,

and criticism. Or opt for a Creative Writing Concentration if you want a career advantage in fields like illustration or film (or if you just love to write).

The following courses comprise the Foundation Requirements:

- Art History: Ancient 18th Century: Concepts, Themes, and Methods
- Critical Issues in Art and Design History: 18th Century–1945
- Critical Issues in Art and Design History: 1945–Present
- Post-1960s Art and Design Electives
- Writing + Inquiry I: Basic Composition + Contemp Ideas
- Writing + Inquiry II: Research + Intellectual Traditions
- Writing + Inquiry III: Narrative Forms
- Advanced Writing-Intensive Electives

The following courses can be used to fulfill the Distributional Requirements:

These courses are offered on a rotational basis

- 10 Chinese Painters You Must Know
- 12 Artists of 1950s China
- Abnormal Psychology
- Advertising Images
- African American Art
- American Crafts History
- American Vernacular Architecture
- Anthropology
- Art of China
- Art of the Personal Essay
- Artist as Author
- Arts Journalism
- Arts of East Asia
- Asian Art Survey
- Autobiographical Narrative in African Literature
- Basic Theories of Psychology
- The Body: Tradition, Transformation, Transgression
- Censorship, Art, and the Law
- Chinese Poetry
- Conceptual Art: History, Theory, and Contemporary Practices
- Contemporary African and African-American Literature
- Creative Writing Workshop: Dialogue and Story
- Creativity and Taoism
- Culture/Conflict/Syncretism in African and African-American Literature

- Design and Craft in Modern Culture
- Exhibition Theory and the Culture of Display
- Fiction Writing
- From the Front Row: Cinema + an Approach to Critical Writing.
- Graphic Narratives
- History of Photography Survey
- Human Antiquity
- Hybrid Writing
- India: Culture and Society
- Intro to African and African-American Literature and Culture
- Issues in Design: Theory and Culture of Design
- Japanese Expressions
- Jazz: Contemporary African-American Writers
- John Cage: His Life, Work, and Influence
- Jung and Creativity
- Legends and Kings: Structures and Uses of the Narrative
- Literature of the Americas
- Media Arts and Visual Culture: Installation
- Media Arts and Visual Culture: Interactive Zones
- Modernism in Latin American Art
- Narrative Art and Mythic Patterns in African and African-American Literature
- Neo-Expressionism, Neo-Geo, and Postmodernism
- On the Same Page: Rhetoric, Design, and Writing in the Digital Age
- Poetry Writing
- Race and Representation
- Science Fiction Writing Workshop
- Screenwriting
- Sexuality and Popular Culture in America
- Sound Art and New Media
- Spies
- Survey of Contemporary Music and Its Relation to the Visual Arts
- Traditional Tribal Art
- Tribe vs. Nation: Political and Cultural Survival
- Visual Anthropology: Ethnographic Film Survey
- Visual Culture and the Manufacture of Meaning
- Ways of Thought: Confuciansim, Taoism, and Zen
- Ways of Thought: Hinduism and Buddhism
- Who Owns Art? Issues of Asian Art Collecting
- Women's Words: Studies in the Literature Written by Women

Visual Culture Emphasis

This course of study will provide you with the skills to articulate your understanding of theory and history of visual culture and incorporate those perceptions into your own studio work. In the Visual Culture Emphasis you'll study 18 credits of designated Liberal Arts classes in addition to the Foundation Liberal Arts requirements. You'll become a stronger writer and communicator as your studies help you reflect on how art and design are informed by concept, theory, and history. Areas of study include new media and film; non-Western and folk art; contemporary issues in art and design; art criticism; popular and mass culture; philosophy and aesthetics; and critical theory and methods of analysis.

Creative Writing Concentration

If you are an artist or designer who also has been writing stories, graphic novels, and poems, our Creative Writing Concentration can keep you on track to grow as a creative writer—while you become a stronger visual communicator. Or if you plan a career in illustration, graphic fiction, game design, or film, and need the career advantage of excellent writing skills, this Concentration allows you to work on your writing while you pursue your studio degree. The Creative Writing Concentration is comprised of 12 total credit hours (four courses), taken in the Liberal Arts Environment. As a final requirement of the Concentration, you'll create a body of written work.

Majors

Animation

Animation is a medium that breathes life into concept through movement. As an Animation student you'll discover how the dialogue of an otherwise stagnant image or object changes and evolves when put to motion.

Study the Craft of Storytelling

As a student in our program, you will create narrative and experimental animation that bring both characters and environments to life. Our integrated curriculum focuses on sequential narrative storytelling, methods of animation, conceptual development, framing and staging, storyboarding, animatics, layers, and motion and figure studies.

You will work with innovative production technologies in 2D and 3D digital media and animation, film, video production, and stop-motion animation. To enhance your skills in character design and set construction, you will study the development of personality in motion, lighting of small-scale digital environments, sound related to motion and sync, and the broad scope of tactile sculpture media. In addition, we emphasize presentation and public speaking skills, which help prepare you for pitching your ideas and directing a team.

Biomedical Art

One of only a few BFA degrees of its kind in the United States, our Biomedical Art program combines applied art, science, and technology to create visual education materials on scientific and medical topics.

Merging Tradition with New Technology

Based on the traditional field of scientific and medical illustration, our curriculum incorporates leading-edge digital media techniques, interactivity, and animation.

As a Biomedical Art major, we blend your artistic talent with knowledge of natural science, a biomedical intellect, and strong visual communication skills.

You will learn about illustration, information design, 3D modeling, and animation through conventional and digital methods. With a flexible course of study, you can take courses in:

- Computer imaging and animation
- Editorial illustration
- Instructional design and multimedia
- Medical sculpture
- Surgical and natural science
- Business and professional practices

Benefit from a Wealth of Resources

Our dedicated, highly trained faculty is one of our greatest assets. Each Biomedical Art instructor at the Cleveland Institute of Art is accredited by the Association of Medical Illustrators as a Certified Medical Illustrator. In addition to their expertise, our faculty have established great connections with the region's extraordinary medical, scientific, and cultural communities. Our professional partnerships with Case Western Reserve University, University Hospitals Case Medical Center, and the Cleveland Clinic, as well as the Cleveland Museum of Natural History and Cleveland Botanical Garden will provide you with amazing exhibition opportunities and medical illustration projects.

Ceramics

In the Ceramics program at CIA we build on the long-standing tradition of ceramic art by teaching both the art and science of its two major traditions: works of sculpture and works of utility. We expose students to the rich history and contemporary potential of ceramics as a vehicle for expression of personal ideas and concepts.

Develop a Wide Range of Techniques

As a Ceramics major you will study all aspects of ceramic work, including traditional techniques such as hand building and pottery wheel throwing, clay and glaze making, glazing techniques, and loading and firing gas, electric, and wood fired kilns. You will expand your conceptual ideas with the use of 3D modeling, industrial mold-making techniques, and ideation.

Be Part of a Community

The Ceramics Department offers an interactive, open studio environment in which we encourage collaboration and communication among students, peers and professors. Our curriculum exposes all Ceramics majors to the entire Craft and Design faculty, who are all practicing, professional artists. We stress conceptualization, technology, entrepreneurship, and career development throughout the Ceramics and Craft and Design programs.

Graphic Design

As our methods of communication become increasingly mobile, we rely more and more on design to communicate in creative and engaging ways. Our Graphic Design curriculum takes these dramatic changes that are transforming the graphic design industry and the importance of clear visual communication into account.

Examine a Wide Array of Design Processes

As a Graphic Design major, you will explore both innovative and traditional methods of graphic design—including typography, print and web design, package design, and signage. You will be introduced to forms, methods, conventional and experimental types of media, and concepts crucial to creative development, self-expression, and effective visual communication and production.

While we rely on the latest technology to build technical skills, our coursework allows you to explore and grow beyond these technologies. Your study will include:

- Editorial and publication design
- Event and exhibition design
- Interactive and motion graphics
- Print, marketing and advertising design
- Production

As part of the Design Environment, you also will collaborate with Industrial Design and Interior Design students on projects and in the classroom. These opportunities as well as our integrated curriculum help you build valuable communication skills and develop techniques for presenting your ideas and final projects.

Drawing

As a Drawing major, you will explore traditional and unconventional materials, tools, and techniques to define your aesthetic identity as well as challenge your artistic vision and resourcefulness.

An Integrated Visual Arts Curriculum

As part of the Visual Arts (VA) Environment, our BFA program in Drawing provides students with a broad education in the visual arts while strengthening their in-depth conceptual knowledge of the drawing discipline.

Through our integrated curriculum, you will be introduced to historical and cultural frameworks of drawing, the individual studio practice of drawing, style and aesthetics, and the idea of communication through drawing. You will master a visual vocabulary and learn to draw from observation, ideation, and experimental processes.

A Supportive, Collaborative Environment

Our Drawing faculty use a multi-disciplinary approach to teaching, pulling from other visual art fields, such as printmaking, painting, fiber and material studies, and sculpture. Students will attend lectures by and work individually with visiting artists, including our VA Environment artist-in-residence.

In addition, you will be tutored in creating a professional portfolio, developing grant-writing skills, and proper etiquette for successfully approaching dealers, curators, and collectors. You also will gain an understanding of how to set up your own professional studio in our professional practices program.

Each spring, you will have an opportunity to visit professional galleries and exhibitions, such as the Whitney Biennial and The Armory Show, in New York City.

Game Design

As a major in our Game Design program, you will acquire skills in 3D modeling, animation, programming, visual design, interactive storytelling, audio and game production. In addition, your coursework will examine theory and context of videogame culture and digital media.

Prepare for an Exciting Career in Game Design

Our curriculum emphasizes presentation skills, such as writing, storyboarding, motion, and directing—all essential for a successful job in game design. You also will perform game-specific and player-focused research and study special effects.

As a Game Design student, you will:

- Improve your character development abilities
- Master the use of rule design, play mechanics, and social game interaction
- Integrate visual, audio, tactile, and textual elements into a total game experience
- Create both linear and non-linear media by applying post-production techniques

Additionally, you will learn how to create 3D modeling digital visualizations that use processing, organic and inorganic modeling, construction of compound objects, 3D primitive construction and modeling, and resolution and tessellation of 3D objects and formats.

A Team-Oriented Culture

Collaboration is a vital aspect of the studio experience at CIA. As a Game Design major, you will be part of our digital arts student community and take core courses with students from other majors. This regular exchange between students with differing perspectives and techniques helps build team skills integral to brainstorming, character design, narrative ideas, production, and presenting and critiquing project outcomes.

Moreover, you will be mentored by our extremely talented faculty. Accomplished experts in digital media and game design, they will help you build connections and network with other professionals in the field.

Glass

During the past half century, the studio glass movement of the 1960s has bridged the gap between individual artists and craftsmen making one-of-a-kind sculptures to creating handmade functional glass objects. This melding of personal expression with the business of being a working artist has led to the exponential growth in private, artist-owned studios, community studios, and glass programs in universities including our BFA degree program at CIA.

Train in Advanced Glass Techniques

As a student in the Glass department, you will train in three main methodologies:

- Working hot glass which comprises glass blowing and off-hand, molten glass processes
- Working glass cold including cutting, fabricating, grinding, sandblasting and polishing
- Fusion processes such as casting, slumping, and bending

After you survey all basic methods during your introductory classes, you will explore various techniques and concepts before performing your own independent study and research individually tailored to your developing voice. You will do all of this under the guidance of our devoted Glass professors, whose commitment to the art form has earned them international recognition as leading contributors to the medium.

Illustration

As an Illustration major you will learn how to creatively translate conceptual ideas and emotions into visual imagery.

Acquire Valuable Job Skills

Original thinking, the ability to formulate and express clear, relevant thoughts, and problem solving, are core skills we teach in our Illustration program. You also will master a broad array of materials and techniques, ranging from pencils, acrylics, oils, and inks to contemporary collage, photographic, and digital processes. You will develop and complete projects in areas such as storytelling and advertising, editorial, and print illustration.

Experiential Learning at its Best

Draw inspiration for your work from field trips to professional art studios and advertising agencies as well as from interactions with our talented visiting artists. Share your portfolio with employers, illustrators, and designers, who are invited each year to the Institute.

Industrial Design

Our Industrial Design program consistently ranks as one of the top programs in the country. In fact, we are known for producing graduates who work at the top of their field, solving real-world problems and becoming successful entrepreneurs. Our alumni design consumer electronics, sports equipment, housewares, furniture, toys, automobiles, medical devices and many other products. Many of these designers become leaders within their organizations, helping to develop cutting-edge products and strategies, while managing teams that transform the way people work and interact. There is a good chance that you use products designed by our graduates every day.

Build a Foundation for a Lifelong Career

Our rigorous curriculum centers on research, conceptualization, and refinement, with a focus on critical thinking and applied innovation. This approach provides you with a strong understanding of the creative process, market forces, manufacturing, sustainability, and business practices. As an Industrial Design student, you will develop skills in visual communication, form development, presentation, as well as strengthen your knowledge of manufacturing, ergonomics, and marketing. You also will study drawing, modeling, and computer-aided design, which are critical to developing and communicating ideas. Our goal is to balance your growth in fundamental knowledge and skills with your individual areas of interest.

Gain Real-World Experience in the Classroom

Collaboration is an integral part of our program, and our faculty use solution-driven methods to teach students in a supportive, energetic classroom environment. You will explore broad design concepts and problems, and learn how to critically evaluate and refine solutions. You will work with students from other CIA programs and colleges, and professionals from international companies who will expose you to real-world challenges. Each spring, you also will participate in CIA's annual Spring Design Show. This exhibition of student work will allow you to refine your skills, gain first-hand exposure to industry practices, and network with professional designers.

Interior Architecture

Our Interior Architecture program emphasizes commercial retail, architectural, functional, and spatial design. As a student, you will study design processes, sensitivity and knowledge of material specification, and ethical problem solving. You also will learn several presentation methods, including rendering, computer-aided design (CAD), and 3D modeling.

A Real-World Classroom

Partnering with local design firms is one of our program's greatest strengths. These relationships provide Interior Architecture majors with exciting assignments, such as designing restaurants, health care centers, auto dealerships, and museum, exhibition and showroom spaces.

Additionally, you will participate in student exhibitions, job fairs, and materials workshops offered by leading furniture and materials manufacturers. You will gain a unique perspective of the industry through lectures and symposia by award-winning designers, visits to top design firms in the region, and summer internships.

Each of these experiential learning experiences will strengthen your communication skills, demonstrate industry expectations, and improve your understanding of designer-client relations. They also create a learning atmosphere of collaboration, innovation, and community.

Jewelry + Metals

As a Jewelry + Metals major, you will study and build a thorough understanding of contemporary jewelry, metal work, and design to develop the knowledge, skills, and character to become a successful artist and designer.

An Innovative, Interdisciplinary Curriculum

The Jewelry + Metals coursework begins with the fundamentals, techniques and materials for jewelry design and object making.

The curriculum offers an exceptional breadth of opportunities to learn about materials, design, and technologies:

- Computer-aided Design (CAD)
- 3D Modeling + 3D Printing
- Electroforming + Plating
- Forming and Fabrication
- Lost-wax Casting
- Precious Metal
- Stone Setting
- Material Studies + Mixed Media
- Machine Tools

And you will study the history of the field, contemporary attitudes towards jewelry, wearables, and objects of material cultural, the artists, designers, industries, and the exemplary work.

Practice Makes Successful Artists

To grow as an artist, you will develop new skills, increase your knowledge, and broaden your experiences. Jewelry + Metals majors accomplish these goals through a range of experiences that include studio and research assignments, presentations, exhibitions, interactions with visiting artists, and field trips. Throughout the year, majors are encouraged to submit work to exhibitions and competitions including the Student Independent Exhibition, the CIA Spring Show, Society of North American Goldsmiths competitions (SNAG), and many others.

Painting

Our department of Painting has a long and illustrious history of producing successful artists. As a Painting major, you will acquire a broad knowledge of the visual arts and an in-depth knowledge of painting as a studio practice.

Prepare for Life as a Professional Artist

At the core of our coursework is an understanding of what it takes to be a professional artist. With this goal in mind, we provide our students with a solid foundation in technical and problem solving skills, art criticism and theory, and contemporary practices in the visual arts.

As a Painting student, you will experience a wide range of approaches from abstract and figural painting to alternative media and installation. Your work will be guided by our faculty of professional artists through individual and group studio critiques, workshops, seminars, and special topics courses. In addition, a series of special events such as exhibitions, artist visits, and scholar programs will present you with the issues, challenges, and practices you can expect to face during your professional life.

You will be tutored in creating a professional portfolio, developing grant-writing skills, and proper etiquette for successfully approaching dealers, curators, and collectors. You will learn how to set up your own professional studio in our Professional Practices program.

Work in an Exciting, Collaborative Atmosphere

As part of the Visual Arts Environment, you will share in an integrated curriculum studying other disciplines within the environment. You may take classes from our Artist-in-Residence, a leading artist in his or her field.

Each spring, you have the opportunity to visit professional galleries and exhibitions, such as the Whitney Biennial and The Armory Show, in New York City.

Photography

Photo Major's Dual Emphasis

The Cleveland Institute of Art offers a unique program for the Photography Major to pursue focused studies with a concentration in Photographic or Video Arts. This program coursework is designed to provide a rich and varied knowledge of techniques and aesthetics essential to photography, video and digital cinema through lectures and demonstration, assignments, critiques, and group or one-on-one discussion with instructors and visiting artists.

Develop a Range of Photographic and Video Skills

Photography Majors work with an array of photographic and video imaging tools and equipment that includes digital and film cameras for both still and moving imagery, enlargers and darkroom equipment, optical scanners, archival and large format inkjet printers, professional studio and lighting gear. Production engages the student in all phases of the photographic workflow from image capture, lighting and editing, to image processing, enhancement, manipulation, and use of special effects and alternative photo imaging processes. Crucial too is the student's exploration of media for image output, presentation options and professional standards for photographic and digital media archiving.

A Supportive, Interactive Environment

As a Photography Major, one learns to develop a distinct vision, to communicate effectively, while immersed in a creative, collaborative surrounding. Students benefit from the expertise of a diverse, professionally experienced and committed faculty. Coursework designed to expand intellectual discovery, creative practice, and technical proficiency, provides invaluable tools for a professional career engaged in the photographic arts.

Photography Majors are encouraged to participate in exchange programs, international mobility studies, and pursue internships in both fine arts and commercial venues such as professional photographic studios, museums and galleries, video production and digital filmmaking industries. We also invite professional artists, critics, writers, collectors, curators, and museum and gallery directors to meet with students and critique portfolios.

Printmaking

Influencing culture for centuries, printmaking embraces, utilizes, and challenges technology as an experimental method to image making. As a Printmaking major you will develop a comprehensive approach to understanding, defining, and making prints.

Develop Essential Skills for the Workplace

Our coursework is designed to expand your intellectual, creative, and critical abilities under the guidance of our committed faculty, who are widely respected, practicing artists. Using kinesthetic and theoretical learning styles, you will acquire a broad knowledge of several print mediums including traditional intaglio, lithography, and relief printing, as well as digital media applications.

You will be tutored in creating a professional portfolio, developing grant-writing skills, and proper etiquette for successfully approaching dealers, curators, and collectors. In addition, you will gain an understanding of how to set up a professional studio in our Professional Practices program.

Enjoy a Synergistic Atmosphere

In the Printmaking major, we emphasize cooperation and teamwork with students and faculty investigating, challenging, and influencing the field together. Our structured program fosters a vigorous environment that nurtures, challenges, and supports individual vision and talent.

As part of the Visual Arts Environment, you will share in an integrated curriculum studying other disciplines within the environment. You may take classes from our Artist-in-Residence, a leading artist in his or her field.

Each spring, you also will have an opportunity to visit professional galleries and exhibitions, such as the Whitney Biennial and The Armory Show, in New York City.

Sculpture

In the Sculpture major, students explore how to use object-making, installation, time-based tools, performance, and digital forms in order to create innovative work in the areas of sculpture and expanded media. Conceptual development is combined with hands-on practice of materials, fabrication techniques, and emerging practices in order to support students to produce work relevant to their personal vision.

Courses in the department are a combination of theory and practice. Students are encouraged to develop approaches to making work that are transdisciplinary and explore how to work with audiences and communities. In the curriculum, students are encouraged to explore the creative potential of material, space, and interactive and time-based forms in order to create innovative work. Students will explore both traditional, appropriated and experimental processes to making art.

In the program, students will develop a set of constructive and technical skills by working in such areas as wood, textile and metal fabrication, mold-making, assembling, sewing and construction. Students are encouraged to further explore content in time-based art, installation, hybrid media, 3D modeling, and other forms.

Students are encouraged to develop technical skill, concept development, an understanding of emerging forms and genres, and to explore contemporary ideas and forms in order to develop a practice that integrates past forms with the vision of the future.

Each spring, you also will have an opportunity to visit professional galleries and exhibitions, such as the Whitney Biennial and The Armory Show, in New York City.

Section 4: Academic Policies, Procedures, and Services

Statement and Policy

Statement on Freedom of Artistic Expression

The Institute believes in freedom of artistic expression. Artistic freedom is vital to both the cultural and political health of our society. It is essential in a democracy that values and protects the rights of the individual to espouse his or her beliefs.

The Institute's responsibility for and dedication to securing the conditions in which freedom of artistic expression can flourish extends to all forms of artistic expression, including fine arts, design, literature, and performance. The opportunity to display or perform works of art at the Institute is made available through several academic processes and procedures in which faculty members, students, and other duly appointed individuals exercise their best professional judgment. Among these procedures are selection of gallery shows by the Gallery Committee, selection of artwork for student shows by selected appointed outside jurors, or performances/displays as part of an approved curriculum. Such authorized displays or performances, no matter how unpopular the work might be, must be unhindered and free from coercion. Members of the Institute community and guests must reflect in their actions a respect for the right to communicated ideas artistically, and must refrain from any act that would cause that right to be abridged. At the same time, the Institute recognizes that the right of artists to exhibit or perform does not preclude the right of others to take exception to particular works of art. However, this later right must be exercised in ways that do not prevent a work of art from being seen and must not involve any form of intimidation, defacement, or physical violence. The Institute rejects the claim of any outside individual or agency of the right to dictate the appropriateness or acceptability of the display or performance of any work of art in its facilities or as part of its educational programs.

Non-Discrimination Policy

It is the policy of the Cleveland Institute of Art, in accordance with the provisions set forth by Title IX of the 1972 Education Amendment Act and Section 504 of the Rehabilitation Act of 1973 and other federal regulations, not to discriminate on the basis of race, color, creed, national or ethnic origin, gender, sexual orientation, age or disabilities, in employment practices, administration of educational policies, admission, scholarship and loan programs, and other college-administered programs and activities.

Physical Challenges

The Institute's buildings and facilities are equipped to accommodate students, faculty, staff, and visitors with physical handicaps. However, the Institute is not a barrier-free campus. Students with special needs or concerns should contact the Office of Academic Services. Visitors should contact the Facilities Management and Safety Office.

<http://www.cia.edu/academicResources/registrarsOffice.php?action=calendar>

Assessment

The Cleveland Institute of Art, like other colleges and universities, is required by its accrediting associations to evaluate the success of its curriculum on a regular basis; this process is called "assessment." During your career here at the Institute you will participate in a variety of assessment activities. You will probably encounter your first assessment activity during new student orientation, and your BFA exhibition will be your last assessment point as a student. There are other times in your college career (and as a CIA graduate) when you will be part of the Institute's on-going assessment program. Your participation will be very helpful in ensuring that CIA's programs and services meet your needs and those of future students.

Assessment looks at student work as part of the evaluation of the Institute's education program.

Assessment in no way affects your grades, and there is no way to prepare for assessment tests or reviews. The faculty uses this information to evaluate the courses they teach and their departments, and to make any

changes indicated by the assessment information. Learning is a two-way process. Through your academic and studio classes, you will learn from your faculty.

Through the assessment process, the faculty will learn how well our curriculum is working and how it might be improved.

Course Expectations

Course Syllabi

At the beginning of each course, you will receive a syllabus that contains attendance policies, the course description, schedule of topics to be covered, assignments, expected outcomes, grading guidelines, behavioral expectations, materials needed, and other information about the faculty member and course that provide a full picture of the course and its requirements. The syllabus may be distributed by paper or electronically and will be conveyed during the first meeting of the class. You should expect that faculty will conduct their class in accordance with the published course information. In addition, the Office of Academic Affairs maintains a file of all course syllabi.

Course Attendance

It is in your best interest to attend all sessions of the classes in which you are registered and to attend all associated lecture programs and meetings. Your progress as an artist depends not only on completion of assignments but also on full participation in dialogue with studio and academic classes. Each faculty member has discretion in taking attendance and penalizing habitual absences or tardiness, and will advise the class about what will be considered acceptable attendance for the purpose of grading.

More than three weeks of class absences may result in failure. Four weeks of absences will result in failure. *You must notify your faculty member if you will miss a class*, and Academic Services if you will miss more than one class. If you have a problem with missed classes, meet with an Academic Services staff member to discuss your options.

Individual faculty members may require written documentation of your illness or injury. Note that Student Health Services (SHS) does not provide documentation for class excuses.

Under certain circumstances, SHS will give you written verification of the date of your visit to their office. If you are hospitalized or have an extended illness, you should give permission to a staff member in Academic Services so they can communicate with SHS and the hospital regarding your illness and assist you. You should contact your instructor(s) as soon as possible after an unavoidable absence. An unexcused absence from a final critique or exam will result in automatic failure of the course. You are required to notify a staff member in the Office of Academic Services prior to missing a final exam or critique.

Appropriate Dress for Comfort and Safety

Due to the nature of the work at the Institute, how you dress each day may vary. Appropriateness of the way you dress is best determined by the kind of work involved. For health and safety reasons, shirts, pants or skirts, and footwear are required.

Course Work and Assignments

Course work (including in-class projects, homework, and written assignments) is assigned by instructors in relation to the requirements and learning objectives for each specific course. Course work completed for one instructor's class may not be turned in for credit for another instructor's class unless approval has been granted in writing by all instructors involved. Instructors may approve such a written request based on the following considerations:

1. The proposed project is interdisciplinary in nature and concept, and actively seeks to work across instructional areas in order to integrate a range of media, forms, and/or techniques.
2. The scope of the proposed project is ambitious and will satisfy learning objectives and requirements in different but complementary ways for each class.
3. The objectives and requirements must be clarified in writing by the student and all instructors involved.
4. The student understands that such a project will be evaluated separately by each instructor involved.
5. The student must also define how and where the different and complementary aspects of their proposed project fulfill separate requirements for each class. This will

define the grading criteria for individual instructors to assign separate grades for the larger project.

Class Trips

Faculty may conduct instruction-related trips or tours that require students to travel away from the Institute and be absent from scheduled class times for courses other than the one for which the excursion is intended. Students must notify the faculty of course meetings that will be missed. In addition, all students must sign an approved release form, in advance of the trip, that declares that they will not make a claim against the Institute or its personnel/representatives for injury or damage sustained while on the trip. Release forms should be returned to your faculty member at least a week before the trip. All CIA policies are in effect during sponsored excursions away from campus.

Course Credit Credit Definition and Accumulation

All credit-bearing courses offered by the Cleveland Institute of Art are offered on a semester credit hour basis. The fall and spring semesters are each 16 weeks in duration, including 15 weeks of instruction and one week of studio critiques/final examinations. In the spring semester, an additional week of academic activity is added after crit/examination week to accommodate the BFA reviews and exhibitions.

Three-credit studio courses meet once a week for a 5 hour clock day (2.5 hours in the morning and 2.5 hours in the afternoon). Students spend at last 6-8 hours in outside work each week for each studio course taken. Three-credit Liberal Arts classes meet twice a week for a total of 2.5 hours a week. Students are expected to spend two hours in preparation for each class hour each week. For internships, three semester hours are earned for a minimum of 120 hours on the job. CIA offers a very limited summer schedule of credit-bearing courses. These courses meet for six hours a day, five days a week, for 3 weeks. For information on specific courses or guidance on scheduling, contact Academic Services.

Completion of the Institute's degree requirements in four years assumes that a student consistently carries the normal credit load of 15-18 credits per semester.

The normal load for a degree-seeking student is between 12 and 18 credits per semester. If you have a GPA of 3.5 and above, you may schedule more than 18 credit hours in a semester, and will be charged the per credit rate for the number of credits taken over 18. You must see an academic advisor to get permission to register for more than 18 credits.

The number of credits you have accumulated toward your degree is evaluated regularly by staff in the Registrar's Office. Students showing credit deficiencies on their records are notified in writing prior to course selection for the next term and must meet with an academic advisor. It is your responsibility to maintain standard progress toward the degree and keep track of curriculum requirements. All degree-seeking students receive credit standing updates each semester from the Registrar prior to course selection for the next term.

Credit by Portfolio Review (CPR)

Note: The intent of the Credit by Portfolio Review process is to allow students an opportunity to have a body of work, completed outside of scheduled course requirements, reviewed for possible credit within the CIA curriculum. It was NOT designed to enable students to avoid taking a required CIA course or to achieve credit for a course that they have failed or for which an "Incomplete" has turned to an "F."

You may complete a body of work outside of scheduled course requirements (e.g. during a study abroad experience or through a non-credit internship) that you believe parallels the work that is produced within a course at CIA. To get the requirements for the portfolio and arrange a review by faculty, you should contact staff in the Office of Academic Services (OAS) by the end of the first week of the semester in which the review is desired. After receiving the required materials from the OAS, the Head of the appropriate major area will conduct the review and notify you of the outcome and return the signed form and materials to OAS. If credit is to be awarded, OAS will notify the

Registrar and the review will become part of your permanent record. You may not request a review under this process for the same course more than once.

Applications for Credit by Portfolio Review for transfer students must be made within the first semester of enrollment at CIA. Work already used to gain credit for another course or by other means may not be used to gain credit through CPR.

All Foundation requirements must be completed before you will be allowed to begin the final year's coursework associated with preparation for the BFA culminating project (Thesis I or its equivalent). Thus it is critical that if you wish to apply for CPR for any Foundation course, you complete this process before you complete the third year of the degree program.

A fee of \$100 per credit awarded will be charged for the Credit by Portfolio Review process whether the credit is granted or not.

Transfer Credit

Credit for college courses taken before enrollment at CIA is evaluated at the time of admission to CIA and accepted credits become part of the CIA academic record.

If you wish to take a course at another college and apply the credit toward your CIA degree, you must have the course approved by CIA *prior to registering at the alternate school*. Start the approval process at the Registrar's Office. If the course description has been previously approved, the Registrar will give you a "Transient Student Form" which will indicate approval of the course by CIA and can be presented to the college where you take the course. If the course must be reviewed by CIA faculty before it can be approved, you may be required to obtain a syllabus or other information about the course for faculty review. Once the approval is made, you will obtain the "Transient Student Form" and can bring it to the other college you attend.

The evaluation and approval of a course for credit is the responsibility of a faculty member from the appropriate major or discipline. If the course is acceptable as a substitute for a

CIA requirement, then the reviewing faculty member indicates the acceptability and how the course credit will be applied toward the student's degree program.

Actual evaluation of transfer credit requires that an official transcript be received from the college where the course was taken, and that the grade achieved is a "C" (2.0 on a 4 point scale) or better. The Registrar is responsible for determining if the transcript is official, and for recording the credit toward the degree requirements upon recommendation of the faculty. An inventory of approved courses is maintained in the Registrar's office.

For currently enrolled students, CIA will consider transfer credit toward liberal arts courses from any accredited institution in the US, that has been passed with a "C" or better ("Pass" or "Satisfactory" grades will not transfer) and fulfills a degree requirement (per faculty approval) at the Institute.

Current students may gain studio or liberal arts credit for courses taken at a NASAD-accredited college if the grade is a "C" or better, and the course is pre-approved and fulfills a degree requirement at CIA. Contact the Academic Services office for a list of NASAD-accredited programs.

Exceptions to any of the above methods of securing transfer credit must be approved by the faculty. The Registrar's Office is the starting point for this process. Official transcripts for all courses taken external to CIA must be sent directly to the Registrar's Office before transfer credit can be applied to your record.

Academic Variance

For specific reasons, you may ask to take a lighter course load or change/substitute courses within your required program of study. You must submit a course waiver/substitution form with the signature approval of your department head and the Dean of Faculty and submit the form to the Office of Academic Affairs. If you are a first year student, your request will be reviewed by the Director of Academic Services. Course substitution forms are available from the Registrar or Academic Services.

The Foundation Program

The Foundation program is designed to provide a basis for advanced study in every major through studio and liberal arts courses.

Transfer students will meet with an advisor during the admissions process and plan a timeline for completion of all Foundation coursework. Any student who is out-of-sequence in program requirements or has Foundation deficiencies must meet with an academic advisor before registration each semester until all deficiencies are met.

All students must complete Foundation studio requirements by the end of the third year. Those deficient in studio Foundation courses will *not* be permitted to begin the senior year thesis/BFA preparation course(s).

If you enter a major with deficiencies in Foundation (FND) studio classes, the following will apply:

1. All FND studio credits must be completed by the end of the first year of the major
2. If you enter a major with a FND studio deficiency, you will be placed on "Foundation Warning" via a letter from the Office of Academic Services. You will work with your advisor to address the deficiency as soon as possible.
3. If you finish the second year of the major (third year of the curriculum) and still have a FND studio deficiency, you will be placed on "Foundation Probation" and will not be allowed to enroll in fourth year courses until the FND requirement(s) is complete. You may appeal "Foundation Probation" sanctions to the Academic Review Committee if you feel that extenuating circumstances exist that prevent you from fulfilling the FND requirement. Appeals must be in written form and be received by the Director of Academic Services at least one week prior to the first day of classes of the following semester. A meeting with the Director of Academic Services is strongly recommended prior to submission of the appeal.

Transfer and returning students may have special circumstances which impact their ability to follow the above timeline. Such students will be evaluated during the admission process and notified of any deficiencies. A timeline will be set with an academic advisor or major faculty member for completion of all FND requirements.

Enrollment and Registration

Enrollment Status

If you have been admitted to study toward the BFA degree, you are considered a matriculated student. Individuals in the process of meeting admission requirements and those whose objective is not a degree are classified as “special,” or non-matriculated students.

You may enroll as full-time (minimum of 12 credit hours per semester), part-time (fewer than 12 credit hours in a semester), or on a special non-degree basis. If you wish to change your enrollment status, you should consult with an advisor in the Office of Academic Services. A change from full-time to part-time or non-degree status may affect eligibility for scholarships and/or financial aid.

Certification of Enrollment

The Registrar is responsible for certification of enrollment and verification of degrees awarded. If you need to show that you are a full-time student or are otherwise enrolled, contact the Registrar’s Office. Allow two to three days for processing your request.

Registration

Registration at CIA has two components: course prescheduling and tuition payment. Both components must be completed each semester before you will be considered as an enrolled student at CIA. If you have not completed course prescheduling and tuition payment by the end of the registration period (first week of classes), you will not be permitted to enroll for that semester and cannot attend classes. All students must register regardless of the financial aid being received or anticipated. You may not attend classes until your financial obligations to CIA have been satisfied. Online course scheduling is available for continuing students.

New students who are attending college for the first time (including those who took college-level courses before graduating from high school) receive their course schedules during the month before their first semester at CIA begins. If you have transfer credit, AP, IB, CLEP, or other college-level coursework, meet with an advisor in Academic Services during the summer START program to determine your first schedule of classes.

If you enter CIA as a transfer student, your transcript(s) and portfolio will be evaluated by the Registrar, the Foundation Environment Chair, and the Head of the major department (if placement beyond the first year is sought) for determination of transfer credits and year placement. If you are placed beyond the first year, you will meet with an advisor in the Academic Services office during the summer START program or sometime prior to the start of the semester of entry to determine your first schedule of courses. Schedules for first year students are set by the Registrar, with any transfer credits received taken into consideration.

Course prescheduling for the next semester’s classes occurs in November for Spring and in April for Fall semester. Advisors and faculty are available to assist in course selection. Making a course schedule means that you will receive your tuition bill and can thus pay it by mail. Scheduled courses must be paid for before you will be considered as registered for those courses. If you have not completed the two-component registration process by the first day of class, your prescheduled courses will be cancelled. If you have reserved courses and are in good standing, you may use your CIA library card between semesters.

Adding, Dropping, or Withdrawing from a Course

During in-person registration week and the first five days of each term, you may add or drop courses. Courses added during this period are simply added to your course load (and you must see an advisor if you want to take more than 18 credits). Dropped courses will not appear on your transcript. (Courses from which you withdraw between the end of the drop/add period and the end of the withdrawal period appear on the transcript as a “W”; withdrawals after the specified period (see the Institute Calendar) will appear as an “F.”) You

may drop from or add a course using my CIA. Either of these activities must be initiated by you. It is your responsibility to be sure that you are meeting your graduation requirements. If you are unsure about dropping a course, it is highly recommended that you meet with an advisor before you initiate a course drop. No refunds or additional charges will be incurred if you remain within 12- 18 credit hours. See the refund timeline and policy below.

You may withdraw from a course through the tenth week of the semester. Course withdrawal forms must be completed and are available from staff in the Registrar and Office of Academic Services. The form must be signed by the course instructor, the Registrar, and an academic services advisor. Withdraws from Foundation Courses also require the signature of the instructor or Liberal Arts Chair. Withdrawal after the tenth week will not be permitted unless there are extenuating circumstances. If you withdraw from a course after the mid-term grades are recorded, a “W” will appear as the final grade but the mid-term grade will be recorded.

If the course from which you withdrew is required in your curriculum, the course must be repeated. Withdrawing from a course may affect current or future scholarship and/or financial aid eligibility. Contact the Director of Financial Aid for guidance on this point.

Withdrawal and Leave of Absence

Official Withdrawal

When a student withdraws from a school, the U.S. Department of Education has very strict rules that financial aid offices must follow to determine the amount of funding that a student earns as of the date of his/her withdrawal. Funds that are not earned must be returned to the U. S. Department of Education and other sources of funding. The rules require that the school determine the last day the student attended class. At CIA, the date of withdrawal is established by the last date the student attended class as reported by faculty to either the Registrar or the Academic Services Offices.

Students who withdraw from all courses and leave either the residence hall or CIA Apartments, will be charged for tuition, applicable fees, room and board (meal plan) based on the following schedule:

- 10% of tuition, applicable fees, and room charges will be charged (board charges will be calculated by Case Western Reserve University) if the withdrawal date (last date student attended class) is during the first or second weeks of the semester.
- 50% of tuition, applicable fees, room charges will be charged (board charges will be calculated by Case Western Reserve University) if the withdrawal date (last date student attended class) is during the third or fourth weeks of the semester.
- 75% of tuition, applicable fees, room charges will be charged (board charges will be calculated by Case Western Reserve University) if the withdrawal date (last date student attended class) is during the fifth through the eighth weeks of the semester.
- 100% of tuition, applicable fees, room charges will be charged (board charges will be calculated by Case Western Reserve University) if the withdrawal date (last date student attended class) is after the eighth week of the semester.

The date of withdrawal is provided to the Office of Financial Aid to determine the percentage of the term the student completed. Based on the date the student last attended classes, the Office of Financial Aid is required by the U. S. Department of Education to determine how many days of the semester passed when the student stopped attending class. This number is divided into the number of days in the semester which the student was attending to determine the percentage of the semester the student completed.

If the withdrawal occurs after 60% of the term has elapsed, no return of federal funds is required.

The Office of Financial Aid calculates the return of funds using a federally-prescribed formula.

Funds will be returned in the following order: Federal Direct Unsubsidized Loans, Federal Direct Subsidized Loans, Perkins Loans, PLUS Loans. If funds remain after repaying all loan amounts, the remaining funds are repaid to Pell Grants and Supplemental Educational Opportunity Grants. If funds remain after repaying all federal loan and grant funds, the remaining funds are repaid to State aid

programs, private programs and any CIA funded sources of financial aid accounts.

Students and their families should be aware that the requirement to return federal, state or CIA funded assistance might result in a balance due to the Institute; the student and/or his or her family is responsible for paying any balance resulting from the return of federal, state, private or CIA-funded assistance.

Questions about tuition refund calculations based upon withdrawal from the Institute should be referred to the Office of Student Accounts. Any balance due resulting from the recalculation of tuition and fees and the reduction of aid is due and payable in full. A revised tuition statement will be sent once costs and aid are adjusted. Payment options will be disclosed then if a balance remains due. Withdrawal from the school does not relieve the student of his/her financial responsibility to CIA.

Course Withdrawal

Because tuition is normally assessed on a comprehensive basis, no refunds are issued when a student withdraws from one or more courses while remaining enrolled at the Institute.

Unofficial Withdrawal

results when a student stops attending classes without official notification to the Office of Academic Services. Unofficially withdrawn students will be charged 100% of tuition, fees, room and board regardless of when the student stopped attending classes.

Involuntary Withdrawal

In instances where students may be unable to function academically, or their physical or emotional health may endanger themselves or others, CIA reserves the right to separate them from the Institute so that they may seek appropriate care.

In all cases of student withdrawal, stipulations may be applied for readmission. These may include, for instance, coursework at another institution or documentation from a medical professional of readiness to resume a full course of study.

Students interested in returning to CIA are required to complete a formal application for readmission; the form is available on the Admissions website. Students who are reinstated will be expected to follow the curriculum in place at the time of their return.

Please note the following deadlines for readmission: Jul 15 (Fall) and Dec 1 (Spring).

Leave of Absence

A "leave of absence" is defined as an absence from CIA of one semester or less. Students who are in good academic and financial standing may request a leave of absence from the Institute and are required to meet with an adviser in Academic Services to complete the process. In some cases, stipulations may be applied for their return to school. Students on a leave of absence should contact Academic Services to arrange for their readmission.

Members of the U.S. armed forces receiving military benefits who are called into active duty will be granted a leave of absence for the duration of their service. They should contact Academic Services when they are ready to resume their studies.

Please note the following deadlines for readmission: July 15 (for fall semester) and December 1 (for spring semester).

Academic Implications of a Withdrawal or a Leave of Absence

In cases where students take a leave of absence or withdraw before the withdrawal deadline (end of week #10 of the semester), their courses will appear on the transcript with a "W" designation. There will be no academic credit earned.

In cases where students take a leave of absence or withdraw after the withdrawal deadline (end of week #10 of the semester), their courses will appear on the transcript with "F" grades. Any exception to this policy would occur when a "late withdrawal" is approved by the Vice President of Academic + Faculty Affairs, following a successful student petition. Such withdrawals are approved only in exceptional cases.

Readmission

Students who were in good academic standing when they withdrew from the Institute and have been gone for more than one semester, or who attended another college that is not a CIA-affiliated program, may apply for readmission by completing the Application for Returning Students, available online or from the Admissions Office. Students who wish to be considered for advanced studio placement based on work done at another college or who withdrew from CIA before starting their major will need to contact the Admissions Office to arrange a portfolio review. Transfer credit toward liberal arts requirements will be considered upon submission of an official transcript from the college where the coursework was taken.

Students who were academically dismissed from CIA may apply for readmission if they have successfully completed the requirements outlined in their dismissal letter. These may include, for instance, coursework at another institution or documentation from a medical professional of readiness to resume a full course of study. Students should first contact the Director of Academic Services, who will advise them about the readmission process, and then submit the Application for Returning Students. The deadline to apply for readmission for the fall semester is July 15, and the deadline to apply for readmission for the spring semester is December 1.

Independent Study

Students who have a cumulative GPA of 2.5 or higher are eligible to propose a semester-long Independent Study course, equivalent to three credits of a liberal arts or studio elective. Normally, Independent Study courses are available to enable students to pursue a topic of interest that is not available in the curriculum. There is a limit of one three-credit Independent Study per semester; a maximum of six credits of Independent Study are permitted in any degree program. In certain circumstances, due to the proposed project scope, a 1.5-credit Independent Study may be appropriate, and the accompanying course expectations will be adjusted accordingly. Independent Study credits are graded and cannot be taken on a Pass/Fail basis.

In accordance with accrediting agency guidelines for all coursework, the following expectations are in place with respect to time commitments for Independent Study:

1. Studio credit: 1 semester hour of credit is earned for a minimum of 1.667 contact hours (100 minutes) of classroom instruction and 2-2.667 hours (120-160 minutes) of outside classroom preparation per week.
2. Liberal Arts credit: 1 semester hour of credit is earned for a minimum of 50 minutes of classroom instruction and 40 minutes of outside classroom preparation per week.

Normally, for a 3-credit experience, students should expect to meet with their faculty sponsor for the equivalent of one hour weekly throughout the entire semester.

Students should initiate the Independent Study process by meeting with an adviser in Academic Services. Proposals must then be approved by a faculty sponsor, the department chair of the area where the credit will be applied, and the Vice President of Academic and Faculty Affairs. Approved proposals are then submitted to the Registrar so they can be added to students' course schedules.

Faculty sponsors of Independent Study courses will mentor students throughout the semester and evaluate their coursework. Faculty members must be approved by the Vice President of Academic and Faculty Affairs to teach the proposed subject.

Cross-Registration

Subjects not offered at CIA or not available at a suitable time may be available at another college in the area. CIA has agreements with other area colleges that enable matriculated, full-time students in good standing to take one course per semester during the academic year at any one of these colleges as part of their full-time load (minimum of 12 credits at CIA and a maximum of 18 total credits including credits at the other college) at no additional cost. Permission is granted by the college offering the course on a space-available basis. Credits are transferrable to CIA, provided they meet CIA degree requirements and have a grade of "C" or better. See the Registrar for cross-registration procedures.

To date, CIA has cross-registration agreements with Case Western Reserve University, John Carroll University, Cleveland Institute of Music, Cleveland State University, and all campuses of Tri-C.

Off-campus Study

Off-campus study experiences are normally recommended for students during their sophomore or junior years or during the summers following these same years.

Eligibility: To be eligible for off-campus study, students are required to be in good social standing with the institution, with no outstanding judicial sanctions. They are also required to be in good academic standing at the time of application for off-campus study and to have a cumulative GPA of at least 2.5. Finally, they may have no outstanding Incomplete grades at the time of application or departure for off-campus study.

AICAD Mobility program:

CIA is a member of the Association of Independent Colleges of Art and Design (AICAD) and participates in the AICAD Mobility program. Students approved by the host college may spend a semester or academic year at another AICAD institution. While on Mobility, students pay tuition to CIA (and can use their financial aid awards and any applicable CIA merit scholarship). A list of all AICAD members and the majors offered can be found at www.aicad.org. Further information and an application may be obtained from Academic Services.

Study Abroad:

Students who wish to take courses at a college or university outside the U.S. may do so for a summer, semester, or a year.

CIA has agreements with several art and design colleges overseas, and students may also participate in programs offered overseas by other U.S. colleges or universities, or enroll directly in another university. In some cases, students will pay tuition directly to the other institution, while in others an exchange will be made where students from an overseas school will enroll at CIA while CIA students attend their college. In these exchanges, CIA students pay the Institute's tuition and can utilize their CIA financial aid package. Tuition and fees

associated with direct enrollment at other institutions (other than exchange agreements) vary greatly.

For information about opportunities, costs, course approval, and to begin the study abroad process, contact the Dean of Student Affairs.

Summer Study Options

Summer study opportunities are available through many programs throughout the U.S., and overseas. Information on these and all opportunities may be obtained through Student Affairs.

If you wish to take a summer course(s) at another college with the intent of transferring that course to your CIA degree, you must contact the Office of the Registrar, identify the course, and have it reviewed and approved by appropriate CIA faculty *before* you take the course. Courses at other institutions that have not been approved by CIA faculty before enrollment and/or have a grade below "C" will not be considered for transfer toward the CIA degree.

Grades Letter Grades

Letter grades are a means by which the faculty member communicates his/her professional assessment of your performance. The primary purpose of assigning grades is to provide you with a realistic standard of reference by which you can measure your progress while enrolled at CIA.

Grades are reported twice each semester: mid-term grades after the first eight weeks and final grades at the close of the term. The mid-term grade is a preliminary indication of your progress to date.

Semester and cumulative grade point averages are reviewed by Academic Services each term to determine each student's academic status. Each transcript includes the semester Grade Point Average (GPA) and the cumulative GPA. Letter grades have the following meaning:

A, A-: Work of consistently outstanding quality, which displays originality, and often goes beyond course requirements

B+, B, B-: Work of consistently good quality, demonstrating a high level of proficiency, knowledge and skills in all aspects of the course

C+, C, C-: Satisfactory work that meets the requirements of the course and conforms to the standards for graduation

D+, D, D-: Work deficient in concept or execution but acceptable for course credit

F: Work unacceptable for course credit and does not meet the standards for graduation.

| Grade | Value | Credit Value | Value For GPA |
|-------|-------|--------------|---------------|
| A | 4.0 | 3.0 | 12.0 |
| A- | 3.7 | 3.0 | 11.1 |
| B+ | 3.3 | 3.0 | 9.9 |
| B | 3.0 | 3.0 | 9.0 |
| B- | 2.7 | 3.0 | 8.1 |
| C+ | 2.3 | 3.0 | 6.9 |
| C | 2.0 | 3.0 | 6.0 |
| C- | 1.7 | 3.0 | 5.1 |
| D+ | 1.3 | 3.0 | 3.9 |
| D | 1.0 | 3.0 | 3.0 |
| D- | .7 | 3.0 | 2.1 |
| F | 0 | 3.0 | 0 |

Mid-term Grades

CIA records mid-term grades for each class. These grades are distributed to students and used for advising purposes by both faculty and academic advisors, but are not calculated in the GPA.

"Incomplete" Grade

Incomplete grades should be requested only for serious extenuating circumstances, not simply for failure to complete course requirements on time.

Requests for Incomplete grades must be student-initiated by means of the Incomplete Grade Request Form, available from the Registrar's Office or Academic Services. Instructors may not issue Incomplete grades without students' request or their permission.

In circumstances in which students are unable to get to or maneuver easily around campus, the Director of Academic Services or the Registrar may request Incomplete grades from instructors on their behalf, but only if they have first communicated their agreement to the Incomplete.

Midterm Incomplete grades are permitted, at the discretion of faculty members, without students' requests or consent.

Students on Academic Probation are not permitted to request Incomplete grades from any of their instructors.

Students who have one or more Incomplete grades in a given semester, and whose academic performance for that semester may place them on Academic Probation once the Incomplete grade(s) is/are resolved, will be advised of the requirement that they submit all outstanding course assignments by no later than the end of the fourth week of the next semester.

The due date for Incomplete grade revisions will be determined by agreement between the instructor and the student. The due date may not extend beyond the end of the semester following that in which the Incomplete grade was issued. Incomplete grades not revised by the agreed-upon deadline will revert to failures.

Requests for extensions for Incomplete grades will not be permitted.

Incomplete grades could affect financial aid for the following academic semester. This should be considered in determining the due date for the Incomplete grade revisions. For financial aid purposes, the sooner the Incompletes are revised, the sooner the financial aid awards can be adjusted or finalized.

Incomplete grades issued in the fall semester will be calculated as failures for the purpose of determining honorary scholarship eligibility.

If, at the time students request Incompletes, faculty determine that they have missed so much class time that the courses cannot be successfully completed by the end of the following semester, Incompletes may not be permitted. If the requests are made within the prescribed period for course withdrawal without penalty, students will be advised to withdraw from the courses. If the requests are made after the prescribed period for course withdrawal has passed, grades will be assigned in accordance with the work completed. In either case, students will be advised of the opportunity to repeat the courses when they are next offered. Please see the section on Course Repeat.

Students who have an Incomplete and wish to change it to a revised grade must submit work to their faculty member(s) at least one week before the revised grade is due to allow sufficient time for evaluation.

Depending on the course, there may be a fee assessed for access to facilities or if materials are required for completion of the course. Faculty members are responsible for informing the Registrar's Office of grade revisions.

Auditing a Course (AU grade)

If you wish to take a course for audit (no credit) the tuition and fees charged will be at the same rate as that charged if were taken for credit. A course registered as an audit cannot be changed to credit after the eighth week of the semester. Similarly, a course registered for credit cannot be changed to audit after the eighth week of the semester.

Grades Excluded from the Calculation of the CIA Grade Point Average (GPA):

- Grade of "W" due to withdrawal after the add/drop period
- "Incomplete" grade
- "NC" grade submitted by the instructor due to extenuating circumstances
- "Audit," "Satisfactory," or "Pass" grades
- Grades received in courses that were transferred to CIA from another college toward the CIA degree (see Transfer Credit)
- "F" grades in courses that were repeated and satisfactorily passed.

Course Repeat

If you receive an "F" grade, you may repeat the same course at the Institute. The original "F" will remain on your record for the semester in which it was earned, but it will not be included in your CIA GPA. The repeated course and the new grade will be recorded in the semester in which it was repeated.

You may repeat a course that you passed in order to earn a higher grade. The original and repeated courses and grades, will be noted on the transcript as above. Provided that the grade for the repeated course was a "D" or higher, the new grade will be used in calculating your cumulative grade point average (GPA) and the previous grade will be excluded.

Note that if you fail a course at CIA and repeat the course elsewhere, the credit, upon approval, will transfer toward your CIA degree if the grade earned is a "C" or better. The actual value of the grade earned elsewhere is not included in the calculation of your GPA at CIA, and the original "F" grade is not removed from the calculation of your GPA.

Grading Errors

Grade revisions are only permitted to correct errors. They cannot be given for additional work submitted. If you believe that there is an error in a grade awarded to you, you must contact the faculty member who awarded the grade and they must complete the "Error in Grading" form which is available to faculty from the Registrar. The complete form must be signed by the faculty member's department head. The grade correction must be recorded by the end of the semester following the term in which the course was taken.

Academic Grievances

If you wish to register a complaint about course instruction or an evaluation of your performance in a class, first discuss your concern with the faculty member or instructor involved. If you cannot resolve the matter in this discussion, meet with the Director of Academic Services for advice or to arrange mediation between you and the faculty member. In the case of dispute over evaluation of your performance in a course, the Director may seek consultation with the head of the department or the Dean of Student Affairs to achieve a resolution.

Academic Standing and Dismissal Policies

Semester and cumulative grade point averages are reviewed by the Director of Academic Services to determine each student's academic status. The minimum requirement for good academic standing is a GPA of 2.0. Students below 2.0 are placed on Academic Probation. A cumulative GPA of 2.0 is the minimum required for graduation. The grades for courses transferred toward CIA requirements are not included in the calculation of the GPA at CIA.

Academic Warning

To remain in good academic standing, students must earn a minimum semester GPA of 2.0 and a cumulative GPA of 2.0. Students who do not achieve a semester GPA of at least 2.0 will be placed on Academic Probation. They will be required to meet regularly with an adviser and adhere to a learning contract. Students on Academic Probation may not request an Incomplete grade in any of their courses.

Students who do not achieve a cumulative GPA of at least 2.0 are subject to dismissal. Students who earn a GPA of 1.00 or less in their first semester of enrollment will be dismissed from the Institute.

Students who are dismissed and who believe there are extenuating circumstances affecting their academic standing may appeal to the Vice President of Academic + Faculty Affairs, whose decision will be final. Appeals must be in writing and be received by the Vice President in accordance with the following deadlines: June 15 (for fall readmission) and January 3 (for spring readmission). It is highly recommended that students consult with the Director of Academic Services before filing an appeal.

Students who were academically dismissed from CIA may apply for readmission if they have successfully met the stipulations detailed within their dismissal letter. These may include, for instance, coursework at another institution or documentation from a medical professional of readiness to resume a full course of study. Questions about any of these requirements should be directed to the Director of Academic Services. Please see the section on Readmission.

Maintenance of Matriculation/ Continuation of Thesis

If you finish your course requirements but need to continue to work on your BFA thesis exhibit using CIA facilities or in consultation with CIA faculty and are not registered for any courses at CIA, you are required to remit a Non-enrolled Candidate Fee. This fee continues your association with CIA, and enables you to have use of CIA facilities and access to CIA faculty while you are not enrolled but are working toward the completion of your BFA thesis. The Non-enrolled Candidate Fee is listed on the fee schedule at cia.edu. Continuation of work on the BFA thesis without registration as a full-time (12 credit) student may have implications for the schedule of your loan repayment(s). Contact the Financial Aid Office for further information.

Academic Processes

Major Selection

Students who begin CIA as a first-year freshman will generally enter the major selection process during the Spring semester of their first year. You cannot be fully accepted into a major unless you have completed, have credit for, or are enrolled in the required Foundation courses. Exceptions to the requirement that all Foundation courses be completed before the major is begun must be facilitated and approved by the Director of Academic Services. You will not be allowed to register for your final year (BFA thesis preparation) until all required Foundation courses are completed.

To prepare for major selection, you are encouraged to meet with the department head, faculty, and students in the major to which you intend to apply. Department open houses offer an opportunity to learn more about each area. Many departments also have open studio times when non-majors can observe and participate in major-related studio activities. Advising is also available if you need assistance in selecting a major. You will be asked to indicate your first, second, third and fourth choice of major.

Acceptance into a major is dependent on portfolio review, academic preparation, and may require an interview with faculty of the major. Notification of major acceptance is made in writing from the Office of Academic Services.

Completion of Foundation courses does not guarantee acceptance into a major. Students who are not accepted into their first choice major, or who are accepted on probation, should contact the Office of Academic Services for assistance.

Double Majors

In order to double major, students need to apply and be accepted to both majors. Completing both programs may take longer than four years, depending on the combination of majors.

A minimum 2.5 cumulative GPA is required at the time students declare a double major. The following items should be considered for program planning purposes:

Pursuing degree requirements:

- Students must start the process by notifying Academic Services of their intent to double major. An advisor will discuss with them the process and provide an overview of how the two majors will fit together.
- If, following this initial meeting, students choose to continue with the double major process:
- Academic Services will create a combined program of study for them.
- Department chairs of both majors will approve the program of study, which will be a binding document of students' academic requirements.
- Department chairs of both majors will sign the Declaration of Double Major form that accompanies the program of study.
- Students should submit the signed Declaration of Double Major form and program of study to the Registrar, who will make official record of the action.
- If students decide to discontinue their double major at any point, they will need to meet with an adviser in Academic Services and complete a Declaration of Single Major (from Double Major) form.

Applying for degree certification:

Students with a double major should consult with the department chairs of both majors, the Registrar, and a Financial Aid Counselor before applying for degree certification. There are financial aid implications if a student is

certified as graduated from one major and returns to complete the second major. In most instances, students should apply for concurrent graduation from both majors.

The Federal Title IV financial aid programs are intended to assist you in completing your first bachelor's degree. If you complete the requirements for one of your majors, apply for graduation, and then are certified by the Registrar as having been awarded that degree, you will have fulfilled the intent of the Title IV programs and will no longer be eligible for any need-based funding from government sources. In this case, you will be able to continue your enrollment at CIA to complete the second major, but will not be eligible for any financial aid grants from governmental sources (see below).

So, unless you have a very special circumstance that warrants it, or you expect to finance your continuing enrollment for the second major yourself, you should not apply for graduation until you have completed the requirements for BOTH majors.

Financial Aid and Scholarship implications:

There may be financial aid implications if you pursue two majors. Be sure to consult with Academic Services and the Financial Aid office about these issues.

Federal and State financial aid (including loans) for which you are eligible will continue provided you maintain your eligibility in all ways required (financial and academically) *as long as you have not been certified as having completed and graduated from one of the majors.*

As you near the completion of at least one of your majors, you are strongly encouraged to meet with a Financial Aid counselor to remind them that you are doing a double major, are nearing completion of one major, and discuss what the best action would be for you to take as you plan to complete the second major.

Change of Major

If you wish to change your major you are required to file a Change of Major Request Form with the Registrar. You must also submit a portfolio of your work to the head of the department to which you want to transfer. The Change of Major Request Form may be obtained from the Office of Academic Services.

Degree Requirements

Your CIA experience culminates with a BFA thesis and exhibition that entails presenting a body of self-initiated work, an oral defense and a written artist statement.

Candidates for the BFA degree from the Cleveland Institute of Art are required to have completed between 120 and 135 semester credit hours, depending on their major field of study. Approximately one-third of these credits are in Liberal Arts or General Studies, with the balance in the Studio areas (including the major). Individual departments (majors) may have specific course requirements among the Liberal Arts or Studio electives. Requirements to complete a degree in your major can be obtained from Academic Services.

In addition to meeting credit and curriculum requirements, degree candidates are also required to present a BFA thesis exhibition for evaluation by faculty and peers. Students are eligible to present their BFA if they have nine or fewer credits outstanding toward their BFA degree. A 2.0 cumulative GPA is required for graduation.

You are informed of your credit standings regularly throughout your course of study. If it is projected that you will have nine or fewer credits outstanding for your degree completion at the end of your fourth year, you will be scheduled for your BFA review. Note that any student who is projected to be short any number of credits by the end of their fourth year (the semester in which the BFA review will take place) will be ineligible for consideration for the President's traveling scholarships.

If you have credit deficiencies, you may opt to postpone your BFA review until the deficiencies are completed so you can participate in the President's traveling scholarship competition and Commencement ceremony.

Graduation and Commencement

CIA holds its Commencement ceremony in May. While a student may complete degree requirements at the end of the Fall semester, there is no ceremony in December.

If you will complete all degree requirements by the end of the spring semester of your last year at CIA and have satisfied all outstanding obligations to the Institute, you are eligible to participate in the Commencement ceremony. During pre-registration for your final fall

semester, you should complete the Application for Graduation, available from the Registrar. Completion of this form notifies the Registrar to include you in all communication concerning preparation for graduation.

If you are projected to have **nine or fewer credits** outstanding at the end of your last term of full-time study at CIA, and wish to participate in the Commencement ceremony, you must petition the faculty for permission. The completed petition must be submitted to the Registrar.

If you are projected to have **more than nine credits** outstanding at the end of your final year, you are not eligible to participate in Commencement ceremonies with your class.

All students eligible for graduation are charged a graduation fee as part of their tuition and fees in their last semester of enrollment. The fee covers various Commencement expenses, including but not limited to cap and gown purchase, printing of diplomas, announcements, tickets, and programs. Measurements for caps and gowns and confirmation of names for diplomas are taken by the Registrar's Office during course prescheduling for the Spring semester. Caps and gowns (which are yours to keep) are distributed during Commencement rehearsal, which usually occurs the day before the ceremony.

Graduation announcements and tickets to the Commencement ceremony are distributed by the Registrar's office approximately one month before graduation. Any student with an outstanding account balance with any Institute department or office will not receive his/her diploma until all obligations have been satisfied. Graduates with a tuition balance or unreturned library materials will not be allowed to participate in Commencement ceremonies.

Student Records Family Educational Rights and Privacy Act (FERPA)

In accordance with the Family Educational Rights and Privacy Act (FERPA) of 1974 (and amended in 2008; ed.gov/policy/gen/guid/fpco/ferpa/index.html) you may inspect and challenge school educational records maintained in your name. The CIA

FERPA policy defines a student as a person who attends or has attended the Institute. Educational records are defined as any record in any medium maintained by the Institute which is directly related to a student except for the following: personal records kept by a staff member that are not accessible to other persons, records created and maintained by the Institute's operations or security offices for law enforcement purposes, employment records where employment is not contingent on the fact that the individual is a student, records maintained by a physician, psychiatrist, psychologist, or other recognized professional used only for treatment of a student, and alumni records containing information after the student is no longer in attendance which does not relate to the person as a student.

You may inspect and review your educational records upon written request to the Registrar or the appropriate records custodian. There will be no fee charged for photocopying a reasonable number of records. The Institute has the right to refuse you access to your records under the following circumstances: you have an unpaid financial obligation to any Institute office or department, owe overdue materials or equipment to the library or other Institute office or department, there is an unresolved disciplinary action against you, or the educational record requested is an exam or set of standardized test questions.

The Institute reserves the right to release your educational records without your written consent to school officials who have a legitimate educational interest in the records, and to your parents if you are claimed as a dependent for income tax purposes. At the discretion of the Institute, information regarding your abuse of alcohol or drugs not prescribed by a physician may be reported to your parents if you are under 21 years of age. Information considered as "directory" information may also be released without your prior written consent unless you notify the Institute in writing, by the end of the fourth week of classes, that you do not wish to have the information released. The following is text from the Federal FERPA website that indicates the expansion of information that can be shared in the interest of student health and safety:

“...Although FERPA does not permit disclosures of personally identifiable information on a routine, non-emergency basis, the final regulations afford greater flexibility and deference to administrators so that they can bring appropriate resources to bear when there is a threat to the health or safety of students. Section 99.36 in the final regulations makes clear that educational agencies and institutions may disclose information from education records to appropriate parties, including parents, whose knowledge of the information is necessary to protect the health or safety of a student or another individual if there is a significant and articulable threat to the health or safety of a student or other individual, considering the totality of the circumstances.

The final regulations clarify that under §§ 99.5 and 99.36 an educational agency or institution may disclose information to an eligible student’s parents in a health or safety emergency, regardless of whether the student is a dependent for Federal income tax purposes, and may disclose information to parents under any circumstances if the eligible student is a dependent for Federal income tax purposes...

The Institute’s complete FERPA policy is available from the Registrar’s office, and is distributed annually to all enrolled students.

Transcripts

Transcripts must be requested in writing with your signature on the request form. The form is accessible at: cia.edu/student-life/student-services/registrar.

Written requests may be mailed or faxed to the Registrar’s office (fax: 216.754.3385). Email requests cannot be accepted. Transcripts will be issued only if your account is in good standing with all administrative offices and institutional departments. Transcripts for currently-enrolled, degree-seeking students are free-of-charge. Transcripts for former students, alumni, and continuing education students carry a fee of \$5 per transcript. You must allow one week for transcript processing. Requests for a “rush” transcript (mailed within 24 hours) require an additional fee of \$15 (plus the cost of Express Mail if the service is requested). Transcript fees apply whether the transcript is official or unofficial.

Change of Address or Name

If you change your address (permanent or college) or phone number, you must inform the Registrar. Your receipt of grades, financial aid materials, and other important correspondence from CIA will depend on the Institute having your correct contact information.

If your name has changed, you must provide a copy of your marriage certificate or a copy of a court document that indicates that your name has been changed legally.

If you wish to be known by a “preferred” name on campus, you may indicate that name to the Registrar’s Office and it can be kept in your student record.

You will bear full responsibility for any consequences resulting from your failure to report promptly a new address or a name change.

Section 5: Support Services

Academic Support Services

Academic Advising

The Office of Academic Services, located in JMC 120, provides academic advising on a walk-in basis and by appointment.

You have the opportunity to meet with an academic advisor about curriculum planning, course selection, and other academic decisions. If you have several course or credit deficiencies at the end of a semester, you will be scheduled for advising during the course selection process, and will need an academic advisor's signature to register for courses. In your first year you will be assigned to an advisor, and be required to meet with him/her during your first semester at CIA.

You are expected to read and understand the academic policies explained in this catalog and the Student Handbook, and to accept ultimate responsibility for the decisions you make. In no case will a degree requirement be waived or an exception granted because you profess ignorance of regulations, or assert that the advisor or another authority did not inform you of academic policies or procedures. You are encouraged to meet with an academic advisor whenever you have a question about any processes or concerns at CIA, and to review the materials sent to you each semester.

If you are out of sequence in your courses, on academic probation, or are otherwise considered to be in academic peril, you will be required to meet with your academic advisor before registering for the next semester.

Learning Support Services

Learning Support Services provides accommodations and academic support services ensuring equal access to students with documented learning disabilities, mental health issues, medical disabilities and mobility issues. In addition, our office offers study skills and time management workshops, on-going course advising, and tutoring, which are available to all CIA students.

Students with special needs should contact the LSS as early as during the admission process. There is a special orientation for new students with learning challenges before the start of each fall semester.

If you request services due to a diagnosed learning disability, mental health condition, or physical disability, you must provide documentation before services can be provided or accommodations arranged. The LSS staff will work with you and your faculty members to determine what accommodations can be provided to meet your needs. Accommodations are reviewed each semester.

If you know that you will need support services, contact LSS as soon as you register for courses each term. This will give the staff time to work with you and develop the support you will need.

Students with documented learning disabilities are accommodated by specialized support materials, including the following:

- Text-to-speech software
- Voice recognition software
- Brain-mapping software, and
- Audio books.

Students supported by the office can also receive, as needed:

- extended testing time
- oral exams or exams administered in controlled surroundings
- note-taking assistance

The Office also assists in the management and staffing of the Center for Writing and Learning Support. This facility is available to students who need assistance with writing and serves as the main hub for specialized software for students with documented learning differences.

Writing + Learning Center

- Staff of the Center, located in the JMC Building, can assist you with the following:
 -
 - Generating ideas and developing brainstorming strategies to get you started
 - Organizing ideas, crafting a thesis statement, restructuring an essay, clarifying and expanding key points, following citation guidelines, refining grammar and word choices, etc.

You can use the Center's resources throughout your CIA career, from developing your first essays to polishing your BFA thesis.

Appointments are not necessary, but if the Center staff are busy, you may be asked to wait for help or return at another time. Most sessions last about 30 minutes. The Center is staffed by second, third, and fourth-year students who have both experience with writing at the college level and training in various aspects of how to tutor writing. Faculty and staff supervise the student and work directly with students who need help. A member of the Learning Support Services Office also assists students in the Center. The Center also provides services in the residence hall, and times are posted each semester.

The Career Center

The Career Center is dedicated to providing students and alumni with the necessary tools, resources, and strategies that will assist them in identifying and reaching their personal career goals. For a full description of the Career Center's services, go to www.cia.edu/careercenter. Services include:

- One-on-one career advising by appointment
- Assistance with resumé and cover letter writing
- Coaching on interview techniques and job search skills
- Connections to alumni for career exploration and information
- Assistance in obtaining a credit or non-credit-bearing internship
- On-campus recruiting program
- Lifelong access to services to assist in career transition

Access to **College Central**, a comprehensive on-line system offering listings of opportunities including work study jobs, internships, freelance, competitions and full-time career positions. <http://www.collegecentral.com/cia> The system allows students and alumni to upload a resume and portfolio so that potential employers view their work and contact them. The College Central site is www.collegecentral.com/cia.

Internships

An internship is a work-related learning experience that provides students or recent graduates with an opportunity to gain important knowledge, experience, and skills in a particular career field. Internships can be paid or unpaid, part-time or full-time. Also,

internships can be credit-bearing or non-credit-bearing. The Career Center can help you prepare and search for an internship. It's recommended that you start looking for an internship at least one semester before you would like to begin the experience. If you are an international student, you must meet with the International Student Advisor to obtain approval before you can work off-campus. You must meet the eligibility requirements of class standing and GPA before you can take an internship. Contact the internship coordinator for details.

A **credit-bearing internship** is part of your academic program, and must offer a learning component which advances your skills in your field. It is a formal collaboration among you, your employer, CIA faculty, and the Internship Coordinator. Particulars about how an experience qualifies for credit, the amount of credit possible, the charge for credit, and how to set up a credit-bearing internship can be found at www.cia.edu/careercenter.

A **non-credit-bearing internship** is less formal, but the Career Center encourages interns and employers to follow the general credit-bearing internship guidelines to maximize the success of the experience. The Internship Coordinator is available to address concerns or issues during the internship period.

The Career Center exercises reasonable precautions to qualify all opportunities and strongly advises students to also research and screen potential companies carefully. You are welcome to check with the Career Center staff about any employer about whom you are not familiar.

Looking into freelancing? The Career Center advises using a contract when engaging in freelance work. Guidance on creating a contract is available.

The Career Center lists work/study jobs on College Central, and assists students in completing the forms required to qualify for employment.

Cleveland Institute of Art Library

"Helpful, Awesome, Amazing, Friendly, Magical" is how Institute students describe the library! The CIA Library is a special library, with collections and services developed for visual artists, designers, and craftspeople. The library contains over 50,000 books, exhibition catalogs, and bound journals; current subscriptions to more than 130 journals; access to over 1 million digital art, architecture, humanities, and science images for study and downloading; 1,500 sound recordings, videos, and DVDs; a visual reference file; access to online art and design databases and full text resources; and an extensive collection of over 1,500 "artists' books" (books made by artists as works of art). In addition, the library circulates a variety of AV and digital equipment and has computers, scanners, printers, and photocopiers.

The library supports the Institute's accredited degree-programs, with a special focus on providing materials for studio-intensive instruction and is international in scope. The library documents the major participants, events, and trends of international contemporary art, photography, craft, new media, and design; includes theory and technical information as well as visual resources; and makes available a variety of professional, legal, and business information for artists. The library's collection of contemporary art publications ranks with the best American college libraries, and its "artists' books" collection is nationally recognized. The librarians provide instruction on how to do research, select and search databases, cite sources, and evaluate information sources as well as how to locate and borrow materials in other area libraries. Library staff members are always available to answer questions and provide personalized assistance.

There is much more! The CIA Library participates in a local consortium that includes all of the libraries of Case Western Reserve University as well as the Cleveland Institute of Music, the Rock and Roll Hall of Fame Library and Archives, and the Siegal College of Judaic Studies. CIA shares an online catalog with these libraries, and Institute students may borrow materials from these partner libraries.

The CIA Library also participates in OhioLINK, a statewide consortium of 88 college and university libraries owning nearly 50 million items. Institute students may use the OhioLINK online catalog to request materials from any OhioLINK library to be delivered, within a few days and at no charge, to the CIA Library for their use. Through OhioLINK, Institute students have free on-campus access to over 100 digital databases and thousands of electronic journal articles, e-books, digital images, videos, and sound recordings. In addition, CIA students have access to the collections of Ohio public libraries through SearchOHIO. Lastly, Cleveland is a very library-rich community with award winning public libraries. The Institute is located within walking of the specialized libraries of the Cleveland Museum of Art, Cleveland Clinic, Cleveland Botanical Gardens, Cleveland Museum of Natural History, and the Western Reserve Historical Society.

Information Technology Support

CIA's Information Technology Department, located on the first floor of the JMC Building, supports computing needs related to the academic programs. Please go to the Technology tab at My.CIA.EDU to find support information and links to assist in setting up access to CIA email and other student systems. Students are responsible for using the technology resources on campus in an appropriate manner. The rules and regulations concerning use of computing facilities on campus and the consequences of misuse, including illegal file sharing, are detailed in the Student Handbook.

All full-time and part-time students receive a CIA email account. Students are expected to use their CIA email in all correspondence with administrative staff and faculty, and to retrieve broadcasts and notifications about events, activities, and emergencies on campus. Messages from CIA will not be sent to other email addresses. Failure to read a message in a timely manner does not absolve a student from being responsible for knowing the content or following the instructions or timelines indicated in a message.

CIA students interested in purchasing Adobe software should contact the Technology Asset Manager (216-421-7941). For students who need technical assistance with the CIA technology environment, they can receive how-to and problem solving help by sending an email to support@cia.edu (include phone number).

Digital Output Center

The Digital Output Center (DOC), located in the Gund Building, specializes in fine art reproduction and display graphics for artists and designers. DOC was created by artists for artists and is dedicated to producing the work that matches a student's creative vision. Students can be assured that their work is being printed according to standards and methods used by artists and museums to produce their own work. Archival prints produced at up to 2400 dpi provide stunning color and image quality on a wide variety of papers, films, canvas and fabrics. This service is provided at the cost of production to CIA students, faculty and staff and is a wonderful tool for producing and presenting digital work of all types. For forms, prices, and more information, please go to tocia.edu/student-life/student-services/digital-output-center

Personal Support Services

Personal Advising

The college years mark a time when you may face new challenges and undergo significant personal and social changes that can affect your academic performance, career plans, personal life, or relationships. Understanding and adjusting to these challenges and changes is not always easy, and students often seek help from others. If you are experiencing concerns that are affecting your ability to keep up with classes or maintain a good social balance, help is available from the Student Affairs staff, located in JMC 120. You are welcome to stop by and discuss your concerns or just talk. If you need additional assistance or these professionals feel that they don't have the expertise to help you, they will refer you to University Counseling Services (UCS). They are also available to accompany you to UCS, if requested.

University Counseling Services is located in 220 Sears Building on the campus of Case Western Reserve University. The phone number to use at all times is 216-368-5872. First-time appointments are scheduled for about 60 minutes so that students can more fully explore their concerns, thoughts, and feelings with a counselor. These appointments are usually available within 5-10 days. Brief, thirty-minute counseling appointments are available throughout the week for students who need help in solving a more pressing problem. Consultation for emergency situations is available without an appointment. An on-call counselor is available for emergencies after hours, on weekends, and during holidays.

UCS is staffed with psychologists, social workers, and consulting psychiatrists who specialize in working with college students. They offer workshops, seminars, and groups each semester on such topics as test anxiety management, drug/alcohol education, women's issues, stress reduction, and eating disorders. The cost of most services is included in your mandatory health services fee; some specialty services may require an additional fee.

Health Services

All full-time students are required to pay the current Health Services fee (see <http://admissions.cia.edu/financial/TuitionandFees.cfm>). This fee entitles you to both health care and professional counseling services through Case Western Reserve University.

The Case Western Reserve University Health Service at 2145 Adelbert Road (<http://studentaffairs.case.edu/health>) provides comprehensive health care for Institute students. Brochures describing the services provided by CWRU Health Services and the CWRU Student Medical Plan are available in the Student Affairs Office and at the CIA Student Accounts Office. A full description of the CWRU Health Plan is at <http://studentaffairs.case.edu/medicalplan/student/>

All new students are required to complete medical and immunization histories and to return them directly to The Office of Student Life and Housing, which then files them with CWRU Health Services. The two forms are "General Medical Information.pdf" and

"Immunization Record.pdf" forms are found at <http://studentaffairs.case.edu/health/forms/doc/NewStudentPacket0410.pdf>. Student medical histories are placed on file as a basis for meeting future medical needs. Fulfilling the requirements listed on the medical and immunization history forms prior to enrollment is necessary in order to file claims against insurance. For more information about CWRU Health Services, call 216-368-2450.

University Health Services is now using "Open Communicator," an online appointment and communication system. During your first semester of enrollment at CIA, you will receive a personalized email that includes instructions on how to access the system, your Case NetID (format is aaannn), and your 4 character PIN (format aann). Once you set up your account, you can make online appointments, look at test results, and have secure messaging with UHS staff. Go to http://www.cia.edu/myCIA_student/ for instructions on setting up your Open Communicator account. If you don't have your Case NetID and PIN, contact the CIA Registrar.

International Students

The Institute is approved by the US Department of State to issue documentation that will enable non-immigrant students to secure an F-1 student visa. Questions and problems regarding immigration matters or other international student concerns should be directed to the Dean of Student Affairs.

F-1 students are responsible for ensuring that they maintain valid status while enrolled at CIA. Advising concerning academic course loads, travel outside the US, employment during and after enrollment, and other visa issues is available from the Dean of Student Affairs. Advice concerning work eligibility and other issues is available from the Dean. All students on an F-1 visa must report to the Dean of Student Affairs at least once each semester.

Veterans' Benefits

CIA's BFA program is approved for VA educational benefits and CIA is a "Yellow Ribbon" school. VA certifications for benefits are processed through the Registrar's Office. Students must be accepted and enrolled

in the degree program before enrollment certifications are forwarded to the VA. VA certifications for new students are processed during the first week of the semester. Veterans should receive their first benefits check 4-6 weeks following certification. Returning students may request advance payment of their first benefits check during the summer. Advance payments are sent directly to the CIA Student Accounts Office and are applied directly to the student's tuition account. Advance payment covers the first two months of benefits payments. All subsequent benefits checks are sent directly to the student. Students must be certified by the Registrar's Office for VA benefits every year in which they are enrolled. Questions regarding VA benefits should be directed to the Registrar by phone (216-421-7321) or by email (registrar@cia.edu).

Legal Services

The CWRU Milton A. Kramer Law Clinic Center is located on 11075 East Boulevard, next to the Institute's Gund Building (<http://law.case.edu/clinic/>). The Center, staffed by law students and supervised by practicing lawyers, offers free legal advice to students in such matters as landlord-tenant relationships and conflicts as well as in civil and criminal problems. The Center is open weekdays from 8:30am-5pm. For an appointment call 216.368.2766.

Section 6: Financial Matters

Student Accounts

Records of student accounts are maintained by the Student Accounts Office, located in the JMC Building Room M100A. Payments for supplies or items purchased on campus, tickets for student events, and other activities on campus are also taken at the Student Accounts Office.

Payment of tuition and fees is due at the time of registration. An updated schedule of all tuition and fees is located at <http://admissions.cia.edu/financial/TuitionandFees.cfm>

A hold on the release of grades or transcripts is placed on any student's account that shows an unpaid tuition balance or unpaid debts to any Institute departments or CWRU departments from which CIA students or the Institute receives services that are unpaid at the end of each semester. For detailed information on tuition and fee payments or questions about your account, please see the Student Accounts Administrator.

You may also participate in a plan to spread your tuition and fee payments throughout the year. See details on this option at www.tuitionpay.salliemae.com

Refunds

Full-time and part-time students who withdraw from individual courses (not a complete withdrawal from the Institute) will not receive a pro-rated refund for that course(s). Full-time tuition covers a credit load of from 12 to 18 credits.

You should contact the Financial Aid Office before you withdraw from a course. The number of credits you take in a semester as they support progress toward your degree has an effect on your financial aid standing. Withdrawal from a course may also require that you refund aid received to either CIA or another funding source, so consultation with Financial Aid is highly recommended so there are no surprises later.

If you anticipate a refund check for any reason, contact the Student Accounts Office.

Withdrawals

(see the academic withdrawal policy on page 33 of this document)

Residence Hall Contracts

If you live in the residence hall or an on-campus apartment, your contract is binding for the entire year. If you terminate your contract after the June 15th deadline for reservations for the following year, or withdraw from CIA after the first semester, you are liable for and will forfeit the \$150 room deposit, and will also be charged an early termination fee of \$500.

If you take a leave of absence, study abroad, or are separated from the Institute during a semester, you will not be charged the early termination fee but will be charged for housing based on the Institute payment/reimbursement schedule (above). You will also forfeit the \$150 deposit.

Financial Aid Filing the FAFSA

Applications for federal, state, and institutional aid should be filed by March 15 prior to the expected Fall enrollment. All students should file the Free Application for Federal Student Aid (FAFSA) found at fafsa.ed.gov early enough for the form to be processed and received by the CIA Financial Aid Office prior to the March 15 priority deadline. The financial aid process is an annual one, so a FAFSA must be filed each year. Funding priority for programs with limited funds (eg, Federal Perkins Loans, Federal Work-Study, Federal Supplemental Educational Opportunity Grants, and CIA grants) will be given to students whose financial aid applications are processed by the March 15 deadline. Links to all Financial Aid Office forms and helpful information on types of aid, loans, worksheets, etc. are found at cia.edu/FinancialAid/Forms.aspx

Notification of Financial Aid Package

Financial aid awards will not be posted to your account until all forms, signatures, verifications, and certifications are complete. Be attentive to deadlines and papers that need your signature and return them to the Financial Aid Office *on time*. Please view the Financial Aid Office website for the most current financial aid information: cia.edu/admissions/forms-resources.

Eligibility for Financial Aid and Standards of Satisfactory Academic Progress (SAP)

To receive financial aid from federal, state and institutional aid programs at the Cleveland Institute of Art, you must make reasonable academic progress toward your degree. This includes maintaining at least a 2.0 GPA, completing 67% of the classes attempted each year. You must earn your degree within 150% of the standard time to earn a degree. For example, the standard time to earn a Bachelor of Fine Art degree at CIA is eight semesters, so 150% of that would be six years.

To remain eligible for federal aid, you must earn your BFA within six years (includes years attended in other schools). Please note: CIA merit- and need-based aid is limited to up to eight semesters (less for transfer students). States like Ohio, Pennsylvania and others also limit their funding to eight semesters.

Disbursement of Funds and Bill Payment

Awards on your Financial Aid Award letter will not disburse and be posted to your student account until the CIA Office of Financial Aid receives a signed award letter accepting the award(s), and you have completed all required paperwork and other forms, including the electronic Master Promissory Note (MPN) for Federal Direct loan(s) (if you have any Federal loans), available at studentloans.gov. You will need your FAFSA PIN number to sign in. If you were awarded a Federal Perkins Loan you must complete your Perkins Loan Promissory Note at studentloans.gov/myDirectLoan/whatYouNeed.action?page=mpn.

Disbursement of aid to your student account occurs after the start of each semester when your financial aid file is complete, meaning that all required and requested forms have been returned, and you are registered for classes. Private loans do not appear on your Student Account Billing Statement as "pending aid," and will appear on your billing statement only after the funds are received from the lender (bank) and posted to your account. Please follow the instructions and paperwork included with your billing statement to ensure that you have deducted all of your awards (including

loans) from your account balance. Billing statements are created and mailed to you by the Office of Student Accounts. Questions pertaining to your billing statement or about making payments should be directed to the Office of Student Accounts, located in the Joseph McCullough Center Room 100 A, phone number 216.421.7318.

Federal Work Study Program (FWS)

FWS is a campus-based, federally funded program that provides aid awarded to students who have demonstrated need as determined by the FAFSA. The funding in this award must be earned through employment and is payable by monthly direct deposit. It cannot be deducted from the student's billing statement. Most work-study jobs are on campus, but there are some off-campus jobs that qualify for work-study. It is your responsibility to apply for designated on-campus or off-campus work-study jobs on your own. Work study jobs are posted in CollegeCentral. Contact the Career Center for more information.

If you secure a FWS job, you must provide documentation about your eligibility to work. This includes completing a W-4 form and an I-9 form before working. For the I-9 form, a photo ID and Social Security card are acceptable, or a birth certificate or passport can be substituted. These documents must be originals. Paychecks are deposited directly into your bank account, so a void check from your bank must also be provided.

Part-time Employment

Part-time jobs on campus as well as freelance projects are also available. Freelance, internship, summer, and other opportunities are posted on the College Central site which is maintained by the Career Center. You may obtain your login and password information to access College Central from the Career Center, located in the JMC Building.

Section 7: Student Life

Housing

On-Campus Housing

Taplin House is located in University Circle, just two blocks from either of the Institute's academic buildings. All unmarried, first-time college students who are under 20 years of age are required to live in the residence hall for the first full academic year. Students living with their parents or guardians within Cuyahoga County are considered to be within commutable distance to the Institute. Students new to the Institute who are 20 years of age or older are not given priority to live in on-campus housing. If students in either of these categories desire to live on campus, they will be put on a waiting list according to the date of their housing deposit. If there is housing available after mid-July, those on the wait list will be assigned housing. All students living in the residence hall are required to join the Case Western Reserve University meal plan (a variety of meal plans is available) and take their meals in CWRU dining halls and cafeterias. Students on the meal plan also receive a cash amount (CaseCash) which enables them to use the cash on their ID card in area restaurants and shops. After completion of their first year of study, students will choose their own living arrangements within the local community.

CIA maintains a limited number of apartments within one block of the JMC Building. Any post-first-year student who wishes to live in a CIA apartment will enter a lottery in Spring. The number of apartments varies each year, and the availability of CIA-operated apartments is not guaranteed.

Off-Campus Housing

If you are not required to live in the residence hall and want to live off-campus, the Department of Student Life maintains a list of available apartments near the campus and provides a "roommate wanted" board to assist you in finding a CIA roommate(s). In addition, Student Life holds several workshops to assist students in the transition from living on-campus to moving off-campus.

Information and forms concerning on- and off-campus housing can be found at <http://admissions.cia.edu/life/housing.cfm?menuID=4+subMenuID=41>

Recreational Facilities

On-campus residents can use the fitness facilities in the North Village with a swipe of their ID card. Other members of the CIA community must join a facility in the area for recreation.

You can purchase a semester or annual membership at CWRU's physical fitness facilities near campus. (<http://studentaffairs.case.edu/athletics/facilities/membership.html>). The Sam Emerson Physical Education Building, located at 10900 Euclid Avenue, includes a swimming pool, two weight rooms, squash and racquetball courts, fencing and wrestling rooms, a rifle range, a large gymnasium and the Athletic Office. Facilities for track, basketball, baseball, volleyball, tennis and intramural sports are also available.

Another option popular with students (because it is a month-to-month membership) is 1-2-1 Fitness, located on Adelbert Street on the CWRU campus (<http://onetoone.case.edu/index.htm>).

Activities

Student Activities

Looking for something to do on campus? The Office of Student Life and Housing offers a variety of events and programs for you to take advantage of. Do you like Lazer Tag? We play alongside Star Wars characters. If you want to laugh, we host comedy nights, hypnotists, and Karaoke. If you are into tradition, we have that too. For over 60 years, CIA students have planned the Student Independent Exhibition (SIE) and the Student Halloween Party. Our end of the year event, the Pink Pig, is also something that you will not want to miss.

Athletic Activities

Need to get out of the studio and stretch those legs? Are you a high school athlete looking to relive the glory days? Stop by the Office of Student Life and Housing for information on how to play intramurals at CIA. In conjunction with CWRU, sports ranging from ultimate Frisbee to flag football are at your fingertips.

Kulas Ticket Program

How about a little culture in your life? The Kulas Ticket Fund, supported through a grant from the Kulas Foundation, allows students to attend performances from the Cleveland

Orchestra, ballet, Broadway plays, and opera for FREE. Look for the advertisements of when new tickets will be available that are posted throughout campus. You can submit to the online drawing for tickets at www.cia.edu/kulas.

For more information contact the Department of Student Life at 216.421.7429.

Student Organizations

Student Leadership Council (SLC)

Make a difference on campus! Join Student Leadership Council! Comprised of representatives from each academic department, student groups, and other concerned students, SLC meets once a month to discuss issues they face on campus. They then serve as a bridge between the student body and the faculty and staff.

All recognized student groups receive funding through Student Leadership Council for their individual events. Student Leadership Council also sponsors trips to cities such as New York, Chicago and Washington DC.

Student Clubs

There are a variety of clubs and organizations at CIA. Many others exist at CWRU and are open to students at both CIA and CIM (Cleveland Institute of Music). If you're interested in starting a club or organization that does not yet exist, contact Student Life and Housing to get a club application form and find out more about the process. Only approved student groups may receive funding from SLC to support their activities. Depending on the membership, clubs may be more or less active each year. Check with Student Life about your interests.

Community Service Club

Students at CIA love to serve the community! The Community Service Club provides several opportunities for service in the University Circle neighborhood and in the greater Cleveland community. Some of the past activities are BloodMobiles, Greater Cleveland AIDS walk, Trunk or Treat at Halloween, the Kaboom Playground build, and making dinner for the residents of the Hope Lodge. The Community Service Club also hosts an Alternative Spring Break service trip where students do a week's worth of service in another community...say New Orleans? Yep...they've been there.

CIA Activities Board (CAB)

Need a lift? Jump on the CAB wagon and help plan or just participate in great acts like comedians, illusionists, musicians, as well as activities like Star Wars Lazer Tag, the annual T-Shirt design contest, and dodgeball tournament. CAB is also responsible for the planning of great CIA traditions like the Halloween Party and Pink Pig.

GLBT and Friends

Whether you are a GLBT (gay, lesbian, bisexual or transgendered) student or an ally, this group works to support GLBT students, while educating the campus about GLBT issues.

Student Holiday Art Sale Committee

Want to make some money? The Student Art Sale in early December is an annual event where for \$10 you can rent a table and sell your creations. Students from a variety of departments come together to sell merchandise the weekend before final crits in Fall semester.

Artists for Christ

Artists for Christ is a student group that gathers weekly to bring together Christian art students. The purpose of Artists for Christ is to promote the spiritual life of Cleveland Institute of Art students by providing opportunities for Christian spiritual growth through worship, fellowship, training and servant?! Outreach. AFC is a local gathering of the Campus Crusade for Christ. Ask about their PB+J's!

Glass Club

If you are into pot lucks and molten hot glass (at the same time is pretty interesting!), then this group is for you. Glass Club not only comes together to talk about their own work, but brings in guest artists to talk to students about different techniques in glassblowing. Best part: you do not have to be a major to enjoy the fun.

Amnesty International

Amnesty's global mission is rooted in a fundamental commitment to the rights, dignity, and well-being of every person. Recipient of the Nobel Peace Prize, Amnesty's more than 1.8 million members worldwide fight to uphold the ideals enshrined in the Universal Declaration of Human Rights.

Fiber Club

This group is very active in the Cleveland Community and is open to all majors. In 2009, they worked alongside Metro Hospital to create additions to the AIDS quilt that are now on display with the rest of the pieces of their legendary piece of art. During their meetings, this group brings in guest artists to talk to students about different techniques and careers in the field of Fiber. In addition to speakers, they take several trips and attend conferences each year.

Photo Club

CLICK! Photo club is a group that discusses the field of photography and critiques each other's work, brings in guest artists to talk to students (majored or not), and sponsors trips to see shows in the area and other cities like Chicago and New York.

Student Independent Exhibition (SIE)

Over 60 years old, the Student Independent Exhibition is a time-honored tradition and one of the shows featured in the Institute's Reinberger Galleries each year. The Exhibition is sponsored by the Student Leadership Council and offers students the opportunity to introduce their work to the public for viewing and/or sale. Show rules, jury selection, publicity, catalogs, exhibit design and installation and the opening reception are organized and coordinated by students. All majors are encouraged to submit work for jury consideration.

Supporting Student Enrichment

Cleveland Institute of Art Cinematheque

The Cleveland Institute of Art Cinematheque, founded in 1986, presents new and classic motion pictures—foreign films, independent movies, thematic film series, touring retrospectives, second-run films, and special guests—50 weekends of the year in the 616-seat Russell B. Aitken Auditorium in the Gerohe Gund building. Approximately 250 different feature films (or full-length programs of short films) are shown every year (450 separate screenings). Many offerings are local premieres, but everything shown at the Cinematheque is a Cleveland exclusive at the time of its showing. Also, almost everything is projected from beautiful 35mm film. In 2009

The New York Times called the Cinematheque "one of the country's best repertory movie theatres."

Though Cinematheque screenings are open to the general public (attracting thousands of moviegoers every year) and require an admission fee, CIA students can attend any Cinematheque presentation for the discounted member price simply by showing their CIA I.D. at the box office. People age 25 + under pay even less when presenting proof of their birth date when buying tickets. The Cinematheque publishes a bi-monthly film schedule available at both CIA buildings. You can also find Cinematheque listings online at www.cia.edu/cinematheque.

Continuing Education

Our Office of Continuing Education+Community Outreach offers art and design classes for adults and children throughout the year. We run BASIC workshops—professional enrichment opportunities for Northeast Ohio art educators. And we coordinate a summer pre-college program for high school students who want to experience life as an art student. For more information, visit cia.edu/continuinged.

Galleries at CIA

The mission of the Reinberger Galleries is to serve the Cleveland Institute of Art in exhibiting and fostering the understanding of the finest modern and contemporary art at the highest possible scholarly standards. The programs of Reinberger Galleries adhere to the overall mission of the Institute, embracing its values of academic excellence, social justice, and freedom of expression.

The Gallery is dedicated to creating exhibitions that illuminate and reinforce contemporary art including new media, animation, installation and performance, video, drawing and painting, sculpture, design and crafts. The Gallery recognizes that the enhancement of the aesthetic experience is essential to fostering understanding of works of art. Ancillary programs furthering its aesthetic role, such as artists lectures, panel discussion, gallery tours, films, and internships have been part of the Gallery's mission since the early 1990's.

The Gallery seeks to enrich educational, cultural and artistic communities regionally, nationally and internationally through short-term artist residencies, newly commissioned works of art, and institutional collaborations while being accessible to a public that ranges from scholars to young children.

Library

The CIA Library is a special library for visual artists and supports the Institute's accredited degree-programs, with a focus on providing materials for studio-intensive instruction. As such, the library is critical for students wanting to keep abreast of developments and trends in their area of study. Beyond classroom and studio support, the library provides pleasure reading materials, comfortable study areas, a group study room, and an exhibition space. Various library activities help connect students with the greater Cleveland art community.

Public Events

Throughout the year, we host a wide variety of events that celebrate the diversity of visual art. You're invited to join us. For more information, visit cia.edu.

Section 8:
Degree Requirements +
Course Catalog

Animation

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient-18th C: | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| ANIM209 Intro to Animation..... | 3 |
| ILL367 Graphic Novel + Sequential Art..... | 3 |
| BMA345 3D Modeling..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|---|-----------|
| IME201 Intro to Media Production + Integration | 3 |
| ANIM330 Acting + Directing | 3 |
| IME211 Sound Design OR PHV297 Video/Digital Cinema I | 3 |
| ANIM308 Advanced 3D Animation (pre-reqs: intro 3D Modeling + Intro 3D Animation) | 3 |
| GEN398 Business + Professional Practices .. | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|--|-----------|
| IME401 BFA Preparation..... | 3 |
| IME412 Narrative Production I..... | 3 |
| IME320 Web Practice and Presence..... | 3 |
| Open Studio Elective OR ANIM400 2D/3D Compositing | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 18 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|--|-----------|
| IME267 Image, Narrative, + Sequence | 3 |
| IME200 Visual Organization + Media | 3 |
| ANIM307 Intro to 3D Animation (pre-req: Intro 3D Modeling | 3 |
| ACD486 Media Arts + Visual Culture (post-1960's elective) | 3 |
| LLC 203 Writing + Inquiry III: Narrative Forms (if not taken in fall) OR Liberal Arts Elective * .. | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|--|-----------|
| Concept Development | 3 |
| ANIM304 Experimental Animation/ Motion Graphics | 3 |
| ANIM347 Digital Texture + Lighting..... | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| IME402 BFA Thesis + Exhibition | 3 |
| IME412A Narrative Production II..... | 3 |
| Animation Portfolio Reel + Shorts..... | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective:
LLC318 Screenwriting
- 1 Humanities or Lit/Language/Comp Elective
- 1 Social or Natural Science Elective
- 1 Open Liberal Arts Elective

Note: An optional 3-credit summer internship to be taken either during the summer between Sophomore and Junior year or between Junior or Senior year.

Effective for the 2013–14 Academic Year.

Biomedical Art

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C: | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|--|-----------|
| IME200 Visual Organization + Media | 3 |
| BMA253 Natural Science + Zoological Illustration..... | 3 |
| BMA255 Human Forms: Heads, Hands, + Feet..... | 3 |
| BMA260 Line: Information Visualization..... | 3 |
| BMA114 Principles of Biology (CWRU)..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| Total Credit Hours | 18 |

| Junior Fall | Credits |
|--|-----------|
| BMA345 Intro to 3D Modeling..... | 3 |
| BMA353 BMA: Advanced Media Concepts... 3 | 3 |
| BMA359 BMA: Interactive Narratives..... | 3 |
| BMA Special Topics: BMA356 Forensic Modeling OR IME Open Studio Elective..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms. 3 | 3 |
| BMA116 Anatomy + Physiology I (CWRU)..... | 3 |
| Total Credit Hours | 18 |

| Senior Fall | Credits |
|--|-----------|
| BMA405 BMA BFA Thesis Research..... | 3 |
| BMA Special Topics Course OR Open Studio Elect..... | 3 |
| BMA Special Topics Course OR Open Studio Elect. in IME, VAT, or Design | 3 |
| Advanced Writing Intensive LLC Elective (from selected list)..... | 3 |
| Open Upper-Level Natural Science or Medical Science Elective (CWRU) approved by chair.. 3 | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective..... | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|--|-----------|
| BMA264 Digital Color: Style + Representation in Science | 3 |
| BMA254 Intro to Digital Biomedical Illustr | 3 |
| IME267 Image, Narrative, + Sequence | 3 |
| BMA250 Anatomy for the Artist | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| BMA106 Human Biology (CSU) OR BMA225 Comparative Vertebrate Anatomy (CWRU if offered)..... | 3 |
| Total Credit Hours | 18 |

| Junior Spring | Credits |
|--|-----------|
| ANIM307A Intro to 3D Animation | 3 |
| BMA354 BMA: Advanced Problems, Concepts + Media | 3 |
| BMA352 Surgical Illustration + Media | 3 |
| BMA Special Topics: BMA407 Micro Narratives OR IME Open Studio Elective | 3 |
| BMA117 Anatomy + Physiology II (CWRU)..... | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|---|-----------|
| BMA406 BMA BFA Thesis + Exhibition..... | 3 |
| BMA Special Topics Course OR Open Studio Elect..... | 3 |
| BMA Special Topics Course OR Open Studio Elect. in IME, VAT, or Design | 3 |
| IME320 Web Practice + Presence | 3 |
| GEN398 Professional Practices ** | 3 |
| Total Credit Hours | 15 |
| ** (Jr./Spring or Sr./Fall) | |

Note: Optional 0-credit Audit Summer Internship to be taken either during the summer between Sophomore and Junior year or between Junior and Senior year.

Effective for the 2013–14 Academic Year.

Ceramics

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C: | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Fall | Credits |
|---|-----------|
| Intro Ceramics | 3 |
| CDE200 CDE Creative Process + Materials Studies | 3 |
| Ceramics Required Major Day | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Sophomore Spring | Credits |
|---|-----------|
| Ceramics | 3 |
| CDE201 CDE Language of Materials | 3 |
| Studio Elective | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken in fall) OR Liberal Arts Elective * .. | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|-------------------------------------|-----------|
| Ceramics | 3 |
| CDE 300 CDE Surface + Image..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours..... | 15 |

| Junior Spring | Credits |
|--|-----------|
| Ceramics | 3 |
| CDE301 CDE Digital Modeling + Making | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|--|-----------|
| Ceramics | 3 |
| CDE400 CDE BFA Research + Thesis | 3 |
| Any CDE Studio Course..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| Ceramics | 3 |
| CDE401 CDE BFA Exhibition + Portfolio..... | 3 |
| Any CDE Studio Course..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective:
ACD376X American Craft History OR
ACD462 Des + Craft in Modern Culture
- 1 Non-Western or Cross-Cultural
Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective
(from selected list)
- 1 Humanities or Literature/Language/
Composition Elective
- 1 Social or Natural Science Elective
- 1 Open Liberal Arts Electives

Effective for the 2013–14 Academic Year.

Drawing

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art HistoryI: Ancient–18th C:..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|--|-----------|
| VAT200 Image + Form | 3 |
| DRG220 Drawing: Intro to Advanced Observation, Illusionism, + Conceptualization | 3 |
| Studio Elective | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|---|-----------|
| Drawing Major Intermediate Studio..... | 3 |
| VAT327 Hybrid Approaches to Drawing + Painting: Dig Media..... | 3 |
| VAT Studio Elective (outside of major)..... | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|---|-----------|
| Drawing Major Advanced Studio..... | 3 |
| Studio Elective | 3 |
| VAT400 The Role of Artist as Producer | 3 |
| Liberal Arts Elective * | 3 |
| LLC373W Art of the Personal Essay * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective..... | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|---|-----------|
| Drawing Major Studio | 3 |
| VAT202 Image + Form II: Reproducibility: Fiber OR Print-Media..... | 3 |
| Open Studio Elective | 3 |
| ACD305 Visual Culture + Manufacture of Meaning (post-1960's elective)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|-----------|
| Drawing Major Intermediate Studio..... | 3 |
| Studio Elective | 3 |
| VAT300 Aesthetics, Style, + Content | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 18 |

| Senior Spring | Credits |
|---|-----------|
| Drawing Major Advanced Studio..... | 3 |
| Studio Elective | 3 |
| VAT Studio Elective (outside of major)..... | 3 |
| VAT493 BFA: Statement + Exhibition | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective:
LLC373W Art of the Personal Essay
- 1 Humanities or Literature/Language/Composition Elective
- 1 Social or Natural Science Elective
- 3 Open Liberal Arts Electives

18 credits can be taken in one Junior semester only.

Effective for the 2013-2014 Academic Year.

Game Design

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| IME200 Visual Organization + Media | 3 |
| IME267 Image, Narrative, + Sequence | 3 |
| IME201 Intro to Media Production + Integration | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|--|-----------|
| GAME318 Level Design | 3 |
| ANIM209 Introduction to Animation | 3 |
| GAME320 Game Media Production I..... | 3 |
| ANIM307A Introduction to 3D Animation..... | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|--|-----------|
| IME401 BFA Preparation..... | 3 |
| GAME420 Game Media Production III | 3 |
| IME211 Sound Design..... | 3 |
| Special Topics in Game Des OR Open Studio Elec..... | 3 |
| Social/Natural Science Liberal Arts Elective OR CWRU General Studies Course (Programming, Math, Physics, Cognitive Science, Psychology) * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|---|-----------|
| PHV297 Video/Digital Cinema I | 3 |
| GAME215 Introduction to Game Design..... | 3 |
| BMA345 Intro to 3D Modeling..... | 3 |
| ACD486 Media Arts + Visual Culture (post-1960's elective) | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|--|-----------|
| ANIM400 2D/3D Compositing OR ANIM347 Digital Texture + Lighting OR Special Topics in Game Design | 3 |
| GAME321 Game Media Production II | 3 |
| GAME322 Introduction to Game Development | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|---|-----------|
| IME402 BFA Thesis + Exhibition | 3 |
| GAME421 Game Media Production IV | 3 |
| Special Topics in Game Des OR Open Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Open Liberal Arts Elective OR CWRU General Studies Course (Programming, Math, Physics, Cognitive Sci, Psychology) * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective:
LLC318 Screenwriting
- 1 Humanities or Lit/Language/Comp Elective:
- 1 Social or Natural Science Elective or CWRU General Studies Course
- 1 Open Liberal Arts Elective or CWRU General Studies Course:

Note: An optional 3-credit summer internship to be taken either during the summer between Sophomore and Junior year or between Junior or Senior year.

Effective for the 2013–14 Academic Year.

Glass

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C: | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| GLS243 Intro Glass..... | 3 |
| CDE200 Creative Process + Materials Studies | 3 |
| GLS243M Glass Major Day..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|-------------------------------------|-----------|
| GLS343M Glass | 3 |
| CMC300 Surface + Image | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|--|-----------|
| GLS443M Glass | 3 |
| CDE400 CDE BFA Research + Thesis | 3 |
| Any CDE Studio Course..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective..... | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|---|-----------|
| GLS244M Glass..... | 3 |
| CDE201 Language of Materials | 3 |
| Studio Elective | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|--|-----------|
| GLS344M Glass..... | 3 |
| CDE301 CDE Digital Modeling + Making | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| GLS444M Glass..... | 3 |
| CDE401 CDE BFA Exhibition + Portfolio..... | 3 |
| Any CDE Studio Course..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective:
*ACD376X American Craft History OR
ACD462 Des + Craft in Modern Culture*
- 1 Non-Western or Cross-Cultural Art/Craft/
Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective
(from selected list)
- 1 Humanities or Literature/Language/
Composition Elective
- 1 Social or Natural Science Elective
- 1 Open Liberal Arts Elective

Effective for the 2013–14 Academic Year.

Graphic Design

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| GDS265 Design for Communication I | 3 |
| GDS203 Typography I..... | 3 |
| PHV301 Digital Photo Imaging I | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|--|-----------|
| GDS365 Design for Communication: Adv Studio I | 3 |
| GDS367 Contemporary Marketing ** | 3 |
| GDS360 Production Seminar..... | 3 |
| GDS305 Web Design/Interactive I | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 18 |

| Senior Fall | Credits |
|---|-----------|
| GDS465 Graphic Design : BFA Thesis..... | 3 |
| Internship (take junior or senior year) | 3 |
| Track Studio Elective..... | 3 |
| Liberal Arts Elect * | 3 |
| Liberal Arts Elect * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|---|-----------|
| GDS266 Design for Communication II | 3 |
| GDS204 Typography II..... | 3 |
| GDS238 Graphics for Design..... | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|-----------|
| GDS366 Des for Commun: Adv Studio II ** ... | 3 |
| Digital Photo Imaging II or Open Studio Elect | 3 |
| Open Studio Elective | 3 |
| GDS305B Web Design/Interactive II | 3 |
| GEN398 Professional Practices *** | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 18 |

| Senior Spring | Credits |
|---|-----------|
| GDS466 Graphic Design: BFA Seminar..... | 3 |
| Internship (take junior or senior year) | 3 |
| Track Studio Elective..... | 3 |
| Open Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective (from selected list)
- 1 Humanities or Lit/Language/Comp Elective
- 1 Social or Natural Science Elective
- 2 Open Liberal Arts Electives

** These two studio classes are required unless student has designed an alternative track with the approval of the department chair.

*** Professional Practices may be taken in senior year.

Effective for the 2013–14 Academic Year.

Illustration

| Freshman Fall | Credits |
|---|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C: Concepts, Themes, Methods..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| IME200 Visual Organization + Media | 3 |
| ILL263 Fundamentals of Illustration | 3 |
| ILL260 Layout Rendering Techniques..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|---|-----------|
| ILL363 Illustration for Publication | 3 |
| ILL370 Professional Standards in Illustration OR ILL389 Community Projects: Illus + Production Workshop | 3 |
| ILL371 Visual Concepts in Illustration..... | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|--|-----------|
| ILL463A BFA Preparation..... | 3 |
| IME320 Web Practice + Presence | 3 |
| ILL463B Advanced Illustration Studio Projects | 3 |
| Open Studio Elective | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective..... | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |

Point of major application

| Sophomore Spring | Credits |
|---|-----------|
| IME267 Image, Narrative, + Sequence | 3 |
| ILL264 Principles of Illustration | 3 |
| ILL265 Character Design + Development | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|-----------|
| ILL367 Graphic Novels + Sequential Art | 3 |
| ILL390 Community Projects: Illus + Production Workshop (if not taken fall) OR ILL370 Professional Standards in Illustration | 3 |
| ILL364 Illustration II | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| ILL464A BFA Thesis + Exhibition | 3 |
| ILL464B Illustration Final Proj: Illus Portfolio/Visual Essay | 3 |
| Open Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective (from selected list)
- 1 Humanities or Literature/Language/Composition Elective
- 1 Social or Natural Science Elective
- 2 Open Liberal Arts Electives

Note: Optional 3-credit summer internship to be taken either during the summer between Sophomore and Junior year or between Junior and Senior year.

Effective for the 2013–14 Academic Year.

Industrial Design

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C: | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Fall | Credits |
|---|-----------|
| IND235 Industrial Design | 3 |
| GDS237 Graphics for Design..... | 3 |
| IND285 Communication Skills..... | 3 |
| IND239 Materials + Processes..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| Total Credit Hours | 15 |

| Sophomore Spring | Credits |
|----------------------------------|-----------|
| IND236 Industrial Design | 3 |
| GDS238 Graphics for Design..... | 3 |
| IND286 Communication Skills..... | 3 |
| Open Studio Elective | 3 |
| IND280 Ergonomics..... | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|---|-----------|
| IND335 Industrial Design | 3 |
| IND303 ID: 3D Modeling..... | 3 |
| Open Studio Elective | 3 |
| IND375 Marketing + Design | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|-----------|
| IND336B Industrial Design..... | 3 |
| IND336C Industrial Design..... | 3 |
| IND304 ID: 3D Modeling..... | 3 |
| GEN398 Business + Professional Practices .. | 3 |
| Open Studio Elective | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|--|-----------|
| IND435B Industrial Design..... | 3 |
| IND435C Industrial Design..... | 3 |
| IND403 ID: 3D Modeling..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| IND436 Industrial Design (BFA Statemen/Exhib) | 3 |
| IND404 ID: 3D Modeling..... | 3 |
| Open Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective (from selected list)
- 1 Humanities or Literature/Language/Composition Elective (from selected list):
- 1 Social or Natural Science Elective:
IND280 Ergonomics
- 2 Open Liberal Arts Electives:
1)IND239 Materials + Processes;
2)IND375 Marketing + Design

OR

| Senior Fall (Transportation Track) | Credits |
|--|-----------|
| IND435C Industrial Design..... | 3 |
| IND435A ID Transportation | 3 |
| IND403 ID: 3D Modeling..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

Effective for the 2013–14 Academic Year.

Interior Architecture

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C: | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| INTA231A Space + Planning Fundamentals... 3 | |
| INTA231B Architectural Drawing + Documentation | 3 |
| INTA285 INTA Communication Skills | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|--|-----------|
| INTA331 Interior Architecture: Intermediate Problems..... | 3 |
| INTA333 INTA Autocad | 3 |
| GDS237 Graphics for Design..... | 3 |
| INTA385 Architecture + Communication Skills | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 18 |

| Senior Fall | Credits |
|---|-----------|
| INTA431A Interior Architecture: Senior Thesis Problem..... | 6 |
| INTA431B Interior Architecture: Senior Thesis Problem..... | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective..... | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |

| Sophomore Spring | Credits |
|---|-----------|
| INTA232A Retail, Restaurant, + Store Design | 3 |
| INTA232B Materials, Research, + Space Planning..... | 3 |
| INTA236 INTA Communication Skills | 3 |
| Open Studio Elective | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 18 |

| Junior Spring | Credits |
|---|-----------|
| INTA332 Retail Design + Brand Design..... | 3 |
| GDS238 Graphics for Design..... | 3 |
| Studio Elective | 3 |
| GEN398 Professional Practices..... | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|---|-----------|
| INTA432A Interior Architecture: BFA Survey | 3 |
| INTA432B Interior Architecture: Advanced Problems..... | 3 |
| Studio Elective | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective
- 1 Humanities or Literature/Language/Composition Elective
- 1 Social or Natural Science Elective
- 2 Open Liberal Arts Electives

18 credits can be taken in one Junior semester only.

Effective for the 2013–14 Academic Year.

Jewelry + Metals

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History 1: Ancient–18th C:..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| MET249 Intro Jewelry + Metals..... | 3 |
| CDE200 CDE Creative Process + Materials Studies | 3 |
| Jewelry + Metals Major Day..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|------------------------------------|-----------|
| Jewelry + Metals Major Day..... | 3 |
| CDE300 Surface + Image | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| GNE098 Professional Practices..... | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|---------------------------------------|-----------|
| Jewelry + Metals Major Day..... | 3 |
| CDE400 CDE BFA Research + Thesis..... | 3 |
| Any CDE Studio Course..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|---|-----------|
| Jewelry + Metals Major Day..... | 3 |
| CDE201 Language of Materials | 3 |
| Studio Elective | 3 |
| Post-1960s Art + Design History Elective (from selected list)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|-----------|
| Jewelry + Metals Major Day..... | 3 |
| CDE301 CDE Digital Modeling + Making..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| Jewelry + Metals Major Day..... | 3 |
| CDE401 CDE BFA Exhibition + Portfolio..... | 3 |
| Any CDE Studio Course..... | 3 |
| Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

- * The following liberal arts distribution elective categories must be completed for graduation:
- 1 Art/Craft/Design History or Theory Elective:
ACD376X American Craft History
OR ACD462 Des + Craft in Modern Culture
 - 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
 - 1 Advanced Writing-Intensive Elective
(from selected list)
 - 1 Humanities or Literature/Language/Composition Elective
 - 1 Social or Natural Science Elective
 - 1 Open Liberal Arts Elective

Effective for the 2013–14 Academic Year.

Painting

| Freshman Fall | Credits |
|--|----------------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Freshman Spring | Credits |
|--|----------------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Fall | Credits |
|---|----------------|
| VAT200 Image + Form | 3 |
| PTG221 Intro to Painting History (1828–Present)..... | 3 |
| Studio Elective | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Sophomore Spring | Credits |
|---|----------------|
| Painting Major Studio..... | 3 |
| VAT202 Image + Form II: Reproducibility: Fiber OR Print-Media | 3 |
| Studio Elective **..... | 3 |
| ACD305 Visual Culture + Manufacture of Meaning (post-1960's elective)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|--|----------------|
| Painting Major Intermediate Studio | 3 |
| Studio Elective **..... | 3 |
| VAT Studio Elective (outside of the major) | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|----------------|
| Painting Major Intermediate Studio | 3 |
| Studio Elective **..... | 3 |
| VAT300 Aesthetics, Style, + Content | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 18 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective:
LLC373W Art of the Personal Essay
- 1 Humanities or Literature/Language/Composition Elective:
- 1 Social or Natural Science Elective
- 3 Open Liberal Arts Electives

** One digital studio elective (Digital Photo Imaging or other digital elective) is required for graduation

18 credits can be taken in one Junior semester only.

Effective for the 2013–14 Academic Year.

| Senior Fall | Credits |
|---|----------------|
| Painting Major Advanced Studio | 3 |
| Studio Elective **..... | 3 |
| VAT400 The Role of Artist as Producer | 3 |
| Liberal Arts Elective * | 3 |
| LLC373W Art of the Personal Essay * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|---|----------------|
| Painting Major Advanced Studio | 3 |
| Studio Elective **..... | 3 |
| VAT Studio Elective (outside of major)..... | 3 |
| VAT493 BFA: Statement + Exhibition | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

Photography

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| IME267 Image, Narrative, + Sequence | 3 |
| PHV295 Mechanics of Digital + Darkroom Photography | 3 |
| ACD348 History of Photo..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|--|-----------|
| PHV392 Fundamentals of Studio Lighting | 3 |
| PHV393 Digital Imaging II: Large Format | 3 |
| PHV297 Video/Digital Cinema I: Screen Grammar | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|---|-----------|
| PHV495M BFA Thesis/Research | 3 |
| Graphic Design for Non-Majors | 3 |
| Open Studio Elective or Internship or PHV Studio Elective (if not fulfill Jr yr) | 3 |
| Open Studio Elective | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|--|-----------|
| PHV301 Digital Imaging I..... | 3 |
| PHV270 Fine Art of Silver Print..... | 3 |
| PHV325 Contemporary Color: Digital + Film.. | 3 |
| Post-1960s Art + Design History Elective (from selected list) | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective..... | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|--|-----------|
| IME200 Web Practice + Presence | 3 |
| PHV330 Visual Thinking in Contemp Photography | 3 |
| PHV Studio Elective | 3 |
| Open Studio Elective or Internship..... | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| PHV496M BFA Portfolio + Exhibition | 3 |
| PHV Studio Elective | 3 |
| Open Studio Elective or Internship..... | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

2 PHV studio electives required for graduation

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective:
ACD348 History of Photo
- 1 Non-Western or Cross-Cultural Art/Craft/
Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective
(from selected list)
- 1 Humanities or Literature/Language/
Composition Elective
- 1 Social or Natural Science Elective
- 2 Open Liberal Arts Electives

Note: Optional 3-credit Summer Internship to be taken either during the summer between Sophomore and Junior year or between Junior and Senior year.

Effective for the 2013–14 Academic Year.

Photography Video Track

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| IME267 Image, Narrative, + Sequence | 3 |
| PHV295 Mechanics of Digital + Darkroom Photography | 3 |
| ACD348 History of Photo..... | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|--|-----------|
| PHV392 Fundamentals of Studio Lighting | 3 |
| PHV497 Video II | 3 |
| ANIM209 Intro to Animation (if offered fall) | |
| OR Open Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|---|-----------|
| PHV495M BFA Thesis/Research | 3 |
| Graphic Design for Non-Majors | 3 |
| PHV241 Documentary Video..... | 3 |
| Open Studio Elective or Internship or PHV Studio Elective (if not fulfilled Jr year) | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |

Point of major application

| Sophomore Spring | Credits |
|--|-----------|
| PHV301 Digital Imaging I..... | 3 |
| PHV270 Fine Art of Silver Print..... | 3 |
| IME211 Sound Design..... | 3 |
| Post-1960s Art + Design History Elective (from selected list) | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective..... | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|-----------|
| IME200 Web Practice + Presence | 3 |
| PHV240 Experimental Film + Video Art..... | 3 |
| PHV Studio Elective | 3 |
| Open Studio Elective or Internship..... | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|--|-----------|
| PHV496M BFA Portfolio + Exhibition | 3 |
| PHV Studio Elective | 3 |
| Open Studio Elective or Internship..... | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

2 PHV studio electives required for graduation

* The following liberal arts distribution elective categories must be completed for graduation:
Video Track Courses

1 Art/Craft/Design History or Theory Elective:
ACD348 History of Photo

1 Non-Western or Cross-Cultural Art/Craft/
Design History or Theory Elective

1 Advanced Writing-Intensive Elective
(from selected list)

1 Humanities or Literature/Language/
Composition Elective

1 Social or Natural Science Elective

2 Open Liberal Arts Electives

Note: Optional 3-credit Summer Internship to be taken either during the summer between Sophomore and Junior year or between Junior and Senior year.

Effective for the 2013–14 Academic Year.

Printmaking

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient-18th C: | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| VAT200 Image + Form I..... | 3 |
| PRI200 Print: Image Construction I: Line + Sequence..... | 3 |
| Studio Elective*** | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|---|-----------|
| PRI377 The Liberated Print: (Multiple/One) Investigation of Alternative Methods..... | 3 |
| VAT327 Hybrid Approaches to Drawing + Painting: Dig Media..... | 3 |
| VAT Studio Elective (from outside the major).. | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|---|-----------|
| PRI45X Printmaking: Advanced Topics..... | 3 |
| Studio Elective*** | 3 |
| VAT400 The Role of Artist as Producer | 3 |
| Liberal Arts Elective * | 3 |
| LLC373W Art of the Personal Essay * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |

| Sophomore Spring | Credits |
|---|-----------|
| PRI201 Print: Image Construction II: Form + Color..... | 3 |
| VAT202 Image + Form II: Reproducibility: Fiber OR Print-Media | 3 |
| Studio Elective*** | 3 |
| ACD305 Visual Culture + Manufacture of Meaning (post-1960's elective)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|---|-----------|
| PRI376 Expanded Print: New Media + Imaging | 3 |
| Studio Elective*** | 3 |
| VAT300 Aesthetics, Style, + Content | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| GEN398 Professional Practices | 3 |
| Total Credit Hours | 15 |

| Senior Spring | Credits |
|---|-----------|
| PRI440 Propaganda, Media, Dissemination... | 3 |
| Open Studio Elective | 3 |
| VAT Studio Elective (from outside of major).... | 3 |
| VAT493 BFA: Statement + Exhibition | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective:
LLC373W Art of the Personal Essay
- 1 Humanities or Literature/Language/Composition Elective
- 1 Social or Natural Science Elective
- 3 Open Liberal Arts Electives

**18 credits can be taken in one Junior semester only.

***One semester of PRI232 The Artist's Book Now: Narrative + Form is required for graduation. May be completed as a studio elective in sophomore, junior, or senior year.

Effective for the 2013–14 Academic Year.

Sculpture

| Freshman Fall | Credits |
|--|-----------|
| FND117 Drawing I | 3 |
| FND107 Design I | 3 |
| FND107L Design Woodshop Lab..... | 0 |
| FND103D Digital Color..... | 1.5 |
| FND103M Material Color..... | 1.5 |
| FND140A Charette: Collaboration + Community | 1.5 |
| FND140B Charette: Self + Other Voices | 1.5 |
| ACD103 Art History I: Ancient–18th C:..... | 3 |
| LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas | 3 |
| Total Credit Hours | 18 |

| Sophomore Fall | Credits |
|---|-----------|
| VAT200 Image + Form I..... | 3 |
| SCU231 Sculpture + Expanded Media | 3 |
| Open Studio Elective ₁ | 3 |
| ACD203 Art History III: 1945–Present..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms OR Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Junior Fall | Credits |
|---|-----------|
| SCU333 Contemporary Topics in Sculpture + Expanded Media..... | 3 |
| Performance Installation Studio Elective (from selected list)..... | 3 |
| Open Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

| Senior Fall | Credits |
|---|-----------|
| SCU429M Sculpture + Expanded Media: BFA Research | 3 |
| Open Studio Elective | 3 |
| VAT400 The Role of Artist as Producer | 3 |
| Liberal Arts Elective * | 3 |
| LLC373W Art of the Personal Essay * | 3 |
| Total Credit Hours | 15 |

| Freshman Spring | Credits |
|--|-----------|
| FND118 Drawing II..... | 3 |
| FND108 Design II | 3 |
| FND130 Environmental Studio Elective | 3 |
| FND104 Digital Synthesis..... | 3 |
| ACD104 Art History II: 18th C–1945..... | 3 |
| LLC102 Writing + Inquiry II: Research + Intellectual Traditions | 3 |
| Total Credit Hours | 18 |
| Point of major application | |

| Sophomore Spring | Credits |
|---|-----------|
| VAT202 Image + Form II: Reproducibility: Fiber OR Print-Media | 3 |
| SCU232 Materiality + Aesthetics..... | 3 |
| PHV297 Video/Digital Cinema I OR IME211 Sound Design OR VAT327 Hybrid Approaches to Drawing + Painting - Digital Media..... | 3 |
| Post-1960s Art History Elective (from selected list)..... | 3 |
| LLC203 Writing + Inquiry III: Narrative Forms (if not taken fall) OR Liberal Arts Elective* | 3 |
| Total Credit Hours | 15 |

| Junior Spring | Credits |
|--|-----------|
| VAT300 Aesthetics, Style, + Content OR SCU334 Experimentation in Electronic Arts... Performance Installation Studio Elective (whichever not completed in fall) ₂ | 3 |
| Open Studio Elective | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| Liberal Arts Elective * | 3 |
| GEN398 Professional Practices..... | 3 |
| Total Credit Hours | 18 |

| Senior Spring | Credits |
|--|-----------|
| SCU430M Sculpture + Expanded Media: BFA Research + Exhibition | 3 |
| Open Studio Elective | 3 |
| Open Studio Elective | 3 |
| VAT493 BFA: Statement + Exhibition | 3 |
| Liberal Arts Elective * | 3 |
| Total Credit Hours | 15 |

* The following liberal arts distribution elective categories must be completed for graduation:

- 1 Art/Craft/Design History or Theory Elective
- 1 Non-Western or Cross-Cultural Art/Craft/Design History or Theory Elective
- 1 Advanced Writing-Intensive Elective:
LLC373W Art of the Personal Essay
- 1 Humanities or Literature/Language/Composition Elective
- 1 Social or Natural Science Elective
- 3 Open Liberal Arts Electives

₁ At least 2 studio electives must be outside the major.

₂ Performance electives include: The Extended Body; Creative Resistance: Media Art in the Social Sphere; The Artist + Social Practice; Performance Art: Intervention + Spectacle

₂ Installation electives include: Mapping + Memory: Spatial Constructions; Kinetics, Motion, + Space; Media Installation: Moving Images in Space; Installation: Light + Sound

18 credits can be taken in one Junior semester only.

Effective for the 2013–14 Academic Year.

Art/Craft/Design History and Theory

Art + Design History I : Ancient–18th Century

ACD 103

Intended to introduce students to art history through the study of major art concepts, theories, and historical events from the ancient Greek and Roman periods to Europe of the Enlightenment. The approach is both chronological and thematic. Offered fall.

3 credits.

Art + Design History II: 18th Century–1945

ACD 104

Covers major movements and ideas in European and American art and design history to the mid-20th century. Students are provided with a firm grounding in the debates and theories of modernity and modernism in art.

Prerequisite ACD 103. Offered spring.

3 credits.

Art + Design History III: 1945–Present

ACD 203

Examines influential artists and related concepts of art and design from around WWII through the first decade of the new millennium. Discussions focus especially on critical distinctions and meanings of modern, postmodern, and contemporary art, design, and visual culture.

Prerequisites ACD 103 and 104. Offered fall.

3 credits.

Visual Culture + the Manufacture of Meaning

ACD 305

This course will introduce students to critical theories and methods of analysis for interpreting contemporary visual art and culture. Topics include: formalism and stylistic analysis; semiotics and structuralism; Marxist theory; biography; psychoanalytic theory; feminist analysis and gender studies; postcolonial theory; post structuralism and

postmodernity; and media arts studies (electronic/digital technologies). Select interpretive frameworks employed in the “manufacture of meaning” will be situated historically and discussed fully and critically, using seminal writings. Required for Visual Culture Emphasis. Offered each fall. **3 credits.**

African American Art

ACD 334

This course covers African American art from the late 1700s to the present emphasizing the formal qualities of art as well as the social and cultural contexts within which it was created. Lectures and assigned readings are drawn from the scholarship of art history, literature, anthropology and history. We examine works by U.S. artists of African descent and others who engage aspects of African American life and culture. Visual Culture Emphasis course.

3 credits.

History of Photography Survey

ACD 348

This is a photo historical survey course. Lectures are presented on leading photographers and the history of photography from its earliest beginnings through the present within a context of cultural, art historical, social, and political trends. Students develop skills in critical thinking, writing and research through lectures, group discussions, reading and writing assignments along with the production of a comprehensive research paper. Required of Photography Majors. Open Elective. Visual Culture Emphasis course. Offered fall. **3 credits.**

12 Artists of Post-1950s China

ACD 357

In 2007, one of Yue Minjun’s (b. 1962–) paintings, *Execution*, was sold for US\$5.9 million dollars at Sotheby’s in London. It became the most expensive work ever by a Chinese contemporary artist, and created a sensation over Chinese Contemporary Art in the art and business worlds. This course will focus on 12 major artists (from Installation, painting, sculpture, performance art, photography and cinema), some of whose works were banned in China, but gained international recognition. The year of 1949 is the year of the split of the PROC (Mainland China) and ROC (Taiwan), and when the Communist Party gained its political legitimacy

in Chinese history; we will thus consider the artistic climate from the 1950s until the present time. All these 12 artists were born between the 1950s and 70s; ten of them went through the Cultural Revolution of the 1970s, and were in exile after the Tian’anmen Incident/ Massacre in 1989. Visual Culture Emphasis course. **3 credits.**

An Introduction to African Art

ACD 358

This art history course provides an introduction to the visual art traditions of sub-Saharan Africa from ancient cultures to the present. Lectures and readings are drawn from art historical scholarship as well as from other disciplines (anthropology, archaeology, visual culture studies) that provide a sense of the social, political and religious contexts within which the art was created and used. The study of African art from a Western perspective presents questions that are covered in class: When and under what circumstances did “Africa” as a concept emerge? Did Africans consider their works “art” in the same sense that Westerners use that term? How did Western museums acquire African art and how does that inform the way we understand African works? In what ways did colonialism, the spread of Islam and Christianity, pan-Africanism and post-colonial movements affect artistic production? How do we understand modernism in an African context? Fulfills non-Western or cross-cultural art history requirement. Visual Culture Emphasis course.

3 credits.

Exhibition Theory + The Culture of Display

ACD 363X

While fundamental theories of exhibition design are applicable to exhibiting art in a variety of public and private places, there are considerations of philosophy and methodology that are unique to this field. This course is designed to give students preparing for careers in the arts an understanding of those philosophies and exposure to the practical techniques that have been proven useful by people in the field. The required textbook title suggests that the course will focus on contemporary visual display strategies but consistent applications will be made to explore gallery and museum standards. Visual Culture Emphasis course. **3 credits.**

Art of China

ACD 365

The primary goal of this course is to explore the art and culture of China (including mainland China and Taiwan). Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand Chinese art and civilization, we will look at art objects from terra-cotta pottery of the Neolithic period, bronze vessels, Buddhist murals and sculptures of the Tang era, literati paintings and imperial tastes of medieval China up to contemporary art. Subjects such as women artists and performing arts will be also discussed in this course. As the semester progresses, some additional readings may be assigned. Visual Culture Emphasis course.

3 credits.**Asian Art Survey**

ACD 372

This course serves as a survey or a window for the art of multiple cultures. This lecture/exercise/discussion-style course explores the art and visual culture of Asia, focusing on India, Japan and China. Political, religious, social, and visual aspects of art will be stressed in class. In order to understand the art and civilization of these three countries, we will look at art objects ranging from ancient archeological finds, medieval architecture to modern and contemporary art. Subjects such as women artists, performing arts and animation will also be discussed in this course. The content of this course will be generally divided into pre-Modern, Modern, and Contemporary eras in which art and visual culture will be discussed with geographic perspectives. As the semester progresses, some additional readings and films may be assigned. Each student is encouraged to find examples learned in the course and apply them to his/her intellectual development. Visual Culture Emphasis course. **3 credits.**

Art of East Asia

ACD 373X

This lecture/discussion-style course is to explore the art and visual culture of East Asia, focusing on Japan and China. Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand art and civilization of these two countries, we will look at art objects from ancient archeological objects, medieval

architecture, to modern and contemporary art. Subjects such as women artists, performing arts and animation will be also discussed in this course. Visual Culture Emphasis course.

3 credits.**American Crafts History**

ACD 376X

This course will necessarily focus on American crafts. However, an effort will be made to incorporate other expressions (especially non-Western) into the mix. For example, there are readings in Adamson on the Scandinavian slöjd system, Bauhaus aesthetics, the Japanese concept of mingei, the Indian notion of svadharma, the Mande blacksmiths of West Africa, and subversive (feminist) stitchery, in addition to writings by Anni Albers, Karl Marx, Frank Lloyd Wright, Ellen Gates Starr, George Nakashima, Carole Tulloch, Garth Clark, and many more. Visual Culture Emphasis course. **3 credits.**

10 Chinese Painters You Must Know

ACD 377X

Giorgio Vasari, the Italian Renaissance painter and writer, provided important information in his *Lives of Artists*, which gave readers portraits of artists' character and talents. In the same manner, the lives and stories of Chinese painters were documented in records past and present. This course focuses on 10 (+ a Plus 1) painters (with their lives, paintings, painting styles, and ideas/theories) and their influences in the development of Chinese painting history past and present—for example, Zhao Mengfu (1254–1322 AD) and the movement of “Return to Antiquity” in the Yuan Dynasty (1279–1368 AD) and Dong Qichang (1555–1636 AD) and his orthodox “Northern and Southern Schools” in Chinese landscape painting from the 17th century onward. The painters we discuss will range from the 6th to the early 20th centuries AD, and the painting subjects will include figure, bird+flower, landscape, narratives, and miscellaneous ones. Visual Culture Emphasis course. **3 credits.**

**Art History, Theory, Criticism
Emphasis: Senior Research Paper**

ACD 415

Research paper required of seniors pursuing the Visual Culture Emphasis. Not open as an elective. Offered spring. Pass/fail. **3 credits.**

**Issues in Design:
Theory + Culture of Design**

ACD 416

What exactly is the “culture” of design? We will explore the interdisciplinary aspects of contemporary design practice and theory in relationship to the complexities of culture and society, especially with respect to urban environments. We will move from conventional considerations of the history of modern and postmodern art and design, to a broader contemporary understanding of design with respect to globalization, consumerism, technological change, sustainability, infrastructure, city planning, urban design and alternative trends. Visual Culture Emphasis course. **3 credits.**

**Race and Representation in
Contemporary Art + Culture**

ACD 420

This seminar-style course considers the relationship between race and representation in visual art and culture during the last three decades using contemporary methods including multi-culturism and postcolonial theory. We will discuss and analyze examples of contemporary art as well as popular culture drawn from advertisements, animation, film, the Internet, installation and performance art, sculpture, photography, television, and video. The focus will be on American culture, but discussions will also include the cultural contexts of Africa, the Caribbean, Europe, and Latin America. In addition to the primary focus on the representation of race, questions of class, sexuality, and gender will also be considered. Questions to be addressed include: Is race largely a biological or cultural phenomenon? How are “white” and “mixed-race” understood as racial categories? How have artists of different races dealt with racial identity and representation? Do popular media such as commercial advertisements and music videos convey prevailing notions of racial stereotypes? Visual Culture Emphasis course. **3 credits.**

Neo-Expressionism, Neo-Geo, + Post-Modernism

ACD 442

This course will explore neo-expressionism, neo-geo and postmodern art (painting, sculpture, performance, photography) of Germany, Italy, England, and the United States from 1971 to the present. We will survey two major developments in art making and cultural theory taking place in Europe and America. The first is art as anti-modern (neo-expressionism) with a return to history, to representation, to narrative, to the figure, and of the artist/self. The second is art after “the death of the author” (postmodernism), or the end of the individual “author”/artist, as the unique source of meaning of art, and the birth of the reader/viewer. In analyzing these developments, the course will survey the work of a number of artists. Visual Culture Emphasis course. **3 credits.**

Modernism in Latin American Art

ACD 443X

Whether one considers constructivist sculpture, architectural design, photography, painting, printmaking, or decorative arts, much of the 20th-century art production in Latin American countries is best understood in terms of the struggle to assimilate, redefine, and/or resist styles and concepts of “modernism.” In this course we will consider how 20th-century Latin American art and artists have been interpreted vis-a-vis trends in Europe and the United States, paying particular attention to how issues of cultural and economic exploitation created unique types of personal and national identity. In addition to analyzing the works of such well-known artists as Diego Rivera, Frida Kahlo, David Alfaro Siqueiros, Jose Clemente Orozco, Wifredo Lam, and Oscar Niemeyer, classes will be arranged thematically to better explore developments in various media and to draw distinctions among the arts of various countries, especially Mexico, Puerto Rico, Cuba, and Brazil. Visual Culture Emphasis course. **3 credits.**

Advertising + Consumer Culture

ACD 448

This course will examine advertisements in the print media with respect to various elements, including: economic and social class; race; ethnic identity; age; gender; and sexuality. The course begins with an introduction to the method of analysis called semiotics, the techniques of which will be used to determine how advertisements convey their messages and how they address themselves to particular consumers. In addition to the elements outlined above, we will discuss several recent controversial issues. While this course will not center on a history of advertising, it will treat the historical place of print advertising in a capitalist consumer culture. Interventionist tactics by various artists that attempt to subvert the economic and ideological function of ads will also be examined. Visual Culture Emphasis course. **3 credits.**

The Body: Tradition, Transformation, Transgression

ACD 458

This seminar-style course will explore one of the most important themes of 20th-century visual art: the body (male and female). We will discuss a complex range of ideas and values associated with the nude (and naked) body as it has been represented in 20th-century photography, painting, sculpture/installation, performance and body art, and video. While the “great tradition” of the nude will be introduced, the course will focus on art produced since the 1950s (from the late modern to the postmodern era). Among other topics, we will study the visual body as a representational site for the self; for erotic desire; for the political position of women; and for formal experimentation. We will look at art that presents bodies which are very much outside tradition: i.e., bodies that are sick, decaying, dying, dead, aging, obese, androgynous, deformed, etc. Topics and terms of analysis will include: the traditional nude; feminist critiques of sexism; voyeurism; exploitation, obscenity, and censorship; objectification (gaze theory) sexuality; the nude self-portrait and portrait; parody and quotation; the female nude and modernism; Kenneth Clark’s nude-naked (ideal-real) dichotomy; identity and performance; and formal aestheticizing of the body. Visual Culture Emphasis course. **3 credits.**

Design + Craft in Modern Culture

ACD 462

This course is an introduction to graphic and three-dimensional design from the Industrial Revolution to the present. We will examine modern and contemporary artists, styles, and objects across the design and craft disciplines, including finely crafted furniture and other objects designed for public and private spaces (architectural details and ornamentation, wallpaper, textiles, lamps, kitchenware, etc.); decorative objects such as ceramics, metalwork, and glass; objects of mass production and consumer culture (cars, trains, cameras, corporate and residential furnishings, electronic goods, etc.); art posters, private press books and illustrations, and innovative forms of communication graphics. Special consideration will be given to the social and cultural meanings of objects, issues related to the design and craft fields as professional occupations, and the art historical and theoretical relationships of the various design and craft disciplines beyond medium-specific concerns (material). Visual Culture Emphasis course. **3 credits.**

Museum Studies: Who Owns Art? Issues in Asian Art Collecting

ACD 480X

In the past five to ten years, issues of ownership and provenance of art works in museums have been hotly debated, with regard to both art world ethics and cultural sensibilities. Some art museums have returned holdings to their original countries and some have firmly maintained their legitimate ownership of objects. For example, the Metropolitan Museum of Art in New York recently returned to Italy the fifth-century B.C. Euphronios krater. The looting of art has existed in both the past and the present and has not been limited to European countries alone. It has also occurred in Asia—China, India, and other South Asian countries—where the looting has come from internal rather than external motivations. How much do we know about such occurrences in Asia? This open-discussion seminar is aimed at exploring issues of ownership in the art and visual culture of Asian countries, and how they are represented and displayed in current European and American contexts. In order to understand this current issue, some historical background on art collecting and museum operations can not be omitted. Participation in readings and discussions are expected in the classroom. Visual Culture Emphasis course.

3 credits.**Conceptual Art: History, Theory, + Contemporary Practice**

ACD 483X

This theme-based art history course is designed to give students an in-depth, semester-long investigation into the art movements and ideas that informed the development in the 1960s and 1970s of conceptual art as well as its impact on contemporary art making in the decades that followed. This course will cover, but not be limited to, the so-called heyday of Conceptual Art in the 1960s and 1970s, a focus on which would otherwise reinforce the traditional modernist art historical framework that defined styles in part by limiting them to a specific time period. Significant time in the class will be devoted to investigating examples of conceptually-informed art created in the 1980s, 1990s and the early 21st century, underscoring the impact of Conceptual Art's legacy for art, craft and design today. The course will investigate the philosophies that informed conceptual art that allowed artists to problematize the conditions and encounters with art; the conventions of its visuality, and the circumstances of its production. Visual Culture Emphasis course. **3 credits.**

Media Arts + Visual Culture: Installation

ACD 486

This course investigates the emergence, prominence, and impact of the installation as a new medium in contemporary art. "Media arts" or "new media" include, but are not limited to, video and experimental film, performance, interactive art, digital media, and especially the installation, which itself embraces a wide range of media. We will focus on the growth of the installation from "environments" in the 1960s into a distinct artistic medium used widely since the 1980s. We will discuss the work of many recognized artists and some less familiar artists from around the world as well as corresponding theories of media within the broader field of visual culture. Using a wide range of installations as examples, particular attention will be given to the implications that new media, especially digital media, have for the creative process and the critical social issues that they raise. Visual Culture Emphasis course. **3 credits.**

Media Arts + Visual Culture: Interactive Zones

ACD 487

What is interactivity? A recent publication is titled *Total Interaction*, but what does that mean? In this course we will look closely at the history, theory, and practice of the interactive as a facet of contemporary art, design, and media culture. We will explore thematic zones or territories of the interactive, both real and imagined, including: cybernetic systems, sci-fi and popular culture, visionary design, interactive animations and massive multi-player games, convergent technology, responsive environments, and "A.I." (artificial intelligence). A previous course in modern and contemporary art or visual culture is assumed for all participants. Visual Culture Emphasis course. **3 credits.**

Animation

Intro to Animation

ANIM 209

The goal of this class is to gain a basic understanding of the fundamentals of movement, timing, and rhythm and how each conveys mood and character, even in the most abstract sense. Animation is the artificial movement of an otherwise static object. By moving that object incrementally—whether by position, color, shape, size, etc.—we can create movement. By syncing that movement to sound, we emphasize the movement and create further depth and meaning. **3 credits.**

Required materials: A 7200 rpm hard drive.

Acting + Directing

ANIM 230

Acting + Directing is an Intense production course designed for aspiring art directors, screenwriters, and actors who wish to pursue a career in film and/or animation. The course requires both performance and cinematic practice. Directors will create and produce short scenes taking on the full responsibility of creating clear communication using the audio/visual language of cinema, focusing on developing and execution of performance on screen. Beyond just holding the responsibility of successful execution of a project, directors will also switch roles with the actor, working from the other side of the lens to better understand the acting process and what kind of specific direction an actor needs to perform according to another director's vision. **3 credits.**

Animation: Internship

ANIM 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Motion Graphics + Experimental Animation

ANIM 304

An advanced, project-based course whose goal is to create finished, broadcast or web-ready animation or motion graphics pieces. Emphasis will be on learning After Effects. This course covers contemporary issues in motion graphics and broadcast design. In this class, students will visualize, develop, and realize various creative solutions for tasks in 2D and 2.5D animation projects. Concept development, visual storytelling, montage theory, typography, sound design, and principles and meanings of movement will be explored. Ultimately, the student will be expected to produce two complete pieces. **3 credits.**

Intro 3D Animation: Character

ANIM 307A

This is an introductory course in 3D animation as an art form, with an intensive focus on the use and development of characters in animation. Successful animation breathes life into motion with clear communication of thought, emotion, narrative or experience. Any moving object is a "character" in film or animation. We will hold regular discussions and workshops on how the dialogue of an otherwise stagnant object changes and evolves when put to motion. Methods of instruction will consist of lectures, artist research, demonstrations, studio assignments, in-class lab time, and group critiques. **3 credits.**

Advanced 3D Animation

ANIM 308

Prerequisites: Intro to 3D Modeling and Intro 3D Animation. **3 credits.**

Acting + Directing

ANIM 330

Acting + Directing is an Intense production course designed for aspiring art directors, screenwriters, and actors who wish to pursue a career in film and/or animation. The course requires both performance and cinematic practice. Directors will create and produce short scenes taking on the full responsibility of creating clear communication using the audio/visual language of cinema, focusing on developing and execution of performance on screen. Beyond just holding the responsibility of successful execution of a project, directors will also switch roles with the actor, working from the other side of the lens to better understand the acting process and what kind of specific direction an actor needs to perform according to another director's vision. **3 credits.**

3D Texture, Mapping, Digital Lighting

ANIM 347

This course is designed to cover concepts in digital application of texture maps (for virtual 3D models); 3D material qualities and characteristics, digital lighting concepts and design, and rendering methods. The importance of digital cinematography, scene arrangement and compositing of 3D elements of color, camera and light are goals of aesthetic integration. The subject matter within the Biomedical Art curriculum reflects the subject matter of natural science, medicine, and educational media. Elective students may use the course to their individual major focus, but must fulfill the knowledge of concepts and project objectives. Projects include concept integration into technical production workflow for describing digital 3D surfaces and scenes; creating compositional balance of camera, texture (color) and light to illustrate a narrative scene. Projects require the student to continually improve upon conceptual problem solving, time management strategies, communication/presentation and technical skills. **3 credits.**

Animation: Internship

ANIM 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

2D/3D Compositing for Animation

ANIM 400

The course is designed to instruct students in the process and concepts of integrating 2D and 3D images from multiple digital sources into a single, seamless whole composite. The course will examine the tools, techniques and concepts which help to augment and compose digital space for sequences of images (still images, animations and video). Digital compositing is the manipulated combination of at least two or more sources of images to produce an integrated result. The course will use the process of compositing to demonstrate the following advanced concepts and techniques: digital compositing concepts, motion graphics integration, post production special effects, matte painting/masking, basic 2D rotoscoping and animation of different composited layers, depth and 2D space composites, 3D-generated render passes, lighting and color correction for image synthesis and rendering with correct frame rate and aspect ratios. The fundamental concepts, principles and practices of time-based digital compositing and rendering in order to establish a common aesthetic and technical language necessary to develop quality professional visual communications. Based primarily in the software program Adobe After Effects, students will immerse themselves in the making of integrated 2D works that are driven by medical/scientific, social, cultural, and research-connected narratives. **3 credits.**

Motion Graphics + Experimental Animation

ANIM 404

An advanced, project-based course whose goal is to create finished, broadcast or web-ready animation or motion graphics pieces. Emphasis will be on learning After Effects. This course covers contemporary issues in motion graphics and broadcast design. In this class, students will visualize, develop, and realize various creative solutions for tasks in 2D and 2.5D animation projects. Concept development, visual storytelling, montage theory, typography, sound design, and principles and meanings of movement will be explored. Ultimately, the student will be expected to produce two complete pieces. **3 credits.**

Narrative Production I

ANIM 412

Students learn how to fully develop a narrative-based concept for production. In this class, students will: 1. develop their ideas; 2. write a script based on those ideas; 3. deconstruct their script in order to fully understand their proposed piece; 4. rewrite their script; 5. produce, review and edit storyboards, and finally; 6. produce, review and edit an animatic based on their storyboards. This is a project-based learning experience designed to help students develop narrative-based work, and will be especially helpful for seniors doing BFA project development. Offered fall. **3 credits.**

Narrative Production II

ANIM 412A

Students learn how to fully develop a narrative-based concept for production. In this class, students will: 1. develop their ideas; 2. write a script based on those ideas; 3. deconstruct their script in order to fully understand their proposed piece; 4. rewrite their script; 5. produce, review and edit storyboards, and finally; 6. produce, review and edit an animatic based on their storyboards. This is a project-based learning experience designed to help students develop narrative-based work, and will be especially helpful for seniors doing BFA project development. **3 credits.**

Acting + Directing

ANIM 430

Acting + Directing is an Intense production course designed for aspiring art directors, screenwriters, and actors who wish to pursue a career in film and/or animation. The course requires both performance and cinematic practice. Directors will create and produce short scenes taking on the full responsibility of creating clear communication using the audio/visual language of cinema, focusing on developing and execution of performance on screen. Beyond just holding the responsibility of successful execution of a project, directors will also switch roles with the actor, working from the other side of the lens to better understand the acting process and what kind of specific direction an actor needs to perform according to another director's vision. **3 credits.**

Animation: Internship

ANIM 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Biomedical Art

Principles of Chemistry

BMA 105

Atomic structure; thermochemistry; periodicity, bonding and molecular structure; intermolecular forces; properties of solids; liquids, gases and solutions.

If you are a CIA BMA student wanting to take advanced Biology/Anatomy at CWRU; you will need this course as an additional prerequisite to gain access to specific upper-level electives. See prerequisite notes for each course.

3 credits.

Human Biology in Health + Disease

BMA 106

This is an introduction to biological principles. Topics include discussion of cell structure, cell function, and physiology of digestion, circulation, excretion, and coordination in normal and disease states. Cross-registration at CSU required. Offered spring. **3 credits.**

Principles of Biology

BMA 114

A basic biology course designed for the non-major. Topics include: molecules of life, cell structure, respiration and photosynthesis, molecular genetics and gene technology, heredity and human genetics, population genetics and evolution, diversity of life, and function of ecosystems. Course includes some applications of biological principles to agricultural, medical, and environmental concerns. Cross-registration at CWRU required. Offered fall. **3 credits.**

Human Anatomy + Physiology I

BMA 116

This course is the first course in a two-semester sequence that covers most systems of the human body and covers homeostasis, membrane structure and function, membrane transport, tissue types, the integumentary system, neurons and nerves, the central nervous system, the peripheral nervous system, special senses (vision, hearing and equilibrium, taste, smell), and the cardiovascular system.

Prerequisites: BMA114. Cross-registration at CWRU required. Offered fall. **3 credits.**

Human Anatomy + Physiology II

BMA 117

This course is the second course in a two-semester sequence that covers most systems of the human body and covers respiratory system, endocrine system, digestive system, lymphatic system, immune system, urinary system, acid-base regulation, and reproductive systems.

Prerequisite: BMA116. Cross-registration at CWRU required. Offered spring. **3 credits.**

Biomedical Art Graphics

BMA 203

This course serves as an introduction to biomedical graphic instructional design and production. The course will utilize Adobe Illustrator to create vector-based instructional illustrations and design elements (text and image) within a context for specific audiences. Emphasis will be on illustration combined with design principles, typography, and composition, resulting in pre-press and print-ready media. The use of Adobe InDesign to create layout for instructional and sequential page graphics will be utilized in the process of production. **3 credits.**

Genes + Evolution

BMA 214

First in a series of three courses required of the biology major. Topics include: Biological molecules with a focus on DNA and RNA; basics of cell structure with a focus on the nucleus and chromosomes; cell cycle, mitosis, and meiosis; molecular genetics, viruses, and gene technology; classical and microbial genetics; population genetics and evolution; diversity resulting from evolution. Cross-registration at CWRU required.

Prerequisites: BMA105 (CWRU CHEM105). **3 credits.**

Genes + Evolution Lab

BMA 214L

Lab required for BMA214 Genes + Evolution. Cross-registration at CWRU required.

Vertebrate Biology

BMA 223

A survey of vertebrates from jawless fishes to mammals. Functional morphology, physiology, behavior and ecology as they relate to the groups' relationships with their environment. Evolution of organ systems. Two lectures and one laboratory per week. The laboratory will involve a study of the detailed anatomy of the shark and cat, used as representative vertebrates. Students are expected to spend at least three hours of unscheduled laboratory time each week. This course fulfills a laboratory requirement for the biology major.

Recommended preparation: BIOL 214. You must choose a lab section, A (Tuesday) or B (Thursday). Cross-registration at CWRU required. **3 credits.**

Evolution

BMA 225

Multidisciplinary study of the course and processes of organic evolution provides a broad understanding of the evolution of structural and functional diversity, the relationships among organisms and their environments, and the phylogenetic relationships among major groups of organisms. Topics include the genetic basis of micro- and macro-evolutionary change, the concept of adaptation, natural selection, population dynamics, theories of species formation, principles of phylogenetic inference, biogeography, evolutionary rates, evolutionary convergence, homology, Darwinian medicine, and conceptual and philosophic issues in evolutionary theory. Cross-registration at CWRU required. **3 credits.**

Anatomy for the Artist

BMA 250

This course is a sophomore elective and is designed to strengthen the student's understanding and use of figure anatomy within their work. Reflecting the interdisciplinary nature of biomedical art, the course will have two complementary components. These components reflect a multidisciplinary approach to muscular anatomy and figure drawing. Study in this area is designed to provide the student with a good grasp of muscular anatomy as it strongly relates to drawing the figure and its proportions. This course will provide the

student the opportunity to interpret anatomy knowledge by working directly from the model and human cadaver from CWRU Anatomy Department. This course is designed to provide the student with a solid basic understanding of muscular anatomy as it relates to surface anatomy, proportion and movement of the human figure. The course incorporates lectures on anatomy, figure proportion, and drawing techniques linked to direct and accurate observation of the figure model and cadaver model. Offered spring.

3 credits.

Intro to Cellular + Molecular Biological Systems

BMA 251

This course will emphasize an understanding of living organisms at the cellular level from a molecular view point. Topics to be covered will include: unity and diversity of living things, evolutionary relatedness, cells, tissues and organelles, life as a biochemical process, molecular building blocks of life, gene structure and function, uses of model organisms and molecular experimental methods. The topics to be covered are relevant to current practices in biotechnology, medicine and agriculture and these connections will be highlighted. Cross-registration at CWRU required. **3 credits.**

Natural Science + Zoological Illustration

BMA 253

This course is designed to develop strong observational skills, and integrate traditional and digital media within the scope of monochromatic production. The goal will be to convey an aesthetically powerful illustration, which effectively provides a solution for a specific visual communication problem. The student will learn a vocabulary for expressing pertinent natural science and medical art concepts in relation to technique, design, composition, object accuracy/integrity and context. Students outside the major of Biomedical Art will be required to apply the concepts and techniques taught in class to observational subjects pertinent to their major of study. The emphasis will be tonal and line-base methods in various media, including graphite, ink, black/white color pencil, carbon dust, and introductory digital illustration

techniques in Adobe Photoshop. The rendering concepts learned will provide a solid foundation for subsequent semesters and be integrated further into the broader scope and applications in Biomedical Art. Offered fall.

3 credits.

Intro to Digital Biomedical Illustration

BMA 254

This course serves as a continuation of the first iteration of Biomedical Art Methods I. In this section, the student will continue to focus on natural science and anatomically based concepts and subject matter, dealing specifically with human biology/anatomy and body systems. Utilizing knowledge from Human Biology II and anatomical references, the student will continue to develop keen observational skills and apply those concepts through digital methods. Students outside the major will learn techniques in digital illustration and concepts in visual communication for editorial and narrative based projects. The core media will be centered in Digital Illustration methods and concepts in monochromatic tone. The integration of digital media will be used in unique ways to explore the boundaries of medium and convention in modern production. Digital illustration skills in Adobe Photoshop and Illustrator will be learned and augmented through traditional scanned work. The rendering concepts learned will provide a solid foundation for subsequent semesters and be integrated further into the broader scope of the biomedical art major. Offered spring.

3 credits.

Human Forms: Head, Hands, Feet

BMA 255

This course is open to all majors who are interested in learning how to visually describe the (1) Head: facial proportion/anatomy, form, construction and expression (significance of meaning and context); (2) Hands: proportion/anatomy, gestural qualities + significance of meaning and context, biomechanics of motion; (3) Feet: proportion/anatomy, biomechanics of motion, the relationship to ground and weight emphasis. This course provides observational drawing skills in portraiture, hands and feet in a variety of different mediums and perspectives (from orthogonal interpretation to dramatic vantage points and foreshortening).

This course is designed to benefit majors in Drawing, Painting, Illustration, Biomedical Art, Animation, Video, Game Design, and is open as an elective to all majors. Projects include assignments and exercises which incorporate the specific subjects of Heads, Hands, and Feet. The projects involve principles of realism, observational accuracy, proportion/anatomy, composition, creative context of meaning and emotion. Offered fall. **3 credits.**

Medical Sculpture

BMA 256

This course is designed to introduce the student to a general variety of molds, mold making, casting and finishing techniques utilized in biological and medical sculpture fields. Students will explore these various techniques through assigned projects that will be keyed to specific elements and characteristics of objects in the scientific and medical environment. Instruction in the use of materials such as alginate, plaster and plastic resin will be used to cast human and animal-based objects. Students may be exposed to visiting artist lectures and a tour of the casting facilities at the Cleveland Museum of Natural History. Assigned projects will primarily focus on the traditional three-dimensional (3D) eccentricities of both medical and biological subject matter. **3 credits.**

Line: Information Visualization

BMA 260

This course serves as a comprehensive investigation of line to communicate both simplistic and complex informational systems. Both traditional forms of media (graphite, pen/ink, charcoal pencil etc..) and digital forms of line (vector ink, vector paint, and raster ink, raster paint) will be utilized to explore subjects in plant science, animal science, general biology, and micro- and macro-processes and human systems. From gesture, quick sketching in line, preliminary line concepts, to sequential narrative in line, and fully rendered line projects will be central outcomes in the course. All non-majors are encouraged to enroll; the course is specifically designed as course support for Illustration, Drawing, and Animation majors. The subject matter for non-majors will NOT be science-based but editorial, experimental, and sequential narrative. Offered fall. **3 credits.**

Digital Color: Style + Representation in Science BMA 264

This elective is open to all students interested in techniques and concepts in traditional and digital color media. The course will focus on principles of color theory, light on form, line, texture, aesthetic impact, and accuracy of content in the illustration of scientific information and editorial content. Through research, planning, and the application of medical and scientific knowledge, students use color to effectively communicate conceptual and observational problems. Assignments focus on the creative use of color to express specific communication objectives to a range of audiences for both majors in Biomedical Art and other majors of study. This course supplements the integration of traditional and digital illustration techniques for non majors, focused on editorial, and narrative-based course work. **3 credits.**

Human Learning and the Brain BMA 301

This course focuses on the question, "How does the human brain learn?" Through assigned readings, extensive class discussions, and a major paper, each student will explore personal perspectives on learning. Specific topics include, but are not limited to: the brain's cycle of learning; neocortex structure and function; emotion and limbic systems; synapse dynamics and changes in learning; images in cognition; symbolic brain (language, mathematics, music); memory formation; and creative thought and brain mechanisms. The major paper will be added to each student's SAGES writing portfolio. In addition, near the end of the semester, each student will make an oral presentation on a chosen topic. Cross-registration at CWRU required. **3 credits.**

Biomedical Art Graphics BMA 303

This course serves as an introduction to biomedical graphic instructional design and production. The course will utilize Adobe Illustrator to create vector-based instructional illustrations and design elements (text and image) within a context for specific audiences.

Emphasis will be on illustration combined with design principles, typography, and composition resulting in pre-press and print-ready media. The use of Adobe InDesign to create layout for instructional and sequential page graphics will be utilized in the process of production. **3 credits.**

Herpetology BMA 305

Reptiles (crocodilians, turtles, lizards, snakes) and amphibians (frogs, salamanders) have developed unique mechanisms for dealing with their environment, yet their structure, function, and behavior are governed by their ancestry and by certain principles which apply to all living organisms. This course will cover many aspects of amphibian and reptile biology, including anatomy, evolution, geographical distribution, physiological adaptations to their environment, reproductive strategies, moisture-, temperature-, and food-relations, sensory mechanisms, predator-prey relationships, communication (vocal, chemical, behavioral), population biology, chemistry and physiological actions of venoms, and pathophysiology and treatment of snakebite. Laboratory sessions will be devoted to learning species identification by means of dichotomous keys; discussion of the natural history of Ohio's amphibians and reptiles; survey techniques for determining population size and structure; and observations of the behavior of live reptiles and amphibians. Several daytime (Saturday or Sunday) field trips are held as the weather warms; one nighttime field trip is held in late March to observe salamander migrations, and there is a one-day field trip to either the Columbus Zoo or the Toledo Zoo Reptile House. Cross-registration at CWRU required. **3 credits.**

Educational Media Installation BMA 306B

This Educational Media Installation class serves as an introduction to and the exploration of media installation and exhibition design techniques—including how physical media, and virtual interactive and linear media can be applied to educational and informational settings including museums, cultural institutions and public education access points. Lectures will cover concepts and presentations of the history of educational display, museum arts, and how traditional

media intersects with contemporary digital media to inform and educate specific audiences at public institutions of culture/knowledge. Coursework will be hands-on practice of techniques and concepts presented in lecture, discussion of readings, and critique of student projects. This class will involve both ideation and proposal development, as well as producing 1-2 educational media installations in collaboration with the curators and staff at The Cleveland Museum of Natural History, the Cleveland Botanical Gardens, and the Cleveland Metroparks Zoo. The course will also incorporate field trips and guest lecturers to supplement the knowledge and practice gained from studio practice. Projects will involve working with diverse materials, media, and electronic media. **3 credits.**

Serious Game Design: Theory + Applications BMA 308

This course introduces the fundamentals of serious or educational game development. The course materials and projects will help students understand how and why games can be used for learning in the fields of health, medicine, science and games for social change. The course exposes students to examples of the current work and research in game design mechanics, game learning mechanics, and assessment mechanics, which are integral to development of successful educational games. Students will be exposed to industry-specific serious games (games for learning, corporate training, news games, games for health, science, exergames, military games, and games for social change). These examples along with specific lecture topics and materials will allow the student to understand how to develop their own serious game projects by learning specific research methods for understanding content, players and engagement strategies. **3 credits.**

Basic Histology

BMA 312

Fundamental histology course covering microscopic structure, nomenclature, and function of normal cells, tissues, and organs (human emphasis) to provide a sound foundation for bioengineering, pre-medical and pre-dental students. CIA Students interested in registering for this course please contact Amanda Almon (Head of Biomedical Art) + Dr. Joseph Miller, CWRU course faculty. Cross-registration at CWRU required.

3 credits.

Fundamental Immunology

BMA 316

Introductory immunology providing an overview of the immune system, including activation, effector mechanisms, and regulation. Topics include antigen-antibody reactions, immunologically important cell surface receptors, cell-cell interactions, cell-mediated immunity and basic molecular biology of B and T lymphocytes. Lectures emphasize experimental findings leading to the concepts of modern immunology. Cross-registration at CWRU required. **3 credits.**

Microbiology

BMA 343

An introduction to the physiology, genetics, biochemistry, and diversity of microorganisms. The subject will be approached as both a basic biological science that studies the molecular and biochemical processes of cells and viruses, and as an applied science that examines the involvement of microorganisms in human disease and in the workings of ecosystems, plant symbioses, and industrial processes. Topics will include the structure and anatomy of cells and viruses, microbial growth and diversity, the genetic basis of growth and development, bioenergetics, the immune system, pathogens that cause disease in animals and plants, clinical microbiology, biotechnological applications of microbes, and microorganisms that interact with the environment. Cross-registration at CWRU required. **3 credits.**

3D Bioforms: Intro to 3D Modeling

BMA 345

This course is designed to cover concepts in digital 3D organic and device model construction, whereby the virtual models designed are rendered and composited for 2D illustration purposes to solve specific visual communication problems. The subject matter within the Biomedical Art curriculum reflects the subject matter of natural science, medicine, and biotechnology. Students outside the Biomedical Art major are required to work with subjects appropriate to their major field of study for concept development and for long-term portfolio objectives. Projects include concepts and workflow for constructing a virtual 3D surface by: (1) defining the visual problem within a concept drawing in pre-production; (2) utilizing specific introductory modeling methods to build the 3D illustration components; (3) use of basic lighting and rendered materials; (4) export methods into Adobe Photoshop for illustrated compositing with digital illustration techniques and layout. Projects require the student to gain and improve upon research methods, visual communication skills, problem solving in specific media (digital 2D + 3D) and technical proficiency at an introductory level in 3D modeling. **3 credits.**

BMA: Intro to 3D Animation

BMA 346

This course serves as an introductory platform to investigate and discover object, environment, human, and natural science 3D animation to create a narrative with goals to communicate a message and/or educate and instruct the viewer. The student will use the concept of narrative to tell animated short stories of the body, environment and/or natural science through the medium of 3D digital animation software. Within the course, strong conceptual skills are emphasized and developed through professional production techniques, workflow and time-based linear media. Successful animation breathes life into motion with clear communication of thought, emotion, narrative or experience. Any moving object is a "character" in film or animation. We will hold regular discussions and workshops on how the dialogue of an otherwise stagnant object changes and evolves when put to motion. Methods of instruction will consist of

lectures, demonstrations, art + scientific research, studio assignments, in-class lab time, and group critiques. The principles of 3D space and motion/timing will be used as the foundation for understanding how to communicate a message through animation. Learning the ideas of simplistic object, environment and body motion accuracy/timing will be taught in 3D and students will be expected to create simple to complex animations (based on level and individual progress). The computer will be explored like other art media and will serve as a tool for creation. This course is designed to benefit all majors and non-majors who have had a prerequisite course in 3D modeling. **3 credits.**

Human Anatomy

BMA 346C

Gross anatomy of the human body. Two lectures and one laboratory demonstration per week. Prerequisite: BIOL 216 or BIOL 251. Cross-registration at CWRU required.

3 credits.

Surgical Illustration + Media

BMA 352

This studio course is an introduction to the illustration of surgical procedures and its fundamental application within the discipline of biomedical art. It is based on the belief that understanding the concepts of medical and/or veterinary surgery is essential to creating effective illustrations and other media that visually communicates the information. Students will research surgical procedures and techniques, sketch procedures in the operating room, prepare comprehensive sketches outlining visual narrative of surgical procedures, and render final illustrations/media presentations using a variety of digital media. Special access to Case Western University Hospitals will be granted and all students must follow ALL rules during medical observation; and be conscious of patient-related regulations and privacy standards. Offered spring. **3 credits.**

Biomedical Art: Advanced Media Concepts

BMA 353

This course serves as the first iteration of Advanced Problems in Biomedical Art, and builds on observational and other skills acquired from preceding Biomedical Methods courses. The course focuses on digital illustration and drawing techniques which help to explore editorial, narrative and educational communication problems. The course is also used for non-majors to develop strong skills in digital illustration/drawing techniques (Adobe Photoshop, Illustrator and InDesign). The scope of the course entails developing skills and knowledge necessary for effective visual communication of biomedical concepts and subject matter such as human anatomy, veterinary/zoology subjects, body systems and natural science subject matter. The focus will be on developing advanced visual storytelling skills. Students will learn to take complex information presented by specific biomedical art subject matter and selectively simplify it to solve visual communication problems effectively. Students will work exclusively in digital media to develop practical competence in the rendering methodologies and learn the conventions of modern production. When appropriate, project-based learning and client relationships will be incorporated into the course for specific assignments and exercises. Students outside the Biomedical Art major will not be required to produce illustrations based on biomedical content, but instead will focus on developing visually illustrated narrative projects, of equal complexity, pertinent to their own areas of interest. Offered fall. **3 credits.**

BMA: Advanced Problems, Concepts, and Media

BMA 354

In this course the student will continue investigating complex concepts and techniques in Biomedical media and apply them to advanced visual communication problems. The focus will be on developing conceptual visual storytelling skills (first in sketch form/storyboarding for client proofing, then rendered digitally for final art). Students will learn to take complex information presented by biomedical subject matter and simplify it to solve visual communication problems effectively for the target audience. Advanced digital illustration techniques in

Adobe Photoshop, Illustrator, and the integration of Flash will be used as the basis to solve illustration problems. Students outside the major will learn techniques and concepts in visual communication to for editorial and narrative based projects. Offered spring.

3 credits.

Biomedical Art: Forensic Imaging + Modeling

BMA 356

This course is an introduction to forensic modeling and reconstruction methods and concepts, which brings materials developed in the medical and forensic industry to the sculpture lab. Materials such as clay, plaster, and alginate used in body casting, silicone molding materials, polyurethanes, and clear casting materials will be used in projects that reconstruct facial and human body elements from skull and environmental clues. The course will utilize specimens from The Cleveland Museum of Natural History and possible visits to local forensic agencies for additional hands-on applications. Experimentation and integration of sculpture methods to produce body and facial reconstructions will be explored. The course is open to all majors and non-majors as an elective. No previous experience necessary.

3 credits.

Animal Behavior

BMA 358

Ultimately the success or failure (life or death) of any individual animal is determined by its behavior. The ability to locate and capture food, avoid being food, acquiring and defending territory, and successfully passing your genes to the next generation, are all dependent on complex interactions between an animal's design, environment and behavior. This course will be an integrative approach emphasizing experimental studies of animal behavior. You will be introduced to state-of-the-art approaches to the study of animal behavior, including neural and hormonal mechanisms, genetic and developmental mechanisms and ecological and evolutionary approaches. We will learn to critique examples of current scientific papers, and learn how to conduct observations and experiments with real animals. May feature guest appearances by the Curator of Research from the Cleveland Metroparks Zoo; visits to working animal

behavior research labs at CWRU. Group discussions and writing will be emphasized. Cross-registration at CWRU required.

3 credits.

Biomedical Art: Interactive Narratives

BMA 359

This course serves as an introductory platform to investigate and discover object, environment, human and natural science 2D/web-based animation, in addition to basic interface design, to create a narrative with goals to communicate a message and/or educate and instruct the viewer. The student will use the concept of narrative to tell animated short stories of the body, environment and/or natural science through the medium of Adobe Flash (using AS 3.0) in conjunction with Adobe Illustrator, Photoshop, and Dreamweaver. Within the course, strong conceptual skills are emphasized and developed through professional production techniques, workflow and time-based linear media. The principles of 2D animation and web-based interface design will be used as the foundation for understanding how to communicate a message. Learning the ideas of simplistic object, environment and body motion accuracy/timing will be taught in 2D and students will be expected to create simple to complex animations (based on level and individual progress). This course is designed to benefit all majors and non-majors with required prerequisites. Offered fall. **3 credits.**

Embryology

BMA 391

A detailed description of development will be presented, focusing mainly on the developing human. Discussions and presentations will also include several developing systems that have served as useful models in experimental embryology for deciphering mechanisms responsible for producing adult metazoan organisms. Cross-registration required.

3 credits.

Instructional Design: Media in Motion

BMA 403

This course serves as a platform to investigate and discover human and natural science 2D/3D animation and interactivity to educate and instruct the viewer. The student will use concepts in the body, medical and/or natural science through digital mediums of interactive 2D/3D and illustration. Within the course, strong conceptual skills are emphasized and developed through professional production techniques and time-based media. The foundation of the narrative process and storytelling within the scope of the body and the natural environment will be explored and critiqued. Students will gain experience of instructional design, educational information design, and applied concepts of media to help audiences learn through visual communication.

3 credits.

Applied Portfolio and Professional Strategies

BMA 404

The Applied Portfolio and Professional Strategies course will help the student develop applied portfolios in offline and online media, demo reels, and print-related materials relating to professional packages (resumes, cover letters, business cards, etc). Students will learn real-world business approaches for art and culturally based professionals within community networks. The understanding of contracts, copyright, budgeting and marketing and presentation concepts as applied to commercial-based work and freelance opportunities will be explored. The course is designed to help the student navigate the professional areas of art and integrated media, while gaining critical insight into art practice and leadership in the business environment.

3 credits.

BFA Thesis Research

BMA 405

This course is designed to act as a summative experience for the student. The final BFA Thesis Project will be defined by the student and work with a level of professional collaboration. The requirements for the BFA Thesis will be to solve and effectively visually communicate a medical or scientific problem. Integration of outside resources, research effective collaborator/expert communication, professional practices, presentation (oral and written) and documentation of the process of the specific yearlong project will be expected to determine successful BFA candidacy. The choice of media and concept will be evaluated on its appropriateness for communicating the message and solving the Thesis problem. The project visualization will be student driven; content needs will be determined by the student and the research/collaboration. The emphasis in this course will be on the conceptual development of content accuracy/relevancy and its realization through the design process. The process will fully address research, expert collaboration, target audience, time spent, visual communication problem and successful execution of completed production. The goal will be effective visual communication with a strong aesthetic, fully considered project which integrates several layers of media. The final work will have the following: A two-sentence (maximum) Thesis Statement; a designed/written proposal; research paper; business-oriented documentation; a digital presentation to explain the work; artist statement/project scope statement; and the final project depicting the solution for the BFA exhibition. Offered fall. **3 credits.**

Biomedical Art: BFA Thesis

BMA 406

This course is designed to act as a summative experience for the student. The final BFA Thesis Project will be a collaborative-project based learning system with requirements to solve and effectively communicate a medical or scientific problem. Integration of outside resources, effective client communication, professional practices, presentation and documentation of the process will be expected. The spring section of the course will serve as the means to complete the production and exhibition portion of the BFA project. The expectation will be a fully realized and completed BFA project with the necessary supporting documentation, research paper, artist statement, project statement and any specific media (print or digital) that is needed for exhibition and installation. The choice of media will be evaluated on its appropriateness for communicating the message and solving the problem. The project visualization will be student driven; content needs will be determined by the student and the research. The emphasis in this course will be on the conceptual development and its realization through a design process which fully addresses the restraints of client collaboration, audience, time and budgetary considerations. Offered spring. **3 credits.**

Educational Media Installation

BMA 406B

This Educational Media Installation class serves as an introduction to and the exploration of media installation and exhibition design techniques—including how physical media, and virtual interactive and linear media can be applied to educational and informational settings including museums, cultural institutions and public education access points. Lectures will cover concepts and presentations of the history of educational display, museum arts, and how traditional media intersects with contemporary digital media to inform and educate specific audiences at public institutions of culture/knowledge. Coursework will be hands-on practice of techniques and concepts presented in lecture, discussion of readings, and critique of student projects. This class will involve both ideation and proposal development, as well as producing 1-2 educational media installations in collaboration

with the curators and staff at The Cleveland Museum of Natural History, the Cleveland Botanical Gardens, and the Cleveland Metroparks Zoo. The course will also incorporate field trips and guest lecturers to supplement the knowledge and practice gained from studio practice. Projects will involve working with diverse materials, media, and electronic media. **3 credits.**

Micro + Macrsopic Narrative Cultures

BMA 407

The course is designed to utilize the Biomedical Art M=major upper-level science requirements at CWRU/CSU in microbiology, genetics, histology, ecology and/or animal anatomy; to design and create visualizations based in microscopic and macroscopic imaging with the use of contemporary media techniques (animation, interactivity, digital illustration techniques.) The course serves as an upper-level experimental practice in applied biomedical art industries, whereby specific projects are devoted to showing mechanisms of action (M.O.A.) of specific micro and macro systems. The course is open to Biomedical Art majors and non-majors with specific studio focus in the areas of art, science and technology with permission from the instructor. **3 credits.**

Serious Game Design: Theory + Application

BMA 408

This course introduces the fundamentals of serious or educational game development. The course materials and projects will help students understand how and why games can be used for learning in the fields of health, medicine, science and games for social change. The course exposes students to examples of the current work and research in game design mechanics, game learning mechanics, and assessment mechanics, which are integral to development of successful educational games. Students will be exposed to industry-specific serious games (games for learning, corporate training, news games, games for health, science, exer-games, military games, and games for social change). These examples along with specific lecture topics and materials will allow the student to understand how to develop their own serious game projects by learning specific research methods for understanding content, players and engagement strategies. **3 credits.**

3D Bioforms: Intro to 3D Modeling

BMA 445

This course is designed to cover concepts in digital 3D organic and device model construction, whereby the virtual models designed are rendered and composited for 2D illustration purposes to solve specific visual communication problems. The subject matter within the Biomedical Art curriculum reflects the subject matter of natural science, medicine, and biotechnology. Students outside the Biomedical Art major are required to work with subjects appropriate to their major field of study for concept development and for long-term portfolio objectives. Projects include concepts and workflow for constructing a virtual 3D surface by: (1) defining the visual problem within a concept drawing in pre-production; (2) utilizing specific introductory modeling methods to build the 3D illustration components; (3) use of basic lighting and rendered materials; (4) export methods into Adobe Photoshop for illustrated compositing with digital illustration techniques and layout. Projects require the student to gain and improve upon research methods, visual communication skills, problem solving in specific media (digital 2D + 3D) and technical proficiency at an introductory level in 3D modeling. **3 credits.**

Biomedical Art: Forensic Imaging + Modeling

BMA 456

This course is an introduction to forensic modeling and reconstruction methods and concepts, which brings materials developed in the medical and forensic industry to the sculpture lab. Materials such as clay, plaster, and alginate used in body casting, silicone molding materials, polyurethanes, and clear casting materials will be used in projects that reconstruct facial and human body elements from skull and environmental clues. The course will utilize specimens from The Cleveland Museum of Natural History and possible visits to local forensic agencies for additional hands-on applications. Experimentation and integration of sculpture methods to produce body and facial reconstructions will be explored. The course is open to all majors and non-majors as an elective. No previous experience necessary. **3 credits.**

Biomedical Art: Internship

BMA 499

This course is designed as a 3 credit professional internship in the area of biomedical art, and in association with an industry-specific job (client, company or institution). Any major seeking to register for the Biomedical Art Internship must seek PRIOR APPROVAL by the head of the Biomedical Art department. The internship will be graded in accordance with CIA grading standards, and professional review with the company and/or client providing the opportunity. **3 credits.**

Craft + Material Culture

Creative Process + Material Studies

CMC 200

Students focus on the creative process and material studies across the craft majors. From inspiration to the production of multiples, each major explores design and making through their respective mediums as well as other materials. Sophomores in the Craft + Material Culture environment address common themes while working in their respective major: Ceramics, Glass, and Jewelry + Metals. The course affords the integration of skills and knowledge from foundation including drawing, design, color, digital synthesis, and collaboration, with the practices related to the full scope of the Craft + Material Culture major programs. Offered fall. **3 credits.**

Language of Materials

CMC 201

The second course in the Core explores commonalities and differences in the "language of materials." Emphasis is placed on visual and conceptual aspects of materials and material process. This makes for interesting investigations and explorations within and across mediums. Historically materials and processes are connected with the evolution of function and meaning. The class will explore inherent physical properties that may bring content and depth to ideas borne of the medium itself. Students continue the process of research and ideation using these common themes, and explore through experimentation. Each student's individual voice begins to emerge. Fundamental techniques will be explored and practiced, stressing the practice of the maker. Idea books/sketchbooks will continue to be worked on as an important part of the creative process. Offered spring. **3 credits.**

Surface + Image

CMC 300

The third course of the Craft core explores the integration of digital technologies, imaging and three-dimensional modeling, new materials and processes, and the connections with ceramics, glass, and jewelry + metals. The fall semester brings a focus to the application and integration of 2D digital imaging on surfaces and forms in clay, enamel, glass, and metal. Projects build on the foundation skillset and encourage the use of digital technology for the development of image, pattern, and texture. Students utilize and develop their skills with imaging software and explore how it translates into various materials and surfaces. Offered fall. **3 credits.**

Digital Modeling + Making

CMC 301

Craft Core 4 explores the integration of computer-aided design (CAD) across the craft disciplines. Building on the Core 3 course, Digital Modeling and Making addresses a range of new materials and technologies toward innovative applications across the range of craft, new skills and knowledge from 3D modeling to computer aided manufacturing, and rapid prototyping. Projects integrate design and output experiences toward exploration of new materials, patterns, molds, templates, models, and objects. The seminar/studio course includes weekly seminar discussions, presentations, and reviews as well as dedicated work in the studios, labs, and major spaces. Laptops are recommended but not required. Offered spring. **3 credits.**

BFA Research + Thesis

CMC 400

Core 5 is a hybrid seminar/studio courses for seniors with a focus on investigation, growth and verbal intelligibility. Each student develops their own criteria for a thesis and portfolio of work through research, exploration, and experimentation in various materials and media. The seminar includes discussions, presentations, readings, and writing assignments which vary to recognize the direction of the group and formal issues and conceptual challenges. The subject, research, and writing for the thesis are developed during the first semester with the final thesis due before the BFA exhibition and critique. The course includes field trips to museums, galleries, and artist studio visits to expose students to historical and contemporary artwork and practice. The mid-year review at the end of the fall semester is an Environment-wide presentation and progress review, which also prepares students for the oral defense of the BFA exhibition in the spring. Required of all graduating Craft + Material Culture majors. Offered fall. Open to electives. **3 credits.**

BFA Statement + Exhibition

CMC 401

BFA Statement + Exhibition is a hybrid seminar/studio course that builds on the research and thesis work developed in Core 5. Research, exploration, and experimentation culminate with the presentation of the statement and the BFA exhibition. The seminar includes discussions, presentations, readings, and writing assignments which vary to recognize the direction of the group and formal issues and conceptual challenges. The subject, research, and writing for the thesis and BFA statement are further developed during the spring semester with the statement and body of work completed for the BFA exhibition and review. The course includes field trips and artist studio visits to offer the students critical, historical, and contemporary points of reflection. The course also addresses the planning and preparation toward career goals including goals statements, resume review, and digital presentations by each senior. Required of all graduating Craft + Material Culture majors. Offered spring. Open to electives. **3 credits.**

Ceramics

Ceramics: Image, Pattern + Surface in Clay

CER 202

Approach: Students take the idea developed in the Fall term and create the visual exhibition of that idea. In addition to creating the thesis project, a portion of the class will be devoted to installation and spatial graphics for the design. **3 credits.**

Ceramics: The Potter's Wheel: Utility + Production

CER 240

Wheel-based vessels and sculptural forms will be explored in this class. The potter's wheel is an important tool for artists and designers who want to create compositional forms using multiple parts. Glaze making, glazing and kiln firing will be incorporated into this course. Lectures on historical and contemporary ceramic works will be included to further help student to create a personal direction. Some wheel work suggested. Required of all Ceramic majors. Open to all. **3 credits.**

Ceramics: Major Day/Special Projects

CER 241M

Students will work on self-proposed projects, which explore content, meaning and material in two and three dimensions. Conceptual and critical thinking will be addressed in weekly "Work in Progress Reviews." Lectures will address historical and contemporary work in art, design and ceramics. Previous clay work required. **3 credits.**

Ceramics: Major Day/Special Projects

CER 242M

Students will work on self-proposed projects, which explore content, meaning and material in two and three dimensions. Conceptual and critical thinking will be addressed in weekly "Work in Progress Reviews." Lectures will address historical and contemporary work in art, design and ceramics. Previous clay work required. **3 credits.**

Ceramics: Advanced Handbuilding

CER 243

This course will explore basic and advanced hand-building techniques to explore individual investigation of clay for personal ideation and concepts. We will make glazes, fire kilns, and explore ceramic history. We will cover all types of work from utility to sculpture and its relationship to site and place. The class will research and test various ceramic materials, clay bodies and surface treatments. Open to all. **3 credits.**

Ceramics: Alchemy of Fire + Clay

CER 244

Students will explore and experiment with ancient and contemporary firing techniques, such as raku, pit firing, sawdust and saggar firing. Ceramic history of the vessel and sculpture traditions will be covered. Work will be fabricated using the wheel and hand-building techniques. The class will work on drawing and image making using these primeval traditions to create their own personal idiom and concepts. Open to all. **3 credits.**

Ceramics: Architectonic Clay + Ceramic Sculpture

CER 245

Clay is an easily accessible material, which makes it ideal for creating both figurative and abstract sculpture. The use of ceramic material and construction techniques will be utilized to explore the relationship of form to space and the environment where the objects reside.

3 credits.

Ceramics: The Narrative Vessel

CER 246

The focus of this class will be the ceramic object as a vehicle for two and three-dimensional expression. We will introduce the potter's wheel, handbuilding/forming techniques along with glazing and surface treatments. Kiln firing will be introduced, including gas and electric kilns. We will discuss artworks made from clay in the past, present and future. This class is open to all: take as preparation for other coursework in the Ceramics department. **3 credits.**

Ceramics: Multiples/Moldmaking

CER 248

The class will be engaged with the concepts of multiples in the making of functional, sculptural and design works. Mold making—such as drain cast, press molds and other production techniques will be utilized along with the use of 3D modeling, when necessary. There will be lectures that address technical issues and artworks made of clay, both historical and contemporary. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: Raw Materials

CER 249

This course will combine ceramic fabrication skills with an emphasis on clay body formulation and glaze testing and development. Students will learn press molding, tile making, and hand-building skills along with clay and glazes for multiple uses and temperatures. Class will include lectures, lab work, and instruction in firing gas and electric kilns. Lectures will address historical and contemporary ceramic works, along with technical issues. Required of all Ceramic majors. Open to all. **3 credits.**

Ceramics: Architectonic Clay + Ceramic Sculpture

CER 250

This course will focus on creating works of ceramic sculpture and ceramic works that will be presented on the wall, floor or used as an architectural element or ornament such as public and domestic art projects and tile projects. We will cover basic ceramic fabrication to include large-scale work in clay. The use of ceramic materials and construction techniques to create sculpture, tile making, press molding, use of the extruder, glazing and firing of gas and electric kilns. Lectures will include historical and contemporary works. Projects will include architecture-based work for domestic and public formats, experimental unfired solutions and two-dimensional pattern and design work, ceramic surface development, and all ceramic traditions which address subject matter outside of domestic utility.

Course requirements: Some clay working experience (high school, college level, or equivalent). It would be valuable to students in Ceramics, Glass, Metals, Design, Interiors and sculpture, painting, and drawing. Some clay

working experience suggested. See Ceramics: 241, 341, 441: Introduction to three-dimensional plastic media. **3 credits.**

Ceramics: Nature/Structure

CER 251

In this class we will be looking to nature for inspiration. The natural world and its infinite structures, patterns, and phenomena are an inexhaustible source for visual artists. We will make use of this vast resource, bringing traces of what can be discovered and integrated into our clay work. Both form and surface will be studied and utilized and we will learn to fire a variety of kilns. There will be lectures on contemporary and historical art and design in clay. Required of all Ceramic majors. Open to all. **3 credits.**

Ceramics: Table for Two: Evolving Rituals of Food

CER 252

We will focus on the human experience of eating, and the rituals and modes of communication involving community, food and drink. The potter's wheel will be our primary means of fabrication for the creation of objects, parts and multiples. Glaze formulation, surface techniques and firing of kilns will be incorporated in this class. Required of all Ceramic majors. Open to all. **3 credits.**

Ceramics Vessel Utility

CER 253

This course will investigate the historical and contemporary forms of the ceramic vessel/pot. The dual nature of works that function as receptacles for meaning and narrative as well as domestic work for the table or presentation will be researched. Construction techniques to be covered will include hand building and the potter's wheel along with a variety of surface treatments and firing methods. Open to all. **3 credits.**

Ceramics: Monumental Ceramics

CER 260X

We will explore the fabrication of large-scale hand-built structures and vessels. Ceramic history, surface considerations and non-traditional finishing techniques will be utilized. The class will address drawing and mark making in relation to mass and volume. Clay in various forms, fired and unfired, will be investigated to problem solve and create large-scale clay tiles, relief work, murals, multiples and installations. Some previous clay experience is required. Open to all. **3 credits.**

Ceramics: Image, Pattern, + Surface in Clay

CER 302

This class will concentrate on the integration of form and surface using drawing, painting, pattern and mark making on ceramics. We will use ceramic materials, print processes, decals and digital imagery on both two- and three-dimensional clay objects. We will research historical and current ceramic works and the technology of image making on clay to invent a personal narrative. Some clay working experience is suggested. Required of all Ceramic majors. Open to all. **3 credits.**

Ceramics: The Potter's Wheel: Utility + Production

CER 340

Wheel-based vessels and sculptural forms will be explored in this class. The potter's wheel is an important tool for artists and designers who want to create compositional forms using multiple parts. Glaze making, glazing and kiln firing will be incorporated into this course. Lectures on historical and contemporary ceramic works will be included to further help create a personal direction. Some wheel work suggested. Required of all Ceramic majors. Open to all. **3 credits.**

Ceramics: Major Day/Special Projects

CER 341M

Students will work on self-proposed projects, which explore content, meaning and material in two and three dimensions. Conceptual and critical thinking will be addressed in weekly "Work in Progress Reviews." Lectures will address historical and contemporary work in art, design and ceramics. Previous clay work required. **3 credits.**

Ceramics: Major Day/Special Projects

CER 342M

Students will work on self-proposed projects, which explore content, meaning and material in two and three dimensions. Conceptual and critical thinking will be addressed in weekly "Work in Progress Reviews." Lectures will address historical and contemporary work in art, design and ceramics. Previous clay work required. **3 credits.**

Ceramics: Advanced Handbuilding

CER 343

This course will explore basic and advanced hand-building techniques to explore individual investigation of clay for personal ideation and concepts. We will make glazes, fire kilns and explore ceramic history. We will cover all types of work from utility to sculpture and its relationship to site and place. The class will research and test various ceramic materials, clay bodies and surface treatments. Open to all. **3 credits.**

Ceramics: Alchemy of Fire + Clay

CER 344

Students will explore and experiment with ancient and contemporary firing techniques, such as raku, pit firing, sawdust and saggar firing. Ceramic history of the vessel and sculpture traditions will be covered. Work will be fabricated using the wheel and hand building techniques. The class will work on drawing and image making using these primeval traditions to create their own personal idiom and concepts. Open to all. **3 credits.**

Ceramics: Architectonic Clay + Ceramic Sculpture

CER 345

Clay is an easily accessible material, which makes it ideal for creating both figurative and abstract sculpture. The use of ceramic material and construction techniques will be utilized to explore the relationship of form to space and the environment where the objects reside. **3 credits.**

Ceramics: The Narrative Vessel

CER 346

The focus of this class will be the ceramic object as a vehicle for two and three-dimensional expression. We will introduce the potter's wheel, handbuilding/forming techniques along with glazing and surface treatments. Kiln firing will be introduced, including gas and electric kilns. We will discuss artworks made from clay in the past, present and future. This class is open to all: take as preparation for other coursework in the Ceramics department. **3 credits.**

Ceramics: Majolica, The Painted Pot

CER 347

This course will explore the use of the painted image and pattern through the tin-glazed Majolica earthenware tradition. This is a brightly colored glazing technique steeped in the ceramic history of the Middle East, Spain, Italy, and the Netherlands. Wheel-based and handbuilt fabrication will be taught along with over-glaze brush techniques. Students will investigate personal iconography and its connection to form, volume and content. Some clay experience is useful. Open to all. **3 credits.**

Ceramics: Multiples/Moldmaking

CER 348

The class will be engaged with the concepts of multiples in the making of contemporary functional, sculptural and design works. Mold making; such as drain cast, press molds and other production techniques will be utilized along with the use of 3-D modeling, when necessary. There will be lectures that address technical issues and artworks made of clay, both historical and contemporary. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: Raw Materials

CER 349

This course will combine ceramic fabrication skills with an emphasis on clay body formulation and glaze testing and development. Students will learn press molding, tile making, and hand-building skills along with clay and glazes for multiple uses and temperatures. Class will include lectures, lab work, and instruction in firing gas and electric kilns.

Lectures will address historical and contemporary ceramic works, along with technical issues. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: Architectonic Clay + Ceramic Sculpture

CER 350

This course will focus on creating works of ceramic sculpture and ceramic works that will be presented on the wall, floor or used as an architectural element or ornament such as public and domestic art projects and tile projects. We will cover basic ceramic fabrication to include, Large scale work in clay, The use of ceramic materials and construction techniques to create sculpture, tile making, press molding, use of the extruder, glazing and firing of gas and electric kilns. Lectures will include historical and contemporary works. Projects will include architecture based work for domestic and public formats, experimental unfired solutions and two dimensional pattern and design work, ceramic surface development, and all Ceramic traditions, which address subject matter outside of domestic utility. Clay is an easily accessible material that makes it ideal for creating both figurative and abstract works in any scale. The course will include some research and testing of sculpture bodies and surfaces.

Ceramics: Nature + Structure

CER 351

In this class we will be looking to nature for inspiration. The natural world and its infinite structures, patterns, and phenomena are an inexhaustible source for visual artists. We will make use of this vast resource, bringing traces of what can be discovered and integrated into our clay work. Both form and surface will be studied and utilized and we will learn to fire a variety of kilns. There will be lectures on contemporary and historical art and design in clay. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: Table for Two: Evolving Rituals of Food

CER 352

We will focus on the human experience of eating, and the rituals and modes of communication involving community, food and drink. The potter's wheel will be our primary means of fabrication for the creation of objects, parts and multiples. Glaze formulation, surface techniques and firing of kilns will be incorporated in this class. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics Vessel Utility

CER 353

This course will investigate the historical and contemporary forms of the ceramic vessel/pot. The dual nature of works that function as receptacles for meaning and narrative as well as domestic work for the table or presentation will be researched. Construction techniques to be covered will include hand building and the potter's wheel along with a variety of surface treatments and firing methods. Open to all. **3 credits.**

Ceramics: Surface + Form

CER 355

Students will work on assigned and self-proposed projects which explore the ceramic surface in relationship to two and three-dimensional form. Concepts and critical theory will be addressed. Lectures will discuss historical and contemporary art and design history. Previous clay working experience required. **3 credits**

Ceramics: Monumental Ceramics

CER 360X

We will explore the fabrication of large-scale hand-built structures and vessels. Ceramic history, surface considerations and non-traditional finishing techniques will be utilized. The class will address drawing and mark making in relation to mass and volume. Clay in various forms, fired and unfired, will be investigated to problem solve and create large-scale clay tiles, relief work, murals, multiples and installations. Some previous clay experience is required. Open to all. **3 credits.**

Internship-Ceramics

CER 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Ceramics: Image, Pattern, and Surface in Clay

CER 402

This class will concentrate on the integration of form and surface using drawing, painting, pattern and mark making on ceramics. We will use ceramic materials, print processes, decals and digital imagery on both two- and three-dimensional clay objects. We will research historical and current ceramic works and the technology of image making on clay to invent a personal narrative. Some clay working experience is suggested. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: The Potter's Wheel: Utility + Production

CER 440

Wheel-based vessels and sculptural forms will be explored in this class. The potter's wheel is an important tool for artists and designers who want to create compositional forms using multiple parts. Glaze making, glazing and kiln firing will be incorporated into this course. Lectures on historical and contemporary ceramic works will be included to further help create a personal direction. Some wheel work suggested. Required of all Ceramic majors. Open to all. **3 credits.**

Ceramics: Major Day/Special Projects

CER 441M

Students will work on self-proposed projects, which explore content, meaning and material in two and three dimensions. Conceptual and critical thinking will be addressed in weekly "Work in Progress Reviews." Lectures will address historical and contemporary work in art, design and ceramics. Previous clay work required. **3 credits.**

Ceramics: Major Day/Special Projects

CER 442M

Students will work on self-proposed projects, which explore content, meaning and material in two and three dimensions. Conceptual and critical thinking will be addressed in weekly "Work in Progress Reviews." Lectures will address historical and contemporary work in art, design and ceramics. Previous clay work required. **3 credits.**

Ceramics: Advanced Handbuilding

CER 443

This course will explore basic and advanced hand-building techniques to explore individual investigation of clay for personal ideation and concepts. We will make glazes, fire kilns and explore ceramic history. We will cover all types of work from utility to sculpture and its relationship to site and place. The class will research and test various ceramic materials, clay bodies and surface treatments. Open to all. **3 credits.**

Ceramics: Alchemy of Fire + Clay

CER 444

Students will explore and experiment with ancient and contemporary firing techniques, such as raku, pit firing, sawdust and saggar firing. Ceramic history of the vessel and sculpture traditions will be covered. Work will be fabricated using the wheel and hand building techniques. The class will work on drawing and image making using these primeval traditions to create their own personal idiom and concepts. Open to all. **3 credits.**

Ceramics: Architectonic Clay + Ceramic Sculpture

CER 445

Clay is an easily accessible material, which makes it ideal for creating both figurative and abstract sculpture. The use of ceramic material and construction techniques will be utilized to explore the relationship of form to space and the environment where the objects reside. **3 credits.**

Ceramics: The Narrative Vessel

CER 446

The focus of this class will be the ceramic object as a vehicle for two and three-dimensional expression. We will introduce the potter's wheel, handbuilding/forming techniques along with glazing and surface treatments. Kiln firing will be introduced, including gas and electric kilns. We will discuss artworks made from clay in the past, present and future. This class is open to all: take as preparation for other coursework in the Ceramics department. **3 credits.**

Ceramics: Majolica, The Painted Pot

CER 447

This course will explore the use of the painted image and pattern through the tin-glazed Majolica earthenware tradition. This is a brightly colored glazing technique steeped in the ceramic history of the Middle East, Spain, Italy, and the Netherlands. Wheel-based and handbuilt fabrication will be taught along with over-glaze brush techniques. Students will investigate personal iconography and its connection to form, volume and content. Some clay experience is useful. Open to all. **3 credits.**

Ceramics: Multiples/Moldmaking

CER 448

The class will be engaged with the concepts of multiples in the making of contemporary functional, sculptural and design works. Mold making; such as drain cast, press molds and other production techniques will be utilized along with the use of 3-D modeling. when necessary. There will be lectures that address technical issues and artworks made of clay, both historical and contemporary. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: Raw Materials

CER 449

This course will combine ceramic fabrication skills with an emphasis on clay body formulation and glaze testing and development. Students will learn press molding, tile making, and hand-building skills along with clay and glazes for multiple uses and temperatures. Class will include lectures, lab work, and instruction in firing gas and electric kilns. Lectures will address historical and contemporary ceramic works, along with technical issues. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: Architectonic Clay + Ceramic Sculpture

CER 450

This course will focus on creating works of ceramic sculpture and ceramic works that will be presented on the wall, floor or used as an architectural element or ornament such as public and domestic art projects and tile projects. We will cover basic ceramic fabrication to include, Large scale work in clay, The use of ceramic materials and construction techniques to create sculpture, tile making, press molding, use of the extruder, glazing and firing of gas and electric kilns. Lectures will include historical and contemporary works. Projects will include architecture based work for domestic and public formats, experimental unfired solutions and two dimensional pattern and design work, ceramic surface development, and all Ceramic traditions, which address subject matter outside of domestic utility. Clay is an easily accessible material that makes it ideal for creating both figurative and abstract works in any scale. The course will include some research and testing of sculpture bodies and surfaces.

Course requirements: Some clay working experience (high school, college level, or equivalent). It would be valuable to students in Ceramics, Glass, Metals, Design, Interiors and sculpture, painting, and drawing. Some clay working experience suggested.

See Ceramics: 241, 341, 441: Introduction to three-dimensional plastic media. **3 credits.**

Ceramics: Nature +Structure

CER 451

In this class we will be looking to nature for inspiration. The natural world and its infinite structures, patterns, and phenomena are an inexhaustible source for visual artists. We will make use of this vast resource, bringing traces of what can be discovered and integrated into our clay work. Both form and surface will be studied and utilized and we will learn to fire a variety of kilns. There will be lectures on contemporary and historical art and design in clay. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics: Table for Two: Evolving Rituals of Food

CER 452

We will focus on the human experience of eating, and the rituals and modes of communication involving community, food and drink. The potter's wheel will be our primary means of fabrication for the creation of objects, parts and multiples. Glaze formulation, surface techniques and firing of kilns will be incorporated in this class. Required of all Ceramics majors. Open to all. **3 credits.**

Ceramics Vessel Utility

CER 453

This course will investigate the historical and contemporary forms of the ceramic vessel/pot. The dual nature of works that function as receptacles for meaning and narrative as well as domestic work for the table or presentation will be researched. Construction techniques to be covered will include hand building and the potter's wheel along with a variety of surface treatments and firing methods. Open to all.

3 credits.

Ceramics: Surface + Form

CER 455

Students will work on assigned and self-proposed projects which explore the ceramic surface in relationship to two and three-dimensional form. Concepts and critical theory will be addressed. Lectures will discuss historical and contemporary art and design history. Previous clay working experience required. **3 credits**

Ceramics: Monumental Ceramics

CER 460X

We will explore the fabrication of large-scale hand-built structures and vessels. Ceramic history, surface considerations and non-traditional finishing techniques will be utilized. The class will address drawing and mark making in relation to mass and volume. Clay in various forms, fired and unfired, will be investigated to problem solve and create large-scale clay tiles, relief work, murals, multiples and installations. Some previous clay experience is required. Open to all. **3 credits.**

Internship-Ceramics

CER 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Design

Emotion + Aesthetic Expression

DES 350

The goal of this course is to explore the concepts of emotion and aesthetic expression. We will seek to understand how and why emotion and aesthetic expression are central concepts in the theory and practice of art and design. We seek a strategic perspective on art and design with particular attention to the concepts and methods of liberal arts. We seek to balance theory, practice and production, and encourage innovation and creativity. We will investigate concrete examples of emotional and aesthetic expression in a variety of traditional and new media in art and design, exploring different subject matter, materials, forms and purposes. Final grades will be based on two components: class participation and written assignments. **3 credits.**

Design Research Methods

DES 353

The goal of this course is to explore the methods by which designers come to understand user needs, feelings, expectations, and values. These methods are a preparation for developing breakthrough products—tangible and intangible—as well as interactions and services. We will explore several methods and their practical application in the design process to develop new products and test their usability and efficiency. Understanding user experience has become a central, distinguishing feature of the best product development, and our goal is to survey some of the best methods in current use. For example, we will learn how to build scenarios, interpret needs, generate and test ideas, visualize information and choreograph solutions. This involves interdisciplinary understanding, because many of the methods come from other fields. The growing complexity of products in our lives requires a wider understanding of how the social and behavioral sciences, together with the humanities and cultural sciences, are of deep value in the work of design. It requires, for example, an understanding of case study methodology, a matrix of methods of value for designers. It also requires deeper understanding of the underlying principles that

give meaning, create value, and direct the whole design process. The course will be based on readings, exercises, and a variety of practical projects that support studio work. Apply as studio elective or as art/craft/design history/theory liberal arts distribution requirement. **3 credits.**

Design as Entrepreneurship I

DES 356X

The goal of this course is to integrate the disciplines of art, craft and design in a new form of creative practice. Through studio and seminar work we will focus on creative projects that can impact organizations and society at large. We will develop design and management skills, exploring the interdisciplinary relationship of design, innovation and entrepreneurship. Entrepreneurship as a practice means inventing new ideas and developing them in ways that benefit people. Students will work in teams and will develop meaningful products that serve human beings in everyday life. We will explore tangible and intangible products that are useful, usable, and desirable. Intangible products may include human interactions, services, or systems—exploring the relationships among people, their activities, and the environment within which they live. Open to all juniors and seniors. **3 credits.**

Design as Entrepreneurship II

DES 357X

The goal of this course is to integrate the disciplines of art, craft and design in a new form of creative practice. Through studio and seminar work we will focus on creative projects that can impact organizations and society at large. We will develop design and management skills, exploring the interdisciplinary relationship of design, innovation and entrepreneurship. Entrepreneurship as a practice means inventing new ideas and developing them in ways that benefit people. Students will work in teams and will develop new meaningful products that serve human beings in everyday life. We will explore tangible and intangible products that are useful, usable, and desirable. Intangible products may include human interactions, services, or systems — exploring the relationships among people, their activities, and the environment within which they live. **3 credits.**

Drawing

Drawing as Image, Process, and Plan

DRG 21X

Initial projects of the course will focus on the construction of a drawing utilizing a variety of sources including: observation, historical reference, photographs, digital images, and the imagination. Discussion will focus on contextualizing the drawing as object, locating it through the study of pertinent theory and history. In further projects students will consider the drawing as part of a larger process in developing 2D images through a variety of media. Important to this discussion will be concerns of composition, scale, and media and their relationship to concept and content. Students will then research artists who have utilized drawing as a planning tool for film, sculpture, and other media. The focus of these projects will be on how the drawing aids the artist in conceptualizing a form in space and time. **3 credits.**

Drawing: Intro to Advanced Observation, Illusionism, Concept

DRG 220

Advancing the illusionistic rendering skills developed in the first year, students will be introduced to a variety of theories related to sight and perception. Students will develop skills with several traditional mediums and materials as well as experiment with concepts of scale, color, and mark making. Required for Sophomore Drawing majors. Cross listed with VAT. **3 credits.**

Drawing Beyond Observation

DRG 221

This course will explore strategies for representation beyond direct perception, moving past the use of the traditional still life, landscape, or model as subject. How can a drawing describe the world that is beyond the range of our common visual observations? Different approaches to drawing, including free-association, metaphor, and mapping are explored to help define and circumvent personal barriers. Required for Junior Drawing majors. **3 credits.**

Figure Drawing

DRG 225

Students will develop an individual approach to the figure through relevant historical and contemporary systems of representation. This course emphasizes an innovative approach to drawing using the figure as a vehicle and primary focus for metaphoric or literal interpretations, and as a site for conceptual inquiry. Diverse combinations of traditional and unconventional mediums will be introduced. Individual reviews of work in progress and group critiques are an integral part of the studio concentration. Museum, gallery excursions, and visiting artists are regularly scheduled to enlighten student pursuits. **3 credits.**

Figure Drawing

DRG 226

Students will develop an individual approach to the figure through relevant historical and contemporary systems of representation. This course emphasizes an innovative approach to drawing using the figure as a vehicle and primary focus for metaphoric or literal interpretations, and as a site for conceptual inquiry. Diverse combinations of traditional and unconventional mediums will be introduced. Individual reviews of work in progress and group critiques are an integral part of the studio concentration. Museum, gallery excursions, and visiting artists are regularly scheduled to enlighten student pursuits. **3 credits.**

Drawing: Images: Series, Episodes, and Time

DRG 27X

Through the many permutations of the discipline such as drawing as narrative, drawing as process, and drawing as animation, the concept of the sequential will be explored. The course will include readings, in-class discussion and critiques, as well as an examination of the practices of diverse artists including William Kentridge, Matthew Ritchie, Judith Bernstein, William Anastasi, and Marjane Satrapi. Assignments will be given that address various methods of describing time through the medium. This course is open to all majors and is cross listed with VAT. **3 credits.**

100 Drawings

DRG 290

In creating 100 drawings within a single semester, students will move through many forms of drawing, from direct observation to work from photographic sources, from abstraction to the idiosyncratic. Assignments are sequenced to encourage experimentation and play with a wide range of drawing materials and methods. At the conclusion of the course, students will have begun to develop their own point of view, style, and approach to drawing. Required for Sophomore Drawing majors. **3 credits.**

Drawing: Internship

DRG 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Drawing as Image, Process, and Plan

DRG 31X

Initial projects of the course will focus on the construction of a drawing utilizing a variety of sources including: observation, historical reference, photographs, digital images, and the imagination. Discussion will focus on contextualizing the drawing as object, locating it through the study of pertinent theory and history. In further projects students will consider the drawing as part of a larger process in developing 2D images through a variety of media. Important to this discussion will be concerns of composition, scale, and media and their relationship to concept and content. Students will then research artists who have utilized drawing as a planning tool for film, sculpture, and other media. The focus of these projects will be on how the drawing aids the artist in conceptualizing a form in space and time. **3 credits.**

Drawing: Beyond Observation

DRG 321

This course will explore strategies for representation beyond direct perception, moving past the use of the traditional still life, landscape, or model as subject. How can a drawing describe the world that is beyond the range of our common visual observations? Different approaches to drawing, including free-association, metaphor, and mapping are explored to help define and circumvent personal barriers. Required for Junior Drawing majors. **3 credits.**

Drawing: Style Context

DRG 323

Students explore diverse disciplines in, and develop a wide range of, visual linguistics and technical skills. Traditional and unconventional mediums and materials are explored and verified through application. An infinite range of resource information is utilized from direct observation, photo documentation, and introspective insights. Projects are student driven with an emphasis on working with the student to develop their ideas through research, exploration, and experimentation with different drawing media. Using critique as a format for class interaction, work will be presented for both formal and interpretive analysis during several stages in its production. Museum and gallery excursions and visiting artists are regularly scheduled to expose students to historical and contemporary artwork and practice. **3 credits.**

Figure Drawing

DRG 325

Students will develop an individual approach to the figure through relevant historical and contemporary systems of representation. This course emphasizes an innovative approach to drawing using the figure as a vehicle and primary focus for metaphoric or literal interpretations, and as a site for conceptual inquiry. Diverse combinations of traditional and unconventional mediums will be introduced. Individual reviews of work in progress and group critiques are an integral part of the studio concentration. Museum, gallery excursions, and visiting artists are regularly scheduled to enlighten student pursuits. **3 credits.**

Figure Drawing

DRG 326

Students will develop an individual approach to the figure through relevant historical and contemporary systems of representation. This course emphasizes an innovative approach to drawing using the figure as a vehicle and primary focus for metaphoric or literal interpretations, and as a site for conceptual inquiry. Diverse combinations of traditional and unconventional mediums will be introduced. Individual reviews of work in progress and group critiques are an integral part of the studio concentration. Museum, gallery excursions, and visiting artists are regularly scheduled to enlighten student pursuits. **3 credits.**

Systems Drawing

DRG 360

This course will investigate the means by which various systems of drawing and representation function as methods of communication. How do historical, cultural, and social contexts frame an artist's ability to send messages through their work? And, like in a game of telephone, in any system of communication it is inevitable that potential problems may occur—misunderstandings, errors, and falsehoods. Can these be absorbed into the content of the work? Illusionistic, abstract, allegorical, diagrammatic, mathematical and idiosyncratic systems of drawing and representation will be investigated through this course, through studio practice, readings, critique and in-class discussion. Required of all Junior Drawing majors. **3 credits.**

Drawing Images: Series, Episodes, and Time

DRG 37X

Through the many permutations of the discipline such as drawing as narrative, drawing as process, and drawing as animation, the concept of the sequential will be explored. The course will include readings, in-class discussion and critiques, as well as an examination of the practices of diverse artists including William Kentridge, Matthew Ritchie, Judith Bernstein, William Anastasi, and Marjane Satrapi. Assignments will be given that address various methods of describing time through the medium. This course is open to all majors and is cross listed with VAT. **3 credits.**

3-Dimensional Drawing: The Psychology of Space

DRG 38X

Through a theoretical understanding of drawing as mapping, students will be asked to deal with problems of three-dimensionality in relationship to movement and time through space. Of particular interest will be concerns of mapping, spatial location and relative positioning, and the fourth dimensionality or the "hidden." Students will be asked to consider ideas of trace, residue, and rhizomatic or non-linear vs. linear progressions. Questions will include: How does the student navigate both three-dimensional and conceptual spaces? How can space be explored, mapped, and studied both as a physical location and a spatial event. **3 credits.**

Drawing—Internship

DRG 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Drawing Major Day: Drawing in Context

DRG 415M

What provides the context for a contemporary drawing? Is it the graphic novel or a classical form of figurative representation? Does it find its place in the space of the gallery or on the street? Students will explore the ways in which form and style contribute to the content of their work. Projects are student-driven with an emphasis on working with each student to develop his or her ideas through research, exploration, and experimentation. Museum and gallery excursions and visiting artists are regularly scheduled to expose students to historical and contemporary artwork and practice. Required for Senior Drawing majors.

3 credits.

Advanced Drawing: Senior Major Day

DRG 416M

Majors explore diverse disciplines in, and develop a wide range of, visual linguistics and technical skills. Traditional and unconventional mediums and materials are explored and verified through application. An infinite range of resource information is utilized from direct observation, photo documentation, and introspective insights. Projects are student driven with an emphasis on working with the students to develop their ideas through research, exploration, and experimentation with different drawing media. Using critique as a format for class interaction, work will be presented for both formal and interpretive analysis during several stages in its production. Museum and gallery excursions and visiting artists are regularly scheduled to expose students to historical and contemporary artwork and practice.

Drawing as Image, Process, and Plan

DRG 41X

Initial projects of the course will focus on the construction of a drawing utilizing a variety of sources including: observation, historical reference, photographs, digital images, and the imagination. Discussion will focus on contextualizing the drawing as object, locating it through the study of pertinent theory and history. In further projects students will consider the drawing as part of a larger process in developing 2D images through a variety of media. Important to this discussion will be concerns of composition, scale, and media and their relationship to concept and content. Students will then research artists who have utilized drawing as a planning tool for film, sculpture, and other media. The focus of these projects will be on how the drawing aids the artist in conceptualizing a form in space and time. **3 credits.**

Drawing: Beyond Observation

DRG 421

This course will explore strategies for representation beyond direct perception, moving past the use of the traditional still life, landscape, or model as subject. How can a drawing describe the world that is beyond the range of our common visual observations? Different approaches to drawing, including free-association, metaphor, and mapping are explored to help define and circumvent personal barriers. Required for Junior Drawing majors. **3 credits.**

Drawing: Style Context

DRG 423

Students explore diverse disciplines in, and develop a wide range of, visual linguistics and technical skills. Traditional and unconventional mediums and materials are explored and verified through application. An infinite range of resource information is utilized from direct observation, photo documentation, and introspective insights. Projects are student driven with an emphasis on working with the student to develop their ideas through research, exploration, and experimentation with different drawing media. Using critique as a format for class interaction, work will be presented for both formal and interpretive analysis during several stages in its production. Museum and gallery excursions and visiting artists are regularly scheduled to expose students to historical and contemporary artwork and practice. **3 credits.**

Figure Drawing

DRG 425

Students will develop an individual approach to the figure through relevant historical and contemporary systems of representation. This course emphasizes an innovative approach to drawing using the figure as a vehicle and primary focus for metaphoric or literal interpretations, and as a site for conceptual inquiry. Diverse combinations of traditional and unconventional mediums will be introduced. Individual reviews of work in progress and group critiques are an integral part of the studio concentration. Museum, gallery excursions, and visiting artists are regularly scheduled to enlighten student pursuits. **3 credits.**

Figure Drawing

DRG 426

Students will develop an individual approach to the figure through relevant historical and contemporary systems of representation. This course emphasizes an innovative approach to drawing using the figure as a vehicle and primary focus for metaphoric or literal interpretations, and as a site for conceptual inquiry. Diverse combinations of traditional and unconventional mediums will be introduced. Individual reviews of work in progress and group critiques are an integral part of the studio concentration. Museum, gallery excursions, and visiting artists are regularly scheduled to enlighten student pursuits. **3 credits.**

Drawing Thesis

DRG 430

Building on understandings of narrative, systems and context, students will work towards the creation of a final BFA thesis. Through working in the studio, students will build a coherent understanding of the process, content, and context for their artwork as drawing. Students will produce works in response to topics, and through critique, readings and discussion, come to an understanding of how they function in their own work. Required of all senior drawing majors and open as an elective with the prerequisite of Illusionism or through permission of instructor and department chair. **3 credits.**

Systems Drawing

DRG 460

This course will investigate the means by which various systems of drawing and representation function as methods of communication. How do historical, cultural, and social contexts frame an artist's ability to send messages through their work? And, like in a game of telephone, in any system of communication it is inevitable that potential problems may occur—misunderstandings, errors, and falsehoods. Can these be absorbed into the content of the work? Illusionistic, abstract, allegorical, diagrammatic, mathematical and idiosyncratic systems of drawing and representation will be investigated through this course, through studio practice, readings, critique and in-class discussion. Required of all Junior Drawing majors. **3 credits.**

Drawing Images: Series, Episodes, + Time

DRG 47X

Through the many permutations of the discipline such as drawing as narrative, drawing as process, and drawing as animation, the concept of the sequential will be explored. The course will include readings, in-class discussion and critiques, as well as an examination of the practices of diverse artists including William Kentridge, Matthew Ritchie, Judith Bernstein, William Anastasi, and Marjane Satrapi. Assignments will be given that address various methods of describing time through the medium. This course is open to all majors and is cross listed with VAT. **3 credits.**

3-Dimensional Drawing: The Psychology of Space

DRG 48X

Through a theoretical understanding of drawing as mapping, students will be asked to deal with problems of three-dimensionality in relationship to movement and time through space. Of particular interest will be concerns of mapping, spatial location and relative positioning, and the fourth dimensionality or the "hidden." Students will be asked to consider ideas of trace, residue, and rhizomatic or non-linear vs. linear progressions. Questions will include: How does the student navigate both three-dimensional and conceptual spaces? How can space be explored, mapped, and studied both as a physical location and a spatial event. **3 credits.**

Drawing: Internship

DRG 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Enamel

Enamel: Image, Surface, Relief

ENA 245

Fused glass to metal (enamel) is the focus of this course. Drawing and painting skills will transcend graphite, paper, oil and canvas to molten glass on metal. Transparent, opaque, liquid, and dry enamels will be introduced. Experimental to traditional processes in the medium will be covered. Photographic and digitally produced images are options for resists for the acid etching process. The linear aspects of cloisonné will be considered through the fusion of formed silver and copper wires into the enamel surface. Required of Enamel majors. Open to Electives. Offered fall and spring. **3 credits.**

Enamel: Advanced Projects

ENA 245A

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-à-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisite: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Advanced Projects

ENA 246A

Advanced students will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Major Day/ Advanced Topics

ENA 246M

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-à-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore 3-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Three-Dimensional Forms in Enamel

ENA 247

Advanced students having already taken Three Dimensional Forms with Enamel will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Required of Enamel majors. Open to electives.

Prerequisites: ENA347 Enamel: Three-Dimensional Forms with Enamel. **3 credits.**

Enamel: Advanced Projects

ENA 247A

Advanced students having already taken Three Dimensional Forms and Enamel will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives.

Prerequisites: ENA347 Enamel: Three-Dimensional Forms with Enamel. **3 credits.**

The Printed Image in Enamel

ENA 248

The focus of this course will be on the use of the printed image with the medium of enamel. Photographs, photocopies, and digitally produced and enhanced images will be transferred to the medium through acid etching, silk-screening, decals and photographic transfers. The emphasis will be on the use of enamel on the two-dimensional surface, although those with metal forming experience may explore three-dimensional forms in combination with the processes above. Required of Enamel majors. Open to electives. **3 credits.**

Enamel: Advanced Projects

ENA 248A

Advanced students having already taken The Printed Image in Enamel will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives. **3 credits.**

Multiples in Enamel

ENA 249

This course will focus on the use of enamel through the use of multiples: series, limited editions, and production. Beginning through advanced-level students will explore the medium through models of studio production. Processes covered will be those easily adapted to working in multiples and not exclude any techniques. Required of Enamel majors. Open to electives. Prerequisite: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Advanced Projects

ENA 249A

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-à-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore 3-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned.

Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel in the Public Realm

ENA 250

The use of enamel for public, community-based, collaborative, or interactive art is the focus of this course. Demonstrations will support beginning- to advanced-level students and will vary based on needs to complete individual projects. The emphasis for beginning students will be on the use of enamel on the two-dimensional surface. Students with metal forming experience may explore three-dimensional forms in combination with enamel. Required of Enamel majors. Open to electives. **3 credits.**

Enamel– Internship

ENA 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Enamel: Advanced Projects

ENA 345A

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Advanced Topics

ENA 345M

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives. ENA245 Enamel: Image, Surface, Relief.

3 credits.

Enamel: Advanced Projects

ENA 346A

Advanced students will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Major Day/ Advanced Topics

ENA 346M

This course will focus on advanced processes and concepts within enamel. Processes may include but are not limited to: torch firing, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students will continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Three-dimensional formats and large-scale applications will be encouraged. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Three-Dimensional Forms with Enamel

ENA 347

The emphasis of this course will be applications of enamel on the three-dimensional form. Enamel used in functional, decorative, jewelry or sculptural context may be explored. Metal forming and fabrication techniques that apply specifically to the use of enamel will be introduced. Required of Enamel majors. Open to electives. **3 credits.**

Enamel: Advanced Projects

ENA 347A

Advanced students having already taken Three-Dimensional Forms and Enamel will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives.

Prerequisites: ENA347 Enamel: Three-Dimensional Forms with Enamel.

3 credits.

The Printed Image in Enamel

ENA 348

The focus of this course will be on the use of the printed image with the medium of enamel. Photographs, photocopies and digitally produced and enhanced images will be transferred to the medium through acid etching, silk-screening, decals and photographic transfers. The emphasis will be on the use of enamel on the two-dimensional surface, although those with metal forming experience may explore three-dimensional forms in combination with the processes above. Required of Enamel majors. Open to electives. **3 credits.**

Enamel: Advanced Projects

ENA 348A

Advanced students having already taken The Printed Image in Enamel will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives. **3 credits.**

Multiples in Enamel

ENA 349

This course will focus on the use of enamel through the use of multiples: series, limited edition and production. Beginning through advanced level students will explore the medium through these models of studio production. Processes covered will be those easily adapted to working in multiples and not exclude any techniques. Required of enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Advanced Projects

ENA 349A

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel in the Public Realm

ENA 350

The use of enamel for public, community based, collaborative, or interactive art is the focus of this course. Demonstrations will support beginning- to advanced-level students and will vary based on needs to complete individual projects. The emphasis for beginning students will be on the use of enamel on the two-dimensional surface. Students with metal forming experience may explore three-dimensional forms in combination with enamel. Required of Enamel majors. Open to electives. **3 credits.**

Advanced Enamel Process

ENA 351

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel-Internship

ENA 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Enamel: Advanced Projects

ENA 445A

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives. **3 credits.**

Enamel: Advanced Projects

ENA 446A

Advanced students will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives. **3 credits.**

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: BFA Statement + Exhibition

ENA 446M

This required course for graduating Enamel majors focuses on the BFA exhibition, written statement and documentation. A mandatory mid-year review in the fall semester supports the required oral defense during the BFA exhibition. The emphasis on studio work will be independently driven by each student's direction for the BFA exhibit body of work. Required of Enamel majors. **3 credits.**

Prerequisites: All sophomore-, junior-, and senior-level courses for Enamel majors.

Enamel: Three Dimensional Forms with Enamel

ENA 447

The emphasis of this course will be applications of enamel on the three-dimensional form. Enamel used in functional, decorative, jewelry or sculptural context may be explored. Metal forming and fabrication techniques that apply specifically to the use of enamel will be introduced. Required of Enamel majors. Open to electives.

Prerequisites: ENA347 Enamel: Three-Dimensional Forms with Enamel. **3 credits.**

Enamel: Advanced Projects

ENA 447A

Advanced students having already taken Three Dimensional Forms and Enamel will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives.

Prerequisites: ENA347 Enamel: Three-Dimensional Forms with Enamel. **3 credits.**

The Printed Image in Enamel

ENA 448

The focus of this course will be on the use of the printed image with the medium of enamel. Photographs, photocopies and digitally produced and enhanced images will be transferred to the medium through acid etching, silk-screening, decals and photographic transfers. The emphasis will be on the use of enamel on the two-dimensional surface, although those with metal forming experience may explore three-dimensional forms in combination with the processes above. Required of Enamel majors. Open to electives. **3 credits.**

Enamel: Advanced Projects

ENA 448A

Advanced students having already taken The Printed Image in Enamel will work independently on advanced assignments and research that correspond to the schedule of critiques and demonstrations given to the entire class. Open to Enamel majors and electives. **3 credits.**

Multiples in Enamel

ENA 449

This course will focus on the use of enamel through the use of multiples: series, limited editions, and production. Beginning- through advanced-level students will explore the medium through models of studio production. Processes covered will be those easily adapted to working in multiples and not exclude any techniques. Required of Enamel majors. Open to electives.

Prerequisites: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel: Advanced Projects

ENA 449A

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of Enamel majors. Open to electives.

Prerequisite: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel Public Realm

ENA 450

The use of enamel for public, community based, collaborative, or interactive art is the focus of this course. Demonstrations will support beginning to advanced level students and will vary based on needs to complete individual projects. The emphasis for beginning students will be on the use of enamel on the two-dimensional surface. Students with metal forming experience may explore three-dimensional forms in combination with enamel. Required of Enamel majors. Open to electives. **3 credits.**

Advanced Enamel Process

ENA 451

This course will focus on advanced and experimental processes with enamel. Processes may include but are not limited to: torchfiring, electroforming, grissaille, plique-a-jour, enameling on silver and gold. Advanced students are expected to continue their exploration of the medium, focusing on enamel techniques not covered in the beginning course. Students are encouraged to explore three-dimensional formats and large-scale applications at the same time as mastering their skills in the processes previously learned. Graduating students are generally working independently on research and production of work for the BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Required of enamel majors. Open to electives.

Prerequisite: ENA245 Enamel: Image, Surface, Relief. **3 credits.**

Enamel-Internship

ENA 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Fiber + Material Studies

On the Body

FIB 221

Experimental fashion, object-generated performance and costume. This course will teach pattern making and a variety of fabrication processes relevant to building three-dimensional forms from pliant and mutable materials, including but not restricted to cloth. It will also include casting methods that are useful for designing patterns to cover a body or act as the skin of an object. The techniques have a wide range of applications. In the past students have applied these skills to experimental fashion, sculpture, social sculpture and performance. In addition class material will address our social and cultural understanding of the body as a source for making work. We will draw on theory and contemporary research from the fields of fashion, the hard sciences and the social sciences. Required of junior Fiber majors. Open to all sophomores, juniors and seniors as an elective. No prerequisites. Offered yearly. **3 credits.**

String, Felt, and Thread

FIB 267

This is an introduction to Fiber + Material Studies. Students will follow materials from the raw state to the finished form, learning how to manipulate them at every stage. Material and process are often bound together, so a wide variety of techniques of making form from string, thread and fiber will be covered. Students will learn to make informed material choices based on an understanding of the history and associations of each material. Students will be introduced to contemporary criticism and questions surrounding craft and the history of art. Required second year FMS majors. Open elective. Offered fall. **3 credits.**

Fiber: Sewing + Fabrication Processes

FIB 268

The course will center on the problem of using a two-dimensional flexible plane to build a three-dimensional form. The class will emphasize skills in machine sewing, using both domestic and specialized industrial machines and proceed to other fabrication methods. The course will include the basic pattern-making skills required to construct the skin of a three-dimensional object. These processes are relevant to garment making, however this class is structured to apply these skills to a wider range of fabricated objects. The materials used are central to the meaning of the work and the class will include an investigation of the formal and physical potentials of materials and will consider the metaphoric, symbolic and cultural information carried by those materials. Offered fall.

3 credits.

Fiber: Silkscreen

FIB 269

Students will investigate surface, mark, and materiality from both a technical and conceptual point of view. The silkscreen can accept a wide variety of printing substances (pigments, dyes, mud, talc, honey, etc), and can be applied to an equally diverse range of surfaces. Lectures, readings, and critiques will help students understand the historical role of the screenprint and how it relates to their own work. Open elective. **3 credits.**

Fiber: Digital Images, Patterns + Structures

FIB 271

In this class students will learn to design repeat patterns and structures for weaving, printing, and other digitally controlled output systems. Participants will be introduced to methods of analog and digital repeat generation while gaining fluency in ProWeave, and furthering their knowledge of Illustrator and Photoshop. Arrangements with affiliated institutions will allow students to have their designs digitally printed, die-cut, or industrially woven, expanding the opportunity for fulfillment of their concepts on a scale and complexity previously unrealized. Classroom discussion will examine the impact of historical, cultural, industrial, and contemporary factors on pattern design. No Prerequisites. Open elective. Required for FMS majors, year is not prescribed. Offered Spring only. **3 credits.**

Weaving Patterns: Collective Activity

FIB 275

Students will learn to weave and explore the possibilities of the process on traditional floor looms (floor, tapestry, Computer-assisted Dobby) and alternative weaving devices (constructed from found objects or using architectural influences). Technical vocabulary and conceptual focus will be developed through an investigation of process, material, tools and the many and varied histories of weaving. The intersection between weaving and collaboration will be explored in discussions on the development of pattern/structure as a form of communication; looms built in situ; implication of globalization on craft production; traditional and contemporary practice of gifting; and social participation. Required sophomore FMS majors. Open elective. **3 credits.**

Fiber: Internship

FIB 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

On the Body

FIB 321

Experimental fashion, object-generated performance and costume. This course will teach pattern making and a variety of fabrication processes relevant to building three-dimensional forms from pliant and mutable materials, including but not restricted to cloth. It will also include casting methods that are useful for designing patterns to cover a body or act as the skin of an object. The techniques have a wide range of applications. In the past students have applied these skills to experimental fashion, sculpture, social sculpture and performance. In addition class material will address our social and cultural understanding of the body as a source for making work. We will draw on theory and contemporary research from the fields of fashion, the hard sciences and the social sciences. Required of junior Fiber majors. Open to all sophomores, juniors and seniors as an elective. No prerequisites. Offered yearly. **3 credits.**

Fiber: Silkscreen

FIB 369

Students will investigate surface, mark, and materiality from both a technical and conceptual point of view. The silkscreen can accept a wide variety of printing substances (pigments, dyes, mud, talc, honey, etc), and can be applied to an equally diverse range of surfaces. Lectures, readings, and critiques will help students understand the historical role of the screenprint and how it relates to their own work. Open elective. **3 credits.**

Fiber: Digital Images, Patterns, + Structures

FIB 371

In this class students will learn to design repeat patterns and structures for weaving, printing, and other digitally controlled output systems. Participants will be introduced to methods of analog and digital repeat generation while gaining fluency in ProWeave, and furthering their knowledge of Illustrator and Photoshop. Arrangements with affiliated institutions will allow students to have their designs digitally printed, die-cut, or industrially woven, expanding the opportunity for fulfillment of their concepts on a scale and complexity previously unrealized. Classroom discussion will examine the impact of historical, cultural, industrial, and contemporary factors on pattern design. No Prerequisites. Open elective. Required for FMS majors, year is not prescribed. Offered Spring only. **3 credits.**

Fiber: Advanced Studio: Topics in Contemporary Art + Culture

FIB 376

Individually directed studio problems for juniors and seniors. A combination of studio work, critique, research and discussion. Discussion topics will be selected based on both the direction of student studio work and relevant issues in contemporary art and culture. Because an interdisciplinary practice is a central to the identity of Fiber + Material Studies, research will include both discipline-specific history and the role of the discipline in creating relationships between disciplines. These discussions will directly influence critique of concurrent studio work. For juniors, the emphasis will be on shifting from assignment-based to self-directed work. Seniors will be working toward their BFA exhibition. Open elective, limited to juniors and seniors. Required for junior and senior FMS majors. **3 credits.**

Material Matters

FIB 377

This is an advanced-level studio class, which will offer the student a more sophisticated understanding of the inter-relationship between material, process and idea. The cultural and historic references of materials and processes play a powerful role in communication. To further that investigation and use it to support work, lectures and discussions will ask questions about the definitions and norms of the European/Mainstream art system. Topics will include, for example, the place of art within the gallery system and the role of art in 'non/European' cultures; the relationship between art and the everyday; the relationship between realization and representation; and the role of social participation in an art practice. Other topics will be guided by the work being done by the students enrolled in the class. Open elective, limited to juniors and seniors. Required for FMS seniors. **3 credits.**

Fiber: Internship

FIB 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

On the Body

FIB 421

Experimental fashion, object-generated performance and costume. This course will teach pattern making and a variety of fabrication processes relevant to building three-dimensional forms from pliant and mutable materials, including but not restricted to cloth. It will also include casting methods that are useful for designing patterns to cover a body or act as the skin of an object. The techniques have a wide range of applications. In the past students have applied these skills to experimental fashion, sculpture, social sculpture and performance. In addition class material will address our social and cultural understanding of the body as a source for making work. We will draw on theory and contemporary research from the fields of fashion, the hard sciences and the social sciences. Required of junior Fiber majors. Open to all sophomores, juniors and seniors as an elective. No prerequisites. Offered yearly. **3 credits.**

Fiber: Silkscreen

FIB 469

Students will investigate surface, mark, and materiality from both a technical and conceptual point of view. The silkscreen can accept a wide variety of printing substances (pigments, dyes, mud, talc, honey, etc), and can be applied to an equally diverse range of surfaces. Lectures, readings, and critiques will help students understand the historical role of the screenprint and how it relates to their own work. Open elective. **3 credits.**

Fiber: Digital Images, Patterns, + Structures

FIB 471

In this class students will learn to design repeat patterns and structures for weaving, printing, and other digitally controlled output systems. Participants will be introduced to methods of analog and digital repeat generation while gaining fluency in ProWeave, and furthering their knowledge of Illustrator and Photoshop. Arrangements with affiliated institutions will allow students to have their designs digitally printed, die-cut, or industrially woven, expanding the opportunity for fulfillment of their concepts on a scale and complexity previously unrealized. Classroom discussion will examine the impact of historical, cultural, industrial, and contemporary factors on pattern design. No Prerequisites. Open elective. Required for FMS majors, year is not prescribed. Offered Spring only. **3 credits.**

Fiber: Advanced Studio: Topics in Contemporary Art + Culture

FIB 476

Individually directed studio problems for juniors and seniors. A combination of studio work, critique, research and discussion. Discussion topics will be selected based on both the direction of student studio work and relevant issues in contemporary art and culture. Because an interdisciplinary practice is a central to the identity of Fiber + Material Studies, research will include both discipline-specific history and the role of the discipline in creating relationships between disciplines. These discussions will directly influence critique of concurrent studio work. For juniors, the emphasis will be on shifting from assignment-based to self-directed work. Seniors will be working toward their BFA exhibition. Open elective, limited to juniors and seniors. Required for junior and senior FMS majors. **3 credits.**

Material Matters

FIB 477

This is an advanced-level studio class, which will offer the student a more sophisticated understanding of the inter-relationship between material, process and idea. The cultural and historic references of materials and processes play a powerful role in communication. To further that investigation and use it to support work, lectures and discussions will ask questions about the definitions and norms of the European/Mainstream art system. Topics will include, for example, the place of art within the gallery system and the role of art in 'non/European' cultures; the relationship between art and the everyday; the relationship between realization and representation; and the role of social participation in an art practice. Other topics will be guided by the work being done by the students enrolled in the class. Open elective, limited to juniors and seniors. Required for FMS seniors. **3 credits.**

Open elective, limited to Juniors and Seniors. Required for FMS Seniors. **3 credits.**

Fiber: Internship

FIB 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Foundation

FALL SEMESTER Digital Color

FND 103D

This one-half semester course introduces color in additive synthesis (light). The course explores color theory, perception, and application, through a series of fundamental color investigations offering opportunities for multiple compositional solutions and the development of digital skills. In tandem with its companion course, Foundation Material Color, students pursue a personal color sensibility, in preparation for any art or design field. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments. Offered fall. **1.5 credits.**

Material Color FND 103M

This one-half semester course introduces color in subtractive synthesis (pigment). This course explores color theory, perception, and application, through a series of three fundamental color investigations offering opportunities for multiple compositional solutions and the development of material skills. In tandem with its companion course, Digital Color, students pursue a personal color sensibility, in preparation for any art or design field. Course structure consists of introductory concept lectures, technical instruction, studio time with guidance, and group critique of finished assignments. Offered fall. **1.5 credits.**

Design I FND 107

In this fundamental visual composition course, students learn the primary elements and principles of visual language, and are introduced to a range of formal and conceptual problems which become increasingly complex as the course progresses. Students are challenged to explore core design principles of visual organization in unique and challenging ways, and to gain the ability to problem-solve through ideation processes, group dialogue, perceptual refinement and skill management. Developing analytical skills and the ability to effectively engage in an on-going process of critique are also core components of the course.

Design1 involves the planning and organization of the parts within a whole, through a sense of experimentation, risk taking and discovery. This course focuses primarily on two-dimensional forms but also gradually introduces three-dimensional forms. Material exploration and the development of strong manual skills in regard to visual acuity and craft sensitivity are a key aspect of every assignment. Knowledge and skills gained in concurrent Foundation program areas such as color, drawing and digital skills are fundamental for communicating ideas and are reinforced in Design 1. Offered fall. **3 credits.**

Design Lab FND 107L

Design Lab class introduces woodshop safety and basic skills in machinery use. Students learn the fundamental characteristics of wood as a versatile medium, as well as appropriate construction methods for particular applications. Offered fall and spring. **0 credits.**

Drawing I FND 117

Primary goals of Drawing 1 focus on core drawing concepts; basic methods, tools and materials; and an introduction into the language of mark making. Composition and visual analysis are emphasized through drawing from observation, including perspective theories as they relate to objects and environments.

Students utilize observational information to develop a broad range of manual and perceptual skills and to develop an ability to translate the three-dimensional world into two dimensions. Students are challenged to develop a strong drawing practice through in-class work, out of class assignments, and in on-going drawing/sketch books. Offered fall. **3 credits.**

Charette: Collaboration + Community FND 140A

This one-half semester course is framed by the theme of Community and Collaboration. The students and instructor work collaboratively to define and explore "community" as local place and learning environment. They identify and activate connections among charette members and their specified community in order to develop a consensual creative response. Through sustained exploration of one theme, the Charette emphasizes the development of skills for critical and creative thinking, experiential learning, problem-solving, and collaboration. Through materials exploration, making processes, and critique, the Charette forges links with the visual, tactile and manual skill sets taught in other Foundation classes. Each student's effort, progress, and work will contribute to a collaborative project developed over 7 weeks, to include both a charette documentation log as well as a collaborative 2D, 3D, or 4D form. Offered fall. **1.5 credits.**

Charette: Self + Other Voices FND 140B

This one-half semester course is framed by the theme of Self and other Voices. As an exploration of one's self in relation to culture and society, the course facilitates increased self-knowledge and helps students uncover their views of "other." The students and instructor work collaboratively to define and explore "other voices," cultivate connections with those other voices, and develop creative responses. Through sustained exploration of one theme, the Charette gives priority to the development of skills for critical and creative thinking, experiential learning, problem-solving, and collaboration. Through materials exploration, making processes, and critique, the Charette forges links with the visual, tactile, and manual skill sets being taught in other Foundation classes. Each student's effort, progress, and work will contribute to a project developed over 7 weeks, to include both a charette documentation log and a 2D, 3D, and/or 4D form. Offered fall. **1.5 credits.**

SPRING SEMESTER Digital Synthesis FND 104

Explores crucial and far-reaching concepts associated with digital art and technology as these concepts interface with foundational concepts of aesthetics and visual communications.

Digital synthesis explores: the assembly and creation of imagery from different source materials; time-based images using various approaches to animation; the structure and logic of narrative storytelling with digital video; and the structure and logic of interactivity through the creation of work where the structure, sequence and outcome is influenced by the participation of the viewer. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments.

Prerequisites: FND103D Digital Color.
Offered spring. **3 credits.**

Design II FND 108

This course builds on the experiences of Design 1, with compositional and conceptual problems being explored fully in three dimensions in. Form, mass, volume, spatial interactions, material qualities, and physical forces are key factors. Students continue to learn to perceive and control visual relationships within the design structures they make. The aesthetic and conceptual potential of materials and processes (craft) are also vital aspects of this studio course. Creative processes of problem solving through research, investigation and ideation, together with an attitude of discovery, are required for all concept and project explorations. Ideational drawing, model making, material studies, and prototypes contribute to developing ideas to a high and thoughtful level. Various methods and approaches to giving form (such as additive, subtractive, assemblage and joinery) are challenges for every concept explored. Design 2 projects have the potential to be explored as sculpture, functional design, or even as hybrid. Students are challenged to follow their passions and gain experience in self-directing project outcomes.

Prerequisites: FND107 Design I.
Offered spring. **3 credits.**

Drawing II FND 118

Drawing 2 continues to build on basic drawing concepts, methods, and materials that were introduced in the previous semester. Emphasis for Drawing 2 is on the human figure, with observational drawing from the live model in the classroom, and weekly out-of-class drawing assignments which explore various figurative concepts. Special attention is given to composition, visual analysis, and expression through drawing from observation, including perspective theories as they relate to objects and environments. The language of mark making is also introduced in a range of drawing media. Students develop a personal approach through the use of drawing/sketchbooks. Students are challenged to incorporate skills and theories into resolved drawings; to think critically regarding the content and process of drawing; to develop confidence when experimenting with new media; and to develop vocabulary in order to be an active, informed participant in class discussions and critiques.

Prerequisites: FND117 Drawing I.
Offered spring. **3 credits.**

Freshman Elective: Crafts: Ideas, Objects, Traditions FND 130C

This course offers students a hands-on studio experience in four major studios with six of CIA's most experienced faculty. Through a variety of materials and processes used in the Ceramics, Glass, and Jewelry and Metals department, students can examine the potential for two-dimensional image, three-dimensional form, and the Cultural importance of craft. During this class you will be introduced to and familiarize yourself with each of these disciplines while gaining valuable hands-on skills in diverse materials and design approaches. Offered spring. **3 credits**

Freshman Elective: Design FND 130D

For freshmen interested in the areas of Graphic Design, Industrial Design, and Interior Design. Offered spring. **3 credits**

Freshman Elective: Integrated Media: Image, Light FND 130I

This class is designed to introduce students to working with integrated media. Each student will complete several projects, some group and some individual. The projects will focus on conceptual development and integration of media. Students will be expected to experiment with different media, both familiar and unfamiliar. We will explore the various disciplines within the Integrated Media Environment: Biomedical Art, Illustration, Photography, Video, Sound, Game Design, Animation and Emerging Media. Students will often choose the medium they are working with, but will always be required to integrate another medium or discipline to complete a project successfully. Offered spring. **3 credits.**

Freshman Elective: Visual Arts + Technologies: Contemporary Art Practice FND 130V

Students will be introduced to:

- Basic concepts and skills relating to contemporary art practices in Image Making
- Aspects of Visual Literacy and the Process of Criticism
- Focus on the vocabulary directly relevant to the field of Image Making within the Contemporary Art Context

Students will explore:

- How to turn Intuitions into Subjects
- The Role of experimentation and risk taking in art-making
- Traditional and non-traditional materials, processes and forms
- How to formulate critical judgment
- The relation between ideation and realization

Offered spring. **3 credits.**

Game Design

Intro Game Design

GAME 215

Game design allows artists to create meaningful play and interactive experiences in any medium. This introductory course, which explores both digital and non-digital games, aims to provide a critical vocabulary and historical context for analyzing games as art well as it will also focus on the skills and techniques necessary to incorporate game design into your ongoing art practice.

Through a combination of theoretical readings, case studies, critical analysis and design exercises, we will explore the expressive potential of games. You will learn to: identify, create and manipulate core game elements such as player's objective; rule systems; feedback structures; win-loss scenarios; competitive and cooperative dynamics; and different modes of social interaction.

Students will get an overview of the game development and design process. Emphasis will be placed on manual and conceptual skills, creating character and scene modules, interface planning and game structure. On completion, students should be able to demonstrate familiarity with production of graphic components optimized for game usage, interactivity and an overall perspective of the game industry. **3 credits.**

Game Design: Internship

GAME 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Game Testing + Level Design

GAME 318

Introduction Game Testing/Level Design for Game Design will cover 3D level design for video games. Students will learn how to create and use design documents and sketches/diagrams as well as the student will be able to create a complete level diagram and implement it using a commercial game engines. Student will fully test all stages throughout the level process. Students will use UDK engine. Students will learn tools/skills and concepts used to create game levels in 2D and 3D level design by using architecture theory, concepts of critical path and flow, balancing, lighting, gameplay experience, and various storytelling for level design. Students will learn how to setup testing conditions in different process of making a game/level.

Required: Requirement for Game Majors and Open Elective. **3 credits.**

Game Media Production I

GAME 320

This course is a project-driven course jointly offered between Case Western Reserve University and the Cleveland Institute of Art. Students will form teams and collaborate with one another using their talents and expertise to develop a video game having an interactive immersive experience. Students will take on roles of game producers, developers, programmers, and/or graphic artists as they learn to brainstorm, define, assemble resources, implement the game design, and manage their projects. The course introduces students to the contemporary challenges posed by the ever-changing technologies used to make and deliver video games on today's sophisticated hardware. Required of Game Design majors. Open to electives. **3 credits.**

Game Media Production II

GAME 321

A continuation of Game Media Production I. Required of junior Game Design majors. Open to electives. **3 credits.**

Introduction to Game Development

GAME 322

The objective of this course is to provide an introduction to the principles of modern game development and programming. Current video game technologies and development environments will be covered. Topics will include the history of computer games, modern game engines, graphics, physics simulation, AI simulation, sound generation, and network architecture for games. Students will apply theoretical concepts taught during lectures to a series of game design projects. Required of junior Game Design majors. Also open to electives. **3 credits.**

Game Design: Internship

GAME 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Game Media Production III

GAME 420

Game Production III is a one semester course that is for seniors. This course is the preproduction for Game Production IV. This class is for setting up research, brainstorming, understand logical and mechanical that is needed for creating a functional video game. **3 credits.**

Game Media Production IV

GAME 421

A continuation of Game Media Production III for seniors. **3 credits.**

Game Design: Internship

GAME 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

General Studies

Professional Practices

GEN 398

This course provides the student an overview of the environment surrounding the business of art and design, and the practice of the individual. A core lecture series covers self-promotion, networking, ethics, intellectual property, contracts, professional development, and guidance by practicing professionals. Students must select one of the breakout sections:

Industry section supports student preparation to become an integral part of a commercial organization by providing an understanding of corporate methods and practices.

Entrepreneur section transports the student through the key decisions required to establish a successful art/design business.

Studio to Gallery section focuses on the complexities of a professional artist's studio practice by examining interactions with gallery directors, museum curators, preparators, conservators, and marketing professionals.

This course is a required for all academic majors and encouraged for students in their junior year of study. Offered fall and spring.

3 credits.

Putting Artists in the Classroom: Intro to Teaching Art I

GEN 400

Students will have the opportunity to receive a general introduction to the world of art education. Students will have the opportunity to give back to their community by providing art education to a school that does not have an existing art program. Students will be working with a cooperating classroom teacher in order to have first-hand teaching experience through the creation of the studio arts.

Through this process students will be provided with the principles and practices of art education for grades K–8. Students will also be provided with curriculum construction and lesson planning to be used during their teaching of art education. **3 credits.**

Putting Artists in the Classroom: Intro to Teaching Art II

GEN 400A

Students will have the opportunity to receive a general introduction to the world of art education. Students will have the opportunity to give back to their community by providing art education to a school that does not have an existing art program. Students will be working with a cooperating classroom teacher in order to have first-hand teaching experience through the creation of the studio arts.

Through this process students will be provided with the principles and practices of art education for grades K–8. Students will also be provided with curriculum construction and lesson planning to be used during their teaching of art education. **3 credits.**

BFA Thesis Continuation

GEN 490

Option for students who have completed all course requirements but who require an additional semester to complete their BFA thesis exhibition. Permission of the major department chair required. \$500 studio access fee charged. **0 credits.**

Glass

Glass Forming Survey: An Introduction

GLS 243

Introduction to fundamental techniques of glass working: blowing vessels based on the sphere; fusion/casting and annealing theory. Cutting, grinding, polishing, and general cold fabrication. Concepts and ideas for using glass in/as sculpture. Safety in the studio. Enrollment priority to beginners in Glass. Required of incoming sophomore Glass majors. No previous experience necessary, course fee required. May be repeated.

3 credits.

Advanced Glass Concepts: Casting

GLS 240

This course aims at advancing students' knowledge and techniques in creative and intellectual ways as well as fostering new conceptual themes. Students will be introduced to such methods as sand casting, pate-de-verre, cold working, and kiln casting in the course of pursuing their sculptural goals. In the meantime, students will also practice applying problem-solving skills to making art. By the end of this course, students will have a thorough knowledge and understanding of general kiln forming and acquire more advanced casting techniques. Ultimately, with this technical basis, the course will inspire students to shape and realize an individual visual voice. Hot glass will be possibly conducted as complement. Open to all students with one semester of glass. Course fee required. Prerequisite: One semester of Glass.

3 credits.

Advanced Glass Concepts: Hot Sculpting

GLS 242

With emphasis on hot sculpting and students own voice and concepts using glass as a media for expression will be developed. Advancing skills in alternative methods for forming. Techniques is a goal. General studio operation. Safety in the studio. Enrollment priority to intermediate, advanced electives and majors first. Assignments given at an advanced prerequisite, one semester of hot glass. May be repeated. Course fee required. Prerequisites: One semester of hot Glass.

3 credits.

Hot Glass Intro

GLS 243H

In this class you will learn the fundamentals of glass blowing, working in the hot glass studio. Emphasis will be placed on practice, to build familiarity and skill working in this magically engaging material. We will use simple forms to build confidence and basic skills while using a team approach to glass blowing. Simple color application and experimentation will be part of coursework. Also, fundamental work in cold glass techniques—grinding, cutting and polishing, and sand carving. Safety emphasized in all procedures. Lab fee required. Students will be required to provide and use simple safety glasses and other safety equipment. Open to all students. May be repeated. Course fee required. Offered fall and spring. **3 credits.**

Glass: Major Day

GLS 243M

Research in developing concepts using glass as a medium for expression. Includes work on production practices, one-of-a-kind vessel-making to the use of glass to complete sculptural ideas. Assignments will build individual students voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Beginning and advanced practice in alternative methods for forming include casting, mold construction, cold joining, and cold glass techniques. Students will be involved with practical experience in applying to shows and exhibiting works. Majors learn and are assigned responsibilities in studio operation. Required of all Glass majors. Assignments will be given at 200 and 300; independently guided study at 400 level. Enrollment priority to Glass majors, advanced electives with one semester of hot glass. Course fee required. **3 credits.**

Intro to Warm Glass + Fusion Processes

GLS 243W

Introduction to glass fusing, slumping, enameling and casting. In this class, we will explore lots of possibilities in glass through kiln work. Throughout the semester, students will design and create 2D or 3D objects. Students will learn how to use the oven environment to simple mold systems. Physics of glass as it relates to expansion and fitting of dissimilar glasses. Kiln environments include exercise in determining annealing schedules. Safety in all procedures require all to wear a dust mask or a respirator and eye protection every time working with plaster or any other equipment in the glass studio. Course fee required, open to all students. Course fee required. Fall and spring semesters. **3 credits.**

Glass Major Day

GLS 244M

Required of all Glass majors. Assignments will be given at 200 and 300, Independently guided study at 400 level. Research in developing concepts using glass as a medium for expression, includes work on production practices, one of a kind vessel making to the use of glass to complete sculptural ideas. Assignments will build individual students voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Beginning and advanced practice in alternative methods for forming include casting, mold construction, cold joining, and cold glass techniques. Students will be involved with practical experience in applying to shows and exhibiting works. Majors are learn and are assigned responsibilities in studio operation. Safety in the studio. Enrollment priority to Glass Majors, advanced electives with one semester of hot glass. Course fee required. Prerequisites: One semester of hot Glass. **3 credits.**

Glass: Internship

GLS 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

**Advanced Glass Concepts:
Casting**

GLS 340

This course aims at advancing students' knowledge and techniques in creative and intellectual ways as well as fostering new conceptual themes. Students will be introduced to such methods as sand casting, pate-de-verre, cold working, and kiln casting in the course of pursuing their sculptural goals. In the meantime, students will also practice applying problem-solving skills to making art. By the end of this course, students will have a thorough knowledge and understanding of general kiln forming and acquire more advanced casting techniques. Ultimately, with this technical basis, the course will inspire students to shape and realize an individual visual voice. Hot glass will be possibly conducted as complement. Open to all students with one semester of glass. Course fee required. Prerequisite: One semester of Glass.

3 credits.

**Advanced Glass Concepts:
Hot Sculpting**

GLS 342

With emphasis on hot sculpting and students own voice and concepts using glass as a media for expression will be developed. Advancing skills in alternative methods for forming. Techniques is a goal. General studio operation. Safety in the studio. Enrollment priority to intermediate, advanced electives and majors first. Assignments given at an advanced prerequisite, one semester of hot glass. May be repeated. Course fee required. Prerequisites: One semester of hot Glass.

3 credits.

**Glass: Concept, Theory, and
Practice**

GLS 343

Assignments given at all levels 300 and above. Includes research and development of concepts using glass as a media for expression. Practice in hot glass working further advancing fundamentals of blowing off-hand to more advanced techniques surface decoration of vessels and use of hot glass for sculptural ideas. Cold joining using special adhesives; and in cold glass, cutting, grinding and finishing techniques. Emphasis on hot glass in the fall; casting and cold glass in the spring. Safety and General studio operation. Enrollment priority to Glass Majors, intermediate and advanced electives first. First time beginners if enrollment allows. Course fee required. **3 credits.**

**Advanced Hot Glass: Concept,
Theory, + Practice**

GLS 343A

Assignments given at all levels 300 Independent projects at 400. Includes research and development of concepts using glass as a media for expression. Practice in advanced hot glass working further building on fundamentals of blowing off-hand to more advanced techniques surface decoration of vessels and use of hot glass for sculptural ideas. Advanced methods for forming, may include hot casting, mold blowing, using multiples; cold joining using special adhesives; and cold glass, cutting grinding and finishing techniques. Emphasis on Hot Glass. Safety and General studio operation. For Glass Majors and Advanced Electives. Course fee required. May be repeated. Prerequisites: One semester of hot Glass.

3 credits.

Glass: Major Day

GLS 343M

Research in developing concepts using glass as a medium for expression, includes work on production practices, one of a kind vessel making to the use of glass to complete sculptural ideas. Assignments will build individual students voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Beginning and advanced practice in alternative methods for forming include casting, mold construction, cold joining, and cold glass techniques. Students will be involved with practical experience in applying to shows and exhibiting works. Majors are learn and are assigned responsibilities in studio operation. Safety in the studio. Required of all Glass majors. Assignments will be given at 200 and 300; independently guided study at 400 level. Enrollment priority to Glass majors, advanced electives with one semester of hot glass. Course fee required. Prerequisites: One semester of hot glass. **3 credits.**

Glass Major Day

GLS 344M

Research in developing concepts using glass as a medium for expression, includes work on production practices, one of a kind vessel making to the use of glass to complete sculptural ideas. Assignments will build individual students voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Beginning and advanced practice in alternative methods for forming include casting, mold construction, cold joining, and cold glass techniques. Students will be involved with practical experience in applying to shows and exhibiting works. Majors are learn and are assigned responsibilities in studio operation. Safety in the studio. Required of all Glass majors. Assignments will be given at 200 and 300, Independently guided study at 400 level. Enrollment priority to Glass majors, advanced electives with one semester of hot glass. Course fee required. Prerequisites: One semester of hot glass. **3 credits.**

Glass: Internship

GLS 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

**Advanced Glass Concepts:
Casting**

GLS 440

This course aims at advancing students' knowledge and techniques in creative and intellectual ways as well as fostering new conceptual themes. Students will be introduced to such methods as sand casting, pate-de-verre, cold working, and kiln casting in the course of pursuing their sculptural goals. In the meantime, students will also practice applying problem-solving skills to making art. By the end of this course, students will have a thorough knowledge and understanding of general kiln forming and acquire more advanced casting techniques. Ultimately, with this technical basis, the course will inspire students to shape and realize an individual visual voice. Hot glass will be possibly conducted as complement. Open to all students with one semester of glass. Course fee required. Prerequisite: One semester of Glass.

3 credits.**Advanced Glass Concepts:
Hot Sculpting**

GLS 442

With emphasis on hot sculpting and students own voice and concepts using glass as a media for expression will be developed. Advancing skills in alternative methods for forming. Techniques is a goal. General studio operation. Safety in the studio. Enrollment priority to intermediate, advanced electives and majors first. Assignments given at an advanced prerequisite, one semester of hot glass. May be repeated. Course fee required. Prerequisites: One semester of hot Glass.

3 credits.**Advanced Hot Glass: Concept,
Theory, + Practice**

GLS 443A

Assignments given at all levels 300 Independent projects at 400. Includes research and development of concepts using glass as a media for expression. Practice in advanced hot glass working further building on fundamentals of blowing off-hand to more advanced techniques surface decoration of vessels and use of hot glass for sculptural ideas. Advanced methods for forming, may include hot casting, mold blowing, using multiples; cold joining using special adhesives; and cold glass, cutting grinding and finishing techniques. Emphasis on Hot Glass. Safety and General studio operation. For Glass Majors and Advanced Electives. Course fee required. May be repeated. Prerequisites: One semester of hot Glass.

3 credits.**Glass: Glass Major Day**

GLS 443M

Research in developing concepts using glass as a medium for expression, includes work on production practices, one of a kind vessel making to the use of glass to complete sculptural ideas. Assignments will build individual students voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Beginning and advanced practice in alternative methods for forming include casting, mold construction, cold joining, and cold glass techniques. Students will be involved with practical experience in applying to shows and exhibiting works. Majors are learn and are assigned responsibilities in studio operation. Safety in the studio. Required of all Glass majors. Assignments will be given at 200 and 300; independently guided study at 400 level. Enrollment priority to Glass majors, advanced electives with one semester of hot glass. Course fee required. Prerequisites: One semester of hot glass. **3 credits.**

Glass: Major Day

GLS 444M

Research in developing concepts using glass as a medium for expression, includes work on production practices, one of a kind vessel making to the use of glass to complete sculptural ideas. Assignments will build individual students voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Beginning and advanced practice in alternative methods for forming include casting, mold construction, cold joining, and cold glass techniques. Students will be involved with practical experience in applying to shows and exhibiting works. Majors are learn and are assigned responsibilities in studio operation. Safety in the studio. Required of all Glass majors. Assignments will be given at 200 and 300, Independently guided study at 400 level. Enrollment priority to Glass majors, advanced electives with one semester of hot glass. Course fee required. Prerequisites: One semester of hot glass. **3 credits.**

Glass: Internship

GLS 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Graphic Design

Typography I GDS 203

This is one of the two central classes in the first year of study in Graphic Design (alongside Design for Communication I). In the first semester, students become familiar with the broader discipline of the field through the construction of abstract design concepts, layout, symbols, and sequential systems. Conceptual thinking and the integration of typography with imagery are explored throughout the course. In the second semester, students investigate projects that follow the various sub-fields of the profession; projects include identity, web/interactive, information and wayfinding. Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week students practice presentation to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one-on-one with students to answer questions and assist in the process. Reviews will be held at key points during each project. Offered fall.

3 credits.

Typography II GDS 204

Through the use of studied, well designed and competently executed design solutions, we will emphasize the effective and sensitive use of typeforms in complex and sustained communication projects. The attributes of rhythm, proportion, hierarchy, and progression will be investigated, emphasized, and practiced to produce excellent quality professional solutions.

Projects are carried out in varying degrees of execution including sketchbook roughs, presentation sketches, laser comprehensives, and finished art. Thoughtful experimentation with the software and imaging equipment is encouraged to extend and challenge the process. The course objectives will be pursued through assigned projects, explanations, demonstrations, and group critiques. Prerequisite: GDS203 Typography I or equivalent. Offered spring. **3 credits.**

Graphic User Interface: Information GDS 206

In the information age, the presentation of information is of special importance. Information surrounds us at every moment: the phone bill, the weather forecast, global warming reports, the list of your friends on Facebook...all of this information must be organized in some fashion to make it meaningful. This course will focus on how designers and artists can effectively represent information in a visual format. Special emphasis will be placed on how information is used to persuade or affect us. Concepts explored will include informational systems and graphics developed for physical and electronic media. Students will architect informational systems in a medium of their choice (online, print, painting, etc.). **3 credits.**

Limited Edition Portfolio Publication GDS 207

This course revolves around creation of a well designed, beautifully executed, printed and bound "leave behind" portfolio. Responsible experimentation with production tools and facilities is encouraged to expand and challenge the process. The course objectives will be pursued through explanations, demonstrations, and critiques. **3 credits.**

Graphics for Design GDS 237

This course is designed to teach graphic presentation skills for non-majors in the first semester, and to help students create an effective professional presentation package in the second. The first semester focuses on developing an understanding of key graphic elements, including grid, type, and hierarchy. The second semester focuses on students using these elements to develop their personal portfolios and professional presentation packages. The emphasis of the entire course is to teach effective visual presentation skills. All assignments are geared to help students develop overall presentation abilities, while building a basic understanding of the key elements of graphic and communication design. Offered fall. **3 credits.**

Graphics for Design GDS 238

This course is designed to teach graphic presentation skills for non-majors in the first semester, and to help students create an effective professional presentation package in the second. The first semester focuses on developing an understanding of key graphic elements, including grid, type, and hierarchy. The second semester focuses on students using these elements to develop their personal portfolios and professional presentation packages. The emphasis of the entire course is to teach effective visual presentation skills. All assignments are geared to help students develop overall presentation abilities, while building a basic understanding of the key elements of graphic and communication design. Offered spring.

Prerequisite: GDS237 Graphics for Design or GDS265 Design for Communication I.

3 credits.

Design for Communication I GDS 265

This is one of the two central classes in the first year of study in Graphic Design (alongside Typography). In the first semester, students become familiar with the broader discipline of the field through the construction of abstract design concepts, layout, symbols, and sequential systems. Conceptual thinking and the integration of typography with imagery are explored throughout the course. In the second semester, students investigate projects that follow the various sub-fields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding.

Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week, students practice presentation to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project. Offered fall.

3 credits.

Design for Communication II GDS 266

This is one of the two central classes in the first year of study in Graphic Design (alongside Typography).

In this course, students investigate projects that follow the various sub-fields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding. Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week, students practice presentation to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project.

Prerequisites: CDS265 Design for Communication I or permission of spring instructor. Offered spring. **3 credits.**

Web Design/Interactive I GDS 305

Through this course, students will learn how to use different software tools to design, implement, and produce a Graphic User Interface. Our efforts will be mostly concentrated on creating web/internet/interactive projects, as these will allow for the exercise of ideas and tools across the entire design spectrum. Students will have a grasp of the essential technology used for web applications: the Hyper-Text Markup Language (including HTML 5) and Cascading Style Sheets (CSS). You will be introduced to several techniques that will allow you to begin making interactive applications, which include PHP, JQuery and Javascript, as well as looking at user experience and design of apps for smart phone and pads. The course will also include an introduction to designing and creating Epub formats.

Prerequisites: GDS265 Design for Communication I or permission of fall instructor. **3 credits.**

Web Design/Interactive II GDS 305B

This class builds and expands the study begun in Web Design/Interactive 1 (Graphic User Interface 1). Students move to more advanced structures and interface ideas. Experimental possibilities are explored as students develop web and portable device designs, furthering the skills learned in the first section of the class.

Prerequisites: CDS305 Web Design/Interactive **3 credits.**

Graph User Interface: Info Architecture GDS 306

In the information age, the presentation of information is of special importance. Information surrounds us at every moment: the phone bill, the weather forecast, global warming reports, the list of your friends on Facebook...all of this information must be organized in some fashion to make it meaningful. This course will focus on how designers and artists can effectively represent information in a visual format. Special emphasis will be placed on how information is used to persuade or affect us. Concepts explored will include informational systems and graphics developed for physical and electronic media. Students will architect informational systems in a medium of their choice (online, print, painting, etc.). **3 credits.**

Limited Edition Portfolio Publication GDS 307

This course revolves around creation of a well designed, beautifully executed, printed and bound "leave behind" portfolio. Responsible experimentation with production tools and facilities is encouraged to expand and challenge the process. The course objectives will be pursued through explanations, demonstrations, and critiques. **3 credits.**

Hand Made Book GDS 309

This course will encompass an introduction to bookbinding tools and techniques. A hands on approach to the school's production facilities to afford students the opportunity to work with the potentials and limitations of the reproduction process. Responsible experimentation with production tools and facilities is encouraged to expand and challenge the process. The course objectives will be pursued through explanations, demonstrations, and critiques. **3 credits.**

Publication Design GDS 35X

This course covers contemporary issues in Publication Design. The aesthetic of type and image remains the most widespread media for graphic designers. Aspects of the printed word and image will be investigated and considered in this class by focusing on the process by which ideas are developed, conceived, written, edited, and ultimately presented. Publication Design will explore projects that will include exercises focused on working within a team, within budgets, with other professionals, and with key vendors. The sequence of the idea is stressed, including how these ideas are presented and revealed through a variety of publishing media. **3 credits.**

Production Seminar GDS 360

This required course begins with one simple question: What do you want to make? The rest of the course is devoted to learning how to "make things" in the vast array of facilities open to today's designers. The process of making things is approached from a practical side (understanding materials and digital tools) and a theoretical side (social responsibility and sustainability). Students learn to form successful teams to define and produce projects.

Prerequisites: Design for Communication and Typography or Permission of the Instructor. Offered fall. **3 credits.**

Graphic Design: Advanced Studio GDS 365

This is the core class for the second year (junior) of study in the major. The class works on client-based projects. All students work on the projects, all students present to clients, and one design is chosen to be realized. During the course, iterations and presentation skills are stressed as students learn how to navigate the crucial relationship with the client. Students work within realistic industry deadlines and adhere to specific current production requirements. Students will realize a number of presentations for clients throughout the year. They practice and realize both hard-copy and digital presentations. Research, empathy, and design skills are stressed.

Prerequisites: GDS203 Typography I and GDS265 Design for Communication I are strongly recommended. Offered fall. **3 credits.**

Graphic Design: Advanced Studio GDS 366

This is the core class for the second year (junior) of study in the major. The class works on client-based projects. All students work on the projects, all students present to clients, and one design is chosen to be realized. During the course, iterations and presentation skills are stressed as students learn how to navigate the crucial relationship with the client. Students work within realistic industry deadlines and adhere to specific current production requirements. Students will realize a number of presentations for clients throughout the year. They practice and realize both hard-copy and digital presentations. Research, empathy, and design skills are stressed.

Prerequisites: GDS203 Typography I and GDS265 Design for Communication I. Offered spring. **3 credits.**

Contemporary Marketing + Art Direction GDS 367

Focuses on using graphic design and visualization skills to communicate ideas in print and in new media. Heavy emphasis on conceptualization. Classroom discussions along with critiques set up to mimic actual creative department environment. Offered fall. **3 credits.**

Graphic Design: Internship GDS 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Web Design/Interactive I GDS 405

Through this course, students will learn how to use different software tools to design, implement, and produce a Graphic User Interface. Our efforts will be mostly concentrated on creating web/internet/interactive projects, as these will allow for the exercise of ideas and tools across the entire design spectrum. Students will have a grasp of the essential technology used for web applications: the Hyper-Text Markup Language (including HTML 5) and Cascading Style Sheets (CSS). You will be introduced to several techniques that will allow you to begin making interactive applications, which include PHP, JQuery and Javascript, as well as looking at user experience and design of apps for smart phone and pads. The course will also include an introduction to designing and creating Epub formats.

Prerequisites: CDS265 Design for Communication I or permission of the instructor. **3 credits.**

Web Design/Interactive II GDS 405B

This class builds and expands the study begun in Web Design/Interactive 1 (Graphic User Interface 1). Students move to more advanced structures and interface ideas. Experimental possibilities are explored as students develop web and portable device designs, furthering the skills learned in the first section of the class.

Prerequisites: GDS305 Web Design/Interactive **3 credits.**

Graphic User Interface: Information

GDS 406

In the information age, the presentation of information is of special importance. Information surrounds us at every moment: the phone bill, the weather forecast, global warming reports, the list of your friends on Facebook...all of this information must be organized in some fashion to make it meaningful. This course will focus on how designers and artists can effectively represent information in a visual format. Special emphasis will be placed on how information is used to persuade or affect us. Concepts explored will include informational systems and graphics developed for physical and electronic media. Students will architect informational systems in a medium of their choice (online, print, painting, etc.). **3 credits.**

Limited Edition Portfolio Publication

GDS 407

This course revolves around creation of a well designed, beautifully executed, printed and bound "leave behind" portfolio. Responsible experimentation with production tools and facilities is encouraged to expand and challenge the process. The course objectives will be pursued through explanations, demonstrations, and critiques. **3 credits.**

Hand-Made Book

GDS 409

This course will encompass an introduction to bookbinding tools and techniques. A hands-on approach to the school's production facilities, giving students the opportunity to work with the potentials and limitations of the reproduction process. Responsible experimentation with production tools and facilities is encouraged to expand and challenge the process. The course objectives will be pursued through explanations, demonstrations, and critiques.

Prerequisites: None. GDS203 Typography I and GDS265 Design for Communication I are strongly recommended. **3 credits.**

Publication Design

GDS 45X

This course covers contemporary issues in Publication Design. The aesthetic of type and image remains the most widespread media for graphic designers. Aspects of the printed word and image will be investigated and considered in this class by focusing on the process by which ideas are developed, conceived, written, edited, and ultimately presented. Publication Design will explore projects that will include exercises focused on working within a team, within budgets, with other professionals, and with key vendors. The sequence of the idea is stressed, including how these ideas are presented and revealed through a variety of publishing media.

3 credits.

BFA Thesis

GDS 465

This is the core class for the Senior year of study in the major. The class meets weekly for presentations and to develop research skills and strategic practice. This is the research and idea-phase of the BFA thesis which is presented in the spring. Presentation, research, and ideation skills are stressed. Offered fall. **3 credits.**

BFA Statement and Exhibition

GDS 466

This is the second half of the core class for the Senior year of study in the major. This is the realization phase of the BFA thesis presented at the end of the semester. Prerequisites: Students must be working toward a BFA in one of the Design Environment departments. Other students may be admitted with permission of the instructor. Offered spring.

3 credits.

Graphic Design Internship

GDS 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Humanities/ Cultural Studies

Creativity + Taoism

HCS 300

This interdisciplinary course explores the ground from which, in the Chinese Taoist philosophic view, all great creativity springs. The purpose is two-fold: first, to investigate and achieve an understanding of the Taoist world view through readings of primary texts such as the “Tao Te Ching” and the “Chuangtzu,” and selected works from the Ch’an (Zen) tradition. Second, we proceed to examine the Taoist and Ch’an perceptions are applied to and affect the creation of the art object in traditional China, primarily represented by selections from Chinese poetry. Appropriate attention will also be paid to intended relationships between painting and poetry, occurring when poems are inscribed directly on paintings to create an aesthetic whole. Here the notion that “visual” and “literary” experiences are somehow mutually exclusive will be challenged. We read such poets as T’so Ch’ien, Wang Wei, Su Tung-p’o and Han Shan, and we look at paintings by such artists as Mu Ch’i, Mi Fei, Shih T’ao and Ni Tsan. Students are encouraged to connect and contrast Taoist assumptions and themes with their own knowledge and experiences as developing artists. May be applied as Creative Writing Concentration course. **3 credits.**

Survey Contemporary Music

HCS 309

This course will give an overview of avant-garde music written in the twentieth (and twenty-first) centuries, with particular emphasis on the relationships between music and the visual arts. Discussions in class will focus on composers whose work helped define contemporary music while creating aesthetic parallels to the visual arts. Emphasis will be placed on listening to avant-garde and experimental music, and students will be expected to attend several recitals of contemporary music and write about their experiences. Students will also have to complete reading and listening assignments on a regular basis. May be applied as Visual Culture Emphasis course. **3 credits.**

Japanese Expressions

HCS 328

This course is an introduction to the culture of Japan as it is revealed in the Japanese literary and religious tradition and in modern literary and cinematic expression. Readings will include selections from early Japanese myth and poetry, the diary and early novel forms, and the literary and aesthetic response to influence from China. Appropriate attention will be paid to Noh drama and haiku poetry, writings in the samurai tradition, a modern novel and a Japanese film. The purpose of this course is not to survey the whole of the Japanese experience, but rather to read and view representative examples of Japanese expression with understanding and delight. May be applied as Creative Writing Concentration course. **3 credits.**

Ways of Thought: Hinduism and Buddhism

HCS 366

This two-semester course begins with an introduction to similarities and differences between Eastern and Western systems of belief and action. It proceeds with a critical cross-cultural comparison of Hinduism, Indian and Chinese schools of Buddhism, Taoism in China, and Zen Buddhism in Japan. It concludes with a comparison between two representative systems, one Eastern and one Western. The aim of this course is twofold: to explore traditional philosophical, religious, and psychological perceptions that have influenced life (ideal and otherwise) in India, China and Japan, and to provide a basis for understanding selected Asian cultures and, through perspectives gained, to reflect upon our own. **3 credits.**

Ways of Thought: Confucianism, Taoism, and Zen

HCS 367

This course is an introduction to systems of belief and action in China and Japan. It begins with a critical cross-cultural comparison of Confucianism, Taoism and Ch’an Buddhism in China and Zen Buddhism in Japan, concluding with a comparison between two representative systems, one Eastern and one Western. The aim of this course is twofold: to explore traditional philosophical, religious and psychological perceptions that have influenced life (ideal and otherwise) in China and Japan, and to provide a basis for understanding selected Asian cultures and, through perspectives gained, to reflect upon our own. **3 credits.**

John Cage: His Life, Work, and Influence

HCS 367X

A course on the life and influence of John Cage. The class will detail his history and delve into his musical and artistic output, ideas, and influence on the creative arts today. Significant discussion will be given on his philosophies, aesthetics, innovations, and teachings. The course will also focus on Cage’s connections to the visual arts, and how this connection impacted him artistically, while pushing him to formulate ideas that in turn were a significant and continuous influence on the visual arts community. The class will also touch on how Cage was able to make a living on the fringes of a capitalist society while maintaining the values of anarchy and hard work. Regular reading, writing, and listening assignments will be given in class, and students will be expected to create works of art or musical compositions which embody the legacy of John Cage, while pushing the boundaries of their own artistic processes. Visual Culture Emphasis course. **3 credits.**

Censorship, Art, and The Law HCS 386

This course will cover the history of censorship in America. We will begin with the language of the First Amendment. We will then study the evolution of the definition of obscenity starting with the Comstock Laws and moving through the current Supreme Court test for determining whether an expression is obscene. We will look at the laws surrounding child pornography as well as hate speech and art that incite violence. For each of these categories of expression, we will discuss anecdotal applications of the First Amendment using artists such as Mapplethorpe, Serrano, Ligon, Zimmerman, Scott, Diana, and Finley. While the primary focus of the class will be on government action, we will also look at examples of self-censorship by the entertainment industry and public galleries. Finally, we will finish with an overview of the Patriot Act, its current applications and its implications for our future freedom of expression. The question underlying all of the historical context, anecdotal applications and the current law is why do we censor? Are there ever legitimate justifications for censorship and if so, how do we, as a society, draw those lines? In addressing these issues, we will study in depth the feminist anti-pornography movement, excerpts from Susan Sontag's *On Photography*, and the outcry over music lyrics post-Columbine. **3 credits.**

Cinematic Landscapes of Asia HCS 387X

This discussion/writing-style course is to explore contemporary films of Asia, focusing on India, China (Taiwan + Hong Kong), and Japan. The films serve as a window of global understanding in culture. Through assigned films, political, social, literary and visual aspects of these nations will be stressed in this course. Mini-lectures will be also provided occasionally to prepare the students in understanding the historical and cultural references in the contexts of contemporary Asian films. For writing assignments, each student is encouraged to self-express and self-identify through viewing the films and sophisticated responses in their writings/reports/critics of the films. The class is divided into two components: film viewing and discussion/lectures. **3 credits.**

CIA: Our Creative Continuum HCS 388X

Students will acquire a working knowledge of the history of the Cleveland Institute of Art—with an emphasis on the diversity of accomplishment among both historical and current CIA faculty and alumni—and will consider whether, and if so, how this information supports their own developing artistic identity and their membership in the CIA community, a “creative continuum” now spanning 130 years (1882–2012). Understanding the history of our school will involve some amount of attention to the history of Cleveland (especially post-1860) and its location in Northeast Ohio, as well as the school's proximity to the Cleveland Museum of Art and other cultural institutions, once the school came to University Circle in 1905. The impact of major 20th-century events like the World Wars and the Great Depression on the school and its community will also be considered. May be applied as Creative Writing Concentration course. **3 credits.**

From the Front Row: Cinema + Critical Writing HCS 389X

Does writing about a film mean something different from writing other things? What is cinematic representation? Cinema is a cultural phenomenon but what do we mean when we say such a thing? Is film a language? What is critical theory? The aim of the seminar is to encourage undergraduate students interested in cinema to develop better written and verbal skills within the context of a broader field of cinema studies. Students will debate the essence of cinema and acquire a framework for understanding its formal qualities. In the process, they will learn to experience film as a visual language, explore its similarities to other arts, and analyze its relation to critical dialogue. From the Front Row: Cinema and Critical Writing is divided into three sections or thematic discussions with each section intended to follow one another to provide a cumulative sense of the field of study. Some cross-reference is required to initiate debate and discussion. May be applied as Creative Writing Concentration course. **3 credits.**

Topics in 20th-Century US History HCS 390X

As the title suggests, this is an entry-level survey course in modern American history, covering the period roughly from the end of Reconstruction to the late 20th century. In this course we will follow a chronological continuum. We will emphasize political, economic, cultural and social history. We will look at those in positions of power and those groups in society trying to acquire rights and power. In 15 weeks, we will be progressing from the period of steam engines and the American frontier to rock ‘n’ roll and the Apollo moon landing — a vast amount of material. The choice of what to include and what to leave out is entirely subjective, and class feedback on those decisions is encouraged. Issues of international importance will be discussed, in some cases in depth, but the main emphasis of the course will be on the domestic transformation. **3 credits.**

Sound Art + New Media HCS 411

A course on how visual artists (and some composers) use sound in their works. Works discussed in class will include “stand alone” works of sound art, musique concrete, sound sculptures, installation works (using sound as a main component), radio art, film, and internet-based works. Students will be expected to identify differing qualities of sound, and there will be regular listening and reading assignments for each class. Students will also be given written assignments, and will have to compose a work of sound art or sound sculpture as a final project. May be applied as Visual Culture Emphasis course. **3 credits.**

Illustration

Layout Rendering Techniques

ILL 260

This course is concerned with introducing students to techniques and materials used by professional illustrators. The emphasis will be on developing critical observation skills along with enhancing technical and rendering abilities to a professional level. Also, purpose and application of techniques for layout presentation, as well as refining finished art for reproduction. Emphasis will be on drawing, painting and other tactile techniques, as well as digital rendering techniques for the preparation of finished art for the final application of artwork created. Offered fall. **3 credits.**

Fundamentals of Illustration

ILL 263

To prepare illustration students to become working professionals by providing them with the necessary skills and knowledge to advance through the courses provided at the Institute to develop a professional level of performance for future employment. The department of Illustration emphasizes the understanding of contemporary themes and concepts as a basis for nurturing the student's ability to translate this acquired thematic vocabulary into inventive visual solutions. The main objective is to motivate the student's visual awareness to a professional level. For them to be aware that illustration is an applied art, a business, to satisfy the client needs, and should be executed in a professional business manner by experiencing classroom assignments prepared in a job like situation. Offered fall. **3 credits.**

Principles of Illustration

ILL 264

This course assures the student the opportunity to develop a saleable skill, perform in a professional manner and demonstrating a good attitude and work habits that meet client needs and deadlines. Encounter a strong emphasis on different techniques, methods, styles and types of illustration that will further provide advancement towards future employment. Students will be introduced to

past and present day Illustrators to get a better comprehensive of what role an Illustrator plays when dealing in the solutions of design/illustrations problems. Students will also acquire a better understanding of style and techniques used by Illustrators to solve these problems they may confront in the future as professionals. Offered spring. **3 credits.**

Character Design + Development

ILL 265

This course will concentrate on the character creation process, focusing on all aspects of character concept and development. Students will learn to understand character types, body language and production techniques. In the fast growing gaming and animation industry, the ability to create characters is essential. Graphic novels/ comics, children's books and advertising also rely heavily on an illustrators ability to create characters that meet client demands/ needs and make them part of a cohesive world. Offered spring. **3 credits.**

Illustration: Internship

ILL 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Illustration for Publication

ILL 363

This course will focus on applications of digital and tactile processes, materials, and techniques from concept development through final reproduction. Offered fall.

3 credits.

Illustration II

ILL 364

This course will prepare illustration students to become working professionals within the marketing communications community. It will motivate the student's visual awareness, teaching the student to conceptualize, design and execute on a professional level. Students learn to produce quality illustrations and to be responsible for the conceptual aspects of a project whenever necessary. This course encourages students to develop a confident

knowledge of design in illustration, the thinking process, and production techniques necessary to compete in the field of applied arts.

Prerequisite: ILL263 Fundamentals of Illustration. Offered spring. **3 credits.**

Graphic Novels + Sequential Art

ILL 367

This course covers the areas of sequencing and storyboard development. This is a growing field within the traditional print illustration discipline. New techniques, ideas and concepts will be threads throughout the class as students explore character development, lighting and perspective and background concepts development. Offered spring. **3 credits.**

Professional Standards in Illustration

ILL 370

Introduction for junior students in dealing with professional standards set by the Illustration market place. Concentration on the preparation of art work to meet the demands required for successful application for client needs. Students will gain an appreciation for deadlines, client expectations and business practices in collaboration of real-world scenarios. Offered fall and spring. **3 credits.**

Visual Concepts in Illustration

ILL 371

This course encourages students to develop a confident knowledge of design in illustration, the thinking process, and production techniques necessary to compete in the field of applied arts and prepares illustration students to become working professionals within the marketing communications community. It will motivate the student's visual awareness, teaching the student to conceptualize, design and execute on a professional level. Students become familiar with several techniques used in editorial illustrations, book illustrations, advertising illustrations, as well as many others using an extensive range of materials. Students learn to produce quality illustrations and to be responsible for the conceptual aspects of a project whenever necessary. Offered fall. **3 credits.**

Community Projects

ILL 390

Students will illustrate and provide art and production services for individual clients as well as for organizations in a professional studio setting. The course emphasizes the student's development of problem-solving, meeting client demands, communication skills, organization and effective time management, proper preparation of artwork for reproduction, teamwork and collaboration - all specific to the marketplace as an introduction to real-life challenges. Offered fall and spring. **3 credits.**

Illustration: Internship

ILL 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Illustration: BFA Preparation

ILL 463A

An independently initiated illustration thesis project is defined in a statement detailing the nature and purpose of the project, medium, and procedural timetable. A year-long project is created displaying technical competence, solution-based ideas, responsibility to professional standards, self-reliance, determination and perseverance learned throughout a student's years of education. Offered fall. **3 credits.**

Illustration: Advanced Illustration Studio Projects

ILL 463B

Students are required to begin thinking of their upcoming BFA thesis project over the summer. On the first day of class students will be expected to present their thesis' central idea and have first iterations for visual expression of that idea. The beginning of the thesis project consists of research, discussion and tightening up of the central idea. Offered fall. **3 credits.**

Illustration: BFA Thesis and Exhibition

ILL 464A

Students will develop saleable skills and perform in a professional manner, demonstrating good attitude and work habits. The artwork produced for the BFA Thesis Exhibition emphasizes clarity of concepts, professional responsibilities and developmental procedures necessary to work in the field. Offered spring. **3 credits.**

Illustration: Final Project: Illustration Portfolio

ILL 464B

The illustration department emphasizes the understanding of contemporary themes and concepts as a basis for nurturing the student's ability to translate this acquired thematic vocabulary into inventive visual solutions. The main objective is to motivate students' visual awareness to a professional level to meet marketplace needs. Offered spring. **3 credits.**

Community Projects

ILL 490

Students will illustrate and provide art and production services for individual clients as well as for organizations in a professional studio setting. The course emphasizes the student's development of problem-solving, meeting client demands, communication skills, organization and effective time management, proper preparation of artwork for reproduction, teamwork and collaboration—all specific to the marketplace as an introduction to real-life challenges. Offered fall and spring. **3 credits.**

Illustration: Internship

ILL 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Industrial Design

Industrial Design 1.1 IND 235

This course will focus on basic processes and principles of industrial design and product development. An emphasis will be placed on user-centered problems solving and methods for achieving innovative results. Multiple semester projects are structured around key design concepts and individual career interests. Projects are structured to reinforce research, concept generation and refinement, resulting in solutions that address functional and aesthetic issues. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Offered sophomore fall. **3 credits.**

Transportation Design IND 235A

This is an introductory course exposing students to the basic knowledge, skills and qualities that are important for a career in transportation design. CIA faculty and practicing transportation designers will demonstrate methods for creating context, inspiring designs, ideation through sketching/rendering and verbal and visual communication. Specific project themes will be driven by industry sponsors while deliverables will be determined by the individual aptitude and experience. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. Offered fall. **3 credits.**

Industrial Design 1.2 IND 236

This course is an extension of Industrial Design 1.1, with a focus on advanced industrial design and product development processes and principles. Emphasis will be placed on in-depth analysis and synthesis, in addition to market-driven exploration. One semester project will focus on problem solving based on systematic ergonomic testing, while the other is a sponsored project that involves interaction with design, marketing and engineering professionals. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction (prerequisite: Industrial Design 1.1). Offered sophomore spring. **3 credits.**

Transportation Design IND 236A

This course is focused on exposing students to the basic knowledge, skills and qualities that are important for a career in transportation design. CIA faculty and practicing transportation designers will demonstrate methods for creating context, inspiring designs, ideation through sketching/rendering, verbal and visual communication, and understanding the fundamental architecture of an automobile. Specific project themes will be driven by industry sponsors, while deliverables will be determined by individual aptitude and experience. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. **3 credits.**

Materials + Processes IND 239

This course provides an overview of contemporary manufacturing methods used in industry, in addition to the material selections used to support them. Lectures will provide an overview of the generally accepted design practices for selected manufacturing processes and materials, along with a framework to make cost-based decisions for selecting a specific process. Each student is required to disassemble and evaluate the manufacturing methods used in an electro-mechanical consumer device and attend factory visits. Each class will include lectures and exercises, and will be supplemented with assigned readings and regular performance opportunities. Offered sophomore fall. **3 credits.**

Ergonomics + Design IND 280

This course focuses the process of designing for human use. Anthropometrics, task analysis, user experience, research and safety are explored. Course content is aligned with projects in Industrial Design 1.2. Each class will include lectures and exercises, and will be supplemented with assigned readings and regular performance opportunities. Offered sophomore spring. **3 credits.**

Communication Skills IND 285

This course will focus on the development of effective visual communication for product design. An emphasis will be placed on exploring and communicating ideas through manual sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.1. Offered sophomore fall. **3 credits.**

Communication Skills

IND 286

This course is an extension of Fall Communication Skills and will focus on the development of effective visual communication for product design. An emphasis will be placed on exploring and communicating ideas through sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Digital communication tools and techniques will be introduced, including the use of digital drawing tablets. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.2 (prerequisite: Communications Skills 1.1). Offered sophomore spring.

3 credits.

Industrial Design: Internship

IND 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

3D Modeling 1.1

IND 303

This course focused on introducing students to 3D digital modeling for the industrial design profession. It employs a surface modeling approach using Auto Desk Alias Design software to create multiple class driven projects. Study consists of a lecture demo format in a computer lab environment. In class work will emphasize key modeling concepts and will be supplemented with student-driven projects intended to develop practical application strategies and skills. Junior standing is required for registration of this class. Offered junior fall. **3 credits.**

3D Modeling 1.2

IND 304

This course is a continuation of the fall 3D Modeling (IND303) course with an emphasis on an expanded knowledge of surface modeling techniques. An emphasis will be placed on surface continuity and transition, in addition to exploration of organic forms. Students will acquaint themselves with the process of preparing and exporting files for output. Rapid prototyping will be introduced with an opportunity to create physical parts using an on site three-dimensional printer. Additional methods and resources for rapid prototyping will also be introduced. (prerequisite: 3D Modeling 1.1). Offered junior spring. **3 credits.**

Industrial Design 2.1

IND 335

This course will focus on in-depth design exploration, placing an emphasis on high-level research, innovative concept generation and refinement focused on problem solving and manufacturability. Semester projects will focus on sustainability and furniture, the later project requiring a full-size functional prototype. Project themes are intended to cover key critical information, while tailoring material to individual interests. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction (prerequisite: Industrial Design 1.2). Offered junior fall. **3 credits.**

Transportation Design

IND 335A

This intermediate course is focused on developing advanced automobile design-related knowledge and skills for students interested in transportation design. CIA faculty and practicing transportation designers will demonstrate methods for understanding user needs, inspiring designs, ideation through sketching/rendering, verbal and visual communication, and understanding the architecture of an automobile. Specific project themes will be driven by sponsors, while deliverables will be determined with consideration of student portfolios, ensuring a mix of themes and styles. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against

one-on-one in-studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. Offered fall. **3 credits.**

Transportation Design

IND 336A

This intermediate course is focused on developing advanced automobile design-related knowledge and skills for students interested in transportation design. CIA faculty and practicing transportation designers will demonstrate advanced methods for understanding user needs, creating context, inspiring designs, ideation through sketching/rendering, verbal and visual communication, and understanding the architecture of an automobile. Specific project themes will be driven by sponsors, while deliverables will be focused on each student's portfolio, best positioning them for a transportation design-related internship. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. Offered spring.

3 credits.

Industrial Design 2.2

IND 336B

This course is an extension of Industrial Design 2.1, with a focus on strategic aspects of design. Further emphasis will be placed on research, concept generation and refinement focused on problem solving. Semester projects will focus on design in the context of business objectives and a broader product development environment. Project work will involve teamwork and direct interaction with outside design and marketing professionals. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction (prerequisite: Industrial Design 2.1). Offered junior spring.

3 credits.

Industrial Design 2.2

IND 336C

This course is an extension of Industrial Design 2.1, with a focus on strategic aspects of design. Further emphasis will be placed on research, concept generation and refinement focused on problem solving. Semester projects will focus on design in the context of business objectives and a broader product development environment. Project work will involve teamwork and direct interaction with outside design and marketing professionals. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction (prerequisite: Industrial Design 2.1). Offered junior spring.

3 credits

Marketing + Design

IND 375

This course exposes students to the relationship between design and marketing, specifically addressing social/ethical responsibility, research, strategic marketing, branding, distribution, advertising and pricing. Each class will include lectures and exercises, and will be supplemented with assigned readings and regular performance opportunities. Individuals will be required to develop a marketing plan for a product created in the Industrial Design studio. Offered junior fall. **3 credits**

Industrial Design: Internship

IND 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

3D Modeling 2.1

IND 403

This advanced digital modeling course offers the option to continue with surface modeling using Auto Desk ALIAS Automotive (for automotive design) or Solid Works to for those interested in gaining exposure to solid modeling (for product design). The ALIAS option will include advanced methods for exterior surfacing, while the Solid Works option will focus on the user interface and basic solid modeling procedures (pre - requisite: 3D Modeling 1.2). Offered senior fall. **3 credits.**

3D Modeling 2.2

IND 404

This is a continuation of the fall 3D Modeling course (IND403) with an option to continue Auto Desk ALIAS Automotive (for automotive design) or Solid works (for product design). The Auto Desk ALIAS Automotive option will focus on advanced rendering techniques for automotive design presentations, including Key Shot animation and rendering procedures. Projects will culminate in fully modeled exterior or interior design presented as a finished animation of student's own design. The Solid Works option will focus on surface modeling techniques and the differences and advantages of combining solids with surface modeling techniques. Areas of study will include surfacing tools loft and boundary and continuity options for curvature and 3D sketching. Additionally advanced rendering techniques will be explored (pre - requisite: 3D Modeling 2.1). Offers senior spring. **3 credits.**

Design Center

IND 417

This course functions as a professional design studio, placing an emphasis on client-based projects and interdisciplinary teamwork. All companies/organizations who are participating in the course make a financial commitment to CIA and intern team members are compensated. Compensation varies, but is based on the project budget, time commitment and individual contributions. The faculty, who will oversee the process, deliverables and schedule for each project, will determine studio responsibilities (enrollment requires prior approval by instructor). Offered fall and spring.

Transportation Design

IND 435A

This advanced course is focused on supporting each student in his or her transportation design-related thesis project. CIA faculty and practicing transportation designers will work with students to define a compelling problem and a process for achieving an innovative solution. Specific project themes will be driven by students, with the input of sponsors, while deliverables will be focused on each student's thesis and their overall portfolio. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. Offered fall.

3 credits.

Industrial Design 3.1

IND 435B

This course focuses on the semester-long thesis project. Individuals will define the project theme and work with faculty to identify key problems and opportunities. In-depth research will inform concept development, ultimately resulting in refined solutions that consider functional needs, aesthetics and manufacturing. Additionally, individuals are expected to create compelling visual, verbal and written presentations that create context for the project and effectively communicate the validity of the project and outcomes. In order to gain exposure in the design community, individuals will be required to submit their final design to a design competition. Formal reviews will be balanced against weekly one-on-one studio discussion (prerequisite: Industrial Design 2.2). Offered senior fall.

Industrial Design 3.1

IND 435C

This course focuses on the semester-long thesis project. Individuals will define the project theme and work with faculty to identify key problems and opportunities. In-depth research will inform concept development, ultimately resulting in refined solutions that consider functional needs, aesthetics and manufacturing. Additionally, individuals are expected to create compelling visual, verbal and written presentations that create context for the project and effectively communicate the validity of the project and outcomes. In order to gain exposure in the design community, individuals will be required to submit their final design to a design competition. Formal reviews will be balanced against weekly one-on-one studio discussion (prerequisite: Industrial Design 2.2). Offered senior fall. **3 credits.**

Industrial Design 3.2

IND 436

This course will focus on planning/preparation and execution of work for three primary milestones, including Employment search, BFA and Spring Design Show. Individuals will be responsible for determining what work will be accomplished based on career objectives and for an overall work schedule which will serve as a guide for the semester. Faculty will be available in studio to provide advice on organization, project work, portfolio development and networking. Offered senior spring. **3 credits.**

Transportation Design

IND 436A

This advanced course is focused on working with each student on the development of a project and portfolio that will best position him or her for a transportation design career. CIA faculty and practicing transportation designers will work with students on supplemental knowledge and skills, defining a final project that rounds out the portfolio and a transportation design-related job search. Specific project themes will be driven by students and sponsors, while deliverables will be determined by career objectives and portfolio needs. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. Offered spring.

Industrial Design: Internship

IND 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Integrated Media

Visual Organization + Media

IME 200

In this course students will develop better organization and composition, knowledge and appreciation for type, integration of type and grid, understanding hierarchy, and type as creative form. Students within IME take this course to help them consider sound design and layout principles in their own work, and organize information in combination with images created in their specific majors.

This course is required for all students in Animation, Biomedical Art, Game Design, Illustration, Photography, T.I.M.E.-Digital Arts and Video majors and is open as an elective to students in any other major. Offered fall and spring. **3 credits.**

Intro to Media Production and Integration

IME 201

This course focuses on media integration, innovation, and developing strategies of doing production. Projects will focus on narrative storytelling with media exploring the use of both interactive and linear mediums. The use of Motion, time, interface, and sound are also core topics explored in this course. **3 credits.**

Image, Narrative, and Sequence

IME 267

The concentration of this course is an intensive study on discussion and research of the aesthetics, techniques and problems of pre-production for digital media visual storytelling, for both linear and non-linear output. We will investigate ways in which to use more than characters to define mood and forward the narrative. We will focus on how elements such as subject/object positioning, background, props, timing, audio, camera angles, lighting, graphic design, composition of frames, and using suitable text enhance the communication of your ideas. We will hold regular presentations and critiques analyzing your composition of all visual and audio elements in progress and discuss methods in which to enhance everything to work together to tell a more complete, fully realized narrative. Emphasizing the importance of interdisciplinary experimentation, students are encouraged to pursue personal and independent expression while giving full attention to researching and developing original concepts. Offered fall and spring. **3 credits.**

Sound Design

IME 311

This class is focused on aspects of sound design related to the practice of sonic arts. Sound art is flourishing in museums and galleries, on networks, and performed at festivals and performance venues around the world. Like many genres of contemporary art, sound art is interdisciplinary with investigations in: digital manipulation of sound, sound synthesis, sound installation, sound sculpture, psychoacoustics, field recording, noise composition, integrated sound and image works for pre-recorded presentation or performed live. The influence of these forms on popular music, television and cinema scores will also be explored. **3 credits.**

Web Practice + Presence

IME 320

In this course, students will learn about various strategies of making websites and how these are part of contemporary practice as an artist. The ability to frame a project, solve a problem, do research, then implement and use web techniques is explored in this course. Projects will explore the contemporary practice of working with web technologies in professional practice including using FTP, social networking tools and listings, and other interactive forms. Learning basic HTML, exploring online existing portfolio solutions, accessibility, hosting, and ftp will be part of this course. In class students will experience interacting with website examples, discussing selected readings, doing weekly assignments, and participating in critiques. Offered fall and spring. **3 credits.**

BFA Research + Preparation

IME 401

These courses provide a platform for senior Animation, Game Design, and TIME-Digital Arts students who are BFA candidates. The courses are structured to support the individual in shaping her/his own project and the production of all elements of the BFA Thesis, strong conceptual skills developed through a professional planning and a good researched idea are core to this process. **3 credits.**

BFA Thesis + Exhibition

IME 402

These courses provide a platform for senior Animation, Game Design, and TIME-Digital Arts students who are BFA candidates. The courses are structured to support the individual in shaping her/his own project and the production of all elements of the BFA Thesis, strong conceptual skills developed through a professional planning and a good researched idea are core to this process. **3 credits.**

Interior Architecture

Space + Planning Fundamentals INTA 231A

This course will cover the basic understanding of space planning and documentation, floor planning and elevations, material selection, sample and presentation boards, space and lighting relationships, furniture and mechanical layouts, flow and movement. Open elective, sophomore and above. Offered fall. **3 credits.**

Architectural Drawing and Document INTA 231B

This course is an introduction to hand drafting and documentation including drawing, lettering and historic referencing as well as ADA topics, historic vernacular, and space planning. Field trips may be included. Mandatory for all Sophomore Interior Architecture majors. Open elective, sophomore and above. Offered fall. **3 credits.**

Retail, Restaurant, and Store Design INTA 232A

Introduction to Retail Design
Course includes several retail design problems covering various problem-solving methods including: retail fixture/specialty retail project working with a local Cleveland-based company and retail storefront design. Students will participate in formal critiques using presentation methods and skills. Mandatory for all Sophomore Interior Architecture majors. Open elective, sophomore and above. Offered spring. **3 credits.**

Materials, Research, + Spaces Plan INTA 232B

Space planning projects based on special programming and research including furniture design, finishes and furnishings, material presentations from the manufacturing industry, and field trips. Students will participate in formal critiques using presentation methods and skills. Final project is a group collaboration. Mandatory for all Sophomore Interior Architecture majors. Open elective, sophomore and above. Offered spring. **3 credits.**

INTA: Communication Skills 1 INTA 285

The basics of perspective drawing are taught in 12 assignment modules covering all forms of measured perspective drawing. The final design project will include drawing and renderings as a requirement. Open elective, sophomore and above. Mandatory for all Sophomore Interior Architecture majors. Offered fall. **3 credits.**

INTA: Communication Skills 2 INTA 286

Intermediate Level drawing and rendering including perspective drawing from several viewpoints, rendering techniques in several styles media and design projects throughout course. Mandatory for all Sophomores Interior Architecture majors. Open elective, sophomore and above. Prerequisites for Interior Architecture majors: INTA285. No prerequisites for electives. Offered spring. **3 credits.**

INTA: Intermediate Problems INTA 331

Intermediate level retail and space design including various conceptual and visual projects increasing in detail and complexity, such as building exteriors, exhibit, and museum design as well as local community project. Introduction of fabrication methods. Industry professional input at various critiques. Mandatory for all Junior Interior Architecture majors. Open to all Juniors and Seniors. Prerequisites: INTA 232A. Offered fall. **3 credits.**

Retail Design Brand Design INTA 332

Course includes brand-focused projects including a retail design project hosted at client location with the final presentation to their design team and an advance design problem with industry interaction or competition with a potential summer internship. Mandatory for all Junior Interior Design Majors. Open elective, sophomore and above. Prerequisites for Interior Architecture majors: INTA232A and INTA331. No prerequisites for electives. Offered spring. **3 credits.**

Interior Architecture: AutoCAD INTA 333

A series of modules covering the basics of AutoCAD with a final project. Mandatory for all Junior Interior Architecture majors. Open elective, sophomore and above. Offered fall. **3 credits.**

Architecture and Communication Skills INTA 385

Advanced level drawing and rendering, focusing on traditional and digital media. Mandatory for all Junior Interior Architecture majors. Open elective, sophomore and above. Prerequisites: INTA285 and INTA286 required for Interior Architecture majors. No prerequisites for elective students. Offered fall. **3 credits.**

Interior Architecture: Internship INTA 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

INTA: Senior Thesis Problem

INTA 431A

A semester-long self-defined intense problem, involving a research document, several advisors, and two major presentations.

The final presentation is given in a gallery environment and is open to the general public.

The thesis encompasses all aspects of the student previous course work and is their most thorough project. Mandatory for all Senior Interior Architecture majors. Senior Students outside Interior Architecture may petition to take this course with Department Head approval. Offered fall.

6 credits for Interior Architecture majors.

3 credits for electives.

INTA: Senior Thesis Problem

INTA 431B

A semester-long self-defined intense problem, involving a research document, several advisors, and two major presentations. The final presentation is given in a gallery environment and is open to the general public.

The thesis encompasses all aspects of the student previous course work and is their most thorough project.

Mandatory for all Senior Interior Architecture majors. Senior Students outside Interior Architecture may petition to take this course with Department Head approval. Offered fall.

6 credits for Interior Architecture majors.

3 credits for electives.

Interior Architecture

INTA 432

Advanced brand and market driven projects one internally and the other hosted by and presented at a major design firm who provides awards to top students. Offered spring.

3 credits.

INTA BFA Survey

INTA 432A

Final Preparation for Senior BFA. Faculty work with seniors to prepare + plan their final BFA Exhibition + Presentation for spring.

Preparation for career search and interviewing skills will be a part of the course. Prerequisites: All sophomore and junior major studio courses must be completed. Offered spring. **3 credits.**

INTA Advanced Problems

INTA 432B

A Senior level advanced Design problem will be assigned to the students with a final review with an industry professional. Prerequisites: All sophomore and junior major studio courses must be completed. Senior students from outside the department may petition to enroll in the course with major department chair's approval. Offered spring. **3 credits.**

INTA Internship

INTA 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Jewelry + Metals

Jewelry + Metals: Thesis/Professional Portfolio MET 093A

The thesis book project was established in the Jewelry + Metals department and has been required course work since 1965. The development of the thesis book allows each major to write about a range of experiences from their work, and document the development of a body of work in text, photos, and renderings. Each thesis becomes part of an important collection that dates back to the earliest BFA degrees. Essay subjects are presented to challenge students to conduct research and examine their own position. Discussions and presentations vary to recognize the direction of the group. The first half of a two-semester course. Open to graduating Jewelry + Metals majors and all electives who are seniors. Required of 4th year graduating Jewelry + Metals majors. Offered fall. **1.5 credits**

Jewelry + Metals Thesis MET 093B

The second half of a two-semester course, the completion of the thesis book allows each major to conduct research, develop work, write about a range of experiences from their work, and document the development of a body of work in text, photos, and renderings. Each completed thesis becomes part of an important collection that dates back to the earliest BFA degrees beginning in 1965. Subjects and questions are presented to challenge students to further their research and refine their own positions. Discussions and presentations vary to recognize the direction of the group. The course culminates in creating two copies of the book - one that is included in the department archive, and the other that serves as a powerful professional portfolio for the graduate. Open to graduating Jewelry + Metals majors and all electives who are seniors. Required of 4th year graduating

Jewelry + Metals majors. Offered spring.
1.5 credits.

Jewelry + Metals: Fabrication MET 206

Emphasis in the studio is placed on fabrication techniques, from pattern work to cold connection, soldering on larger scale and hollow construction. Independent work is encouraged. Visiting artists, field trips, and slide presentations supplement the class. Open to sophomore Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Intro to Jewelry and Metals MET 249

Work in this studio involves the field of jewelry and metalsmithing, its history, contemporary issues and activities, and the use and understanding of materials and processes. As a medium, metal presents more variables and potential than any other material. It can serve to produce sound, light, heat, motion, to present color, texture, and form, to store and release energy, and provide strength, and durability, all of which increase the options in your work. An introduction to the field of jewelry and metals includes the foundation techniques, skills, and technologies necessary to create jewelry and objects of material culture. The course includes extensive presentations, demonstrations, technical exercises and assignments, discussions, and critiques. Throughout the semester we explore the use of metal as a medium for artistic expression. A strong emphasis is placed on your ability to address and apply design principles, aesthetic considerations, and conceptual content to achieve a visual statement. Required of first semester Jewelry + Metals majors. Open to all electives. Offered fall and spring. **3 credits**

Jewelry + Metals: Mechanisms MET 251

Throughout the history of jewelry and metalwork mechanisms have served physical, aesthetic, and conceptual functions, from movement to closure, ornament to interaction. This course is designed as a project-based curriculum to offer experiences to learn to design and make mechanisms, catches, latches, and hinges for movement and closure of jewelry and objects, as well as linkage systems, findings for jewelry, and mechanical objects. Each student has the opportunity to complete technical exercises, samples, and finished work for your portfolio. Slides, demonstrations and samples supplement the course. Open to sophomore Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Advanced Projects MET 253

The course is designed to examine concepts and technologies of the field, and pursue work of individual direction. Various advanced studio practices and techniques will supplement the course to challenge conceptual growth, facilitate design, and present new means of fabrication. Subjects are presented to direct students to conduct research and examine their own position. The course includes demonstrations and presentations to support individual directions. Ongoing discussions and readings are an integral part of the course. Open to sophomore Jewelry + Metals majors and electives with instructor's permission. **3 credits.**

Jewelry + Metals: Jewelry Concepts MET 254

Why is jewelry worn? How is jewelry worn? This course will focus on the motivations behind why we make jewelry, and how jewelry functions in our contemporary culture, and others. The question of the boundaries of what defines jewelry, and the exploration of concepts guide the work. Self initiated projects as well as assignments relating to jewelry concepts are presented throughout the semester. Readings, research, and dialogue

are an integral part of the class. Slides and actual contemporary and historic pieces supplement the course. Open to sophomore Jewelry + Metals majors and all electives.

3 credits.

Jewelry + Metals: Art + Machine MET 255

An intermediate and advanced level course designed to provide new opportunities to discuss and explore the historical and contemporary roll of tools, machines, and technology in art and design. New technologies and materials provide an exciting range of possibilities in models, molds, and parts for jewelry and object making. The course will address the practices, concepts and technologies of tool making, machine tool processes, 3D modeling and 3D printing. Students develop and apply new skill sets to develop and create work of individual direction. The course includes 3D modeling, rendering, and output to the department's (2) devices, (CNC - computer numerical control) milling machine and the Solidscape 3D "wax printer", as well as the Institute's FDM (fused deposition modeling – 3D printer) and service bureaus. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, a field trip to a service bureau, and presentations supplement the course. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Modeling MET 256

Modeling explores the changing role of 3D modeling and 3D printing in art and design. A rapidly expanding range of technologies and materials provides new and exciting possibilities for models, molds, and parts for jewelry and object making. The course will address and apply concepts and technologies of 3D modeling, CAD/CAM + RP (computer aided design / computer aided manufacturing / rapid prototyping), 3D printing, and fabrication processes. Through a project-based curriculum, the course will challenge each student to apply these technologies to create work that remains unique to their individual vision. 3D modeling and rendering with Rhino, and output to the CNC (computer numerical control) milling machine, Solidscape 3D wax printer, FDM fused deposition modeling – 3D printing) and printing through

service bureaus provide new opportunities in the presentation and creation of new work right here in our studio. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, field trips, and presentations supplement the activity in the department. Open to sophomore Jewelry + Metals majors. Recommended as an elective for Craft + Material Culture majors, sculpture, ID, Interior Design, biomedical art, and other students with 3D modeling interest. **3 credits.**

Jewelry + Metals: Recycling + Renovation MET 257

This course is more relevant in the world today than ever before. We explore the concepts of recycling and up-cycling as means of design development and expression through artwork. Various discarded materials, used or found objects that have been previously created to serve some other purpose will be reused to create work. Students will also revisit ideas through existing objects within our culture and re-address an individual's previous work. Formats of the work in this course may take the shape of jewelry, wearables, or objects. Students must come prepared during the semester with found objects, thrift store or flea market finds, thrown away materials and be willing to alter them. Research and concept development are part of the weekly dialog. Slides and samples will supplement the course. Demonstrations will be provided as needed. Open to sophomore Jewelry + Metals majors and all electives. No previous metalworking skills are needed. **3 credits.**

Jewelry + Metals: Surface MET 258

This course explores various techniques for affecting and embellishing the surface of non-ferrous metals. An emphasis on technical exercises throughout the semester runs concurrently with self directed work. Experimentation is encouraged and students complete the course with finished works. Slides, videos, demonstrations, samples and actual exemplary pieces supplement the course. Open to sophomore Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Forming + Fabrication MET 259

This course is designed to develop skills in forming nonferrous metal through the various metalsmithing processes of raising, stretching, seaming, snarling, crimping, and pitch work used to create volumetric forms for functional and nonfunctional objects as well as jewelry. Problems are presented to challenge all levels of students, recognize the direction of the group and include singular object-driven problems, along with discussion of formal and conceptual issues. Presentations, visiting artists, slides, and actual objects supplement the course. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Color MET 260

The use of color in jewelry and metals presents great possibilities. This course will explore a range of approaches to the use of color and colored materials in the creation of jewelry, functional objects, and small sculpture. Beyond the classic greens and browns, we will develop and apply chemical patinas to produce a range of effects in colors and patterns. In aluminum, the electro-chemical process of anodization will allow pigment dyes to be deposited in the surface of the metal. Plastics will be presented to allow for fabrication with stock materials, casting of resins and polymers, and laminations. Other pigments such as colored-pencils, paints, and powder coating are also addressed. Extensive samples and slides supplement the course. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Ceremony + Ritual MET 261

Consider the importance of the objects we use in specialized events, ceremonies, and our daily rituals. How does ceremony and ritual fit into the context of the 21st century and our society? We explore historic and worldwide references to ceremonial and ritual objects through the slide presentations, videos, and actual works. Students create objects based on individual exploration and interest relevant to the subject. Additional independent work is also required. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Settings

MET 262

This course will examine the subject and techniques of settings. Exploration of basic stone setting procedures are addressed. The 'stones' being set during the course of the semester will be precious or semi-precious gems, minerals, found or handmade objects created from a variety of materials. Individual investigations result in several pieces of jewelry or objects created as they are addressed by assignments in the class. The course addresses multiple sources for gems, and includes assistance with acquisitions. Demonstrations, samples and a visiting artist will supplement the course. Open to sophomore Jewelry + Metals majors, intermediate and advanced electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Alternative Materials

MET 263

The limitless possibilities of materials are investigated and applied to create wearable objects. These materials are explored for their conceptual potential and the capacity they hold as related to design elements for production. Students reinterpret and remake materials. Self-directed work and projects relating to the topic are presented throughout the semester. Reading, research, and critiques are an integral part of the class. Slides, images, and actual works supplement the course. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Production

MET 264

Jewelry and object production is a complex and demanding avenue that can be navigated by many strategies. We explore a full range of production design, concepts, and technologies with a focus on wearable jewelry and functional objects. We address research, trends and concepts, ideation, design + redesign, production techniques + technologies, marketing, presentation, packaging, time management, pricing, and artist/gallery relationships. Challenges include short and long term projects based on demonstrations, research, and readings. The course is supplemented with

presentations, examples of actual works, and visiting artists who make their living as production artists/designers. Ultimately you will conceptualize, design, and create one or more lines. The course includes preparation for shows and galleries, and participation in the Student Art Sale in December. Open to sophomore Jewelry + Metals majors and all electives. One course in Jewelry + Metals recommended. **3 credits.**

Jewelry + Metals: Settings - Advanced + Basic

MET 265

This course extends the subject as well as the processes of setting by revisiting some of the basics and presenting more advanced setting techniques including bead, reverse, flush, and tension. Basic-level techniques and materials are presented for novices. Individual investigations result in several pieces of jewelry or objects. The course addresses multiple sources for gems, and includes assistance with acquisitions. Demonstrations, samples and a visiting artist supplement the course. Open to sophomore Jewelry + Metals majors all electives.

Prerequisite: MET262 Jewelry + Metals: Settings. **3 credits.**

Jewelry + Metals: Flatware

MET 266

Flatware is an exploration of utensils for preparing, serving, and eating food. Emphasis is placed on function, related concepts, and use of materials. Independent work is also encouraged. This is an intermediate and advanced level course designed to challenge students' conceptual and design skills. The exploration of advanced studio processes will be encouraged to help facilitate the projects' design and fabrication. Problems are presented to challenge all levels of students. Visiting artists, field trips, and slide presentations supplement the class. Open to sophomore Jewelry + Metals majors all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Casting + Modeling

MET 267

Casting and Modeling is a hybrid course designed to address the connection of modeling and casting. As a basic technology in the jewelry and metals field, casting provides the opportunity to explore complex form, surface and texture, dynamic change of plane and line, and everything from organic to geometric aesthetic. Modeling ranges from carving, sculpting, fabrication, and direct casting of organic objects and materials, to CAD models and molds made in the department through machining and 3D printing. Students experience three different casting methods: gravity, centrifugal, and vacuum, all of which provide unique opportunities to create jewelry, objects, and small sculpture. Jewelry and metalworking techniques are presented to complement the current level and experience of the group. Independent work is encouraged. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, historical and contemporary examples, field trips, and presentations supplement the class. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Casting

MET 268

As a basic technology in the jewelry and metals field, casting provides the opportunity to explore complex and dynamic form, surface and texture, the organic and geometric language. Technologies and materials from ancient to the cutting edge provide new and exciting possibilities for models, molds, parts. The course will address concepts and technologies of basic waxwork and model making, CAD/CAM, and casting processes to challenge students to apply new techniques and technologies to create work that remains unique to their direction. From fundamental wax carving and found objects to 3D modeling and output to the Solidscape™ 3D wax printer and the CNC milling machine, the course will cultivate new skills and opportunities for the creation of new work. Vacuum, centrifugal, gravity, and rubber mold casting are addressed to provide a range of opportunities

for tangible objects. A wide variety of metals, plastic resins, and rubber provide endless possibilities. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, field trips, and presentations will supplement the activity in the department. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Pewter MET 270

Pewter is a material that lies somewhere between metal and clay. It is an extremely versatile metal, beautiful for functional objects, jewelry, and sculpture. Pewter affords dynamic, intuitive, and direct work in metal. The course includes pattern making, fabrication, casting, slumping, forging, spinning, and other forming methods. Additional materials and techniques from self-directed applications to advanced studio technologies, including CAD for pattern making and design will supplement the course to provide new challenges, facilitate design, and present new means of fabrication. Readings, essays, and discussion offer the integrated seminar experience. Projects recognize the direction of the group and include singular object-driven problems, formal issues, and conceptual challenges. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Advanced Projects: Fashion-Jewelry-Accessories MET 271

Fashion has the power to transcend the mundane, to offer new and novel experiences, to transform the wearer, to empower and provoke, and to reflect and record the times in which we live. As artists and designers we live in a culture of unprecedented access to information, new ideas, materials, and technologies. Fashion-Jewelry-Accessories is designed to focus on the changing landscape of art and design, where we will examine history, concepts, design practices, materials and technologies toward fashion jewelry and accessories. Varied materials and techniques from self-directed exploration to advanced studio technologies will supplement the

course to challenge conceptual growth, facilitate design, and present new means of fabrication. "Challenges" are presented to afford students the opportunity to conduct research and explore their own directions. Readings, essays, and discussion offer the integrated seminar experience. The course includes visiting artists/ designers, a field trip, presentations, and demonstrations to support individual directions. Open to sophomore Jewelry + Metals majors and all electives. **3 credits.**

Jewelry+Metals: Internship MET 299

Majors are encouraged to have an internship in the jewelry, metals, and related fields. They may carry up to 3 elective credits. Majors have interned with Liz Claiborne, Juicy Couture, Kraftmaid, Nine West, Albert Paley Studios, Thomas Mann, Heather B. Moore, and others. Available to sophomore Jewelry + Metals majors. **3 credits.**

Jewelry + Metals: Fabrication MET 306

Emphasis in the studio is placed on fabrication techniques, from pattern work to cold connection, soldering on larger scale and hollow construction. Independent work is encouraged. Visiting artists, field trips, and slide presentations supplement the class. Open to Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Mechanisms MET 351

Throughout the history of jewelry and metalwork mechanisms have served physical, aesthetic, and conceptual functions, from movement to closure, ornament to interaction. This course is designed as a project-based curriculum to offer experiences to learn to design and make mechanisms, catches, latches, and hinges for movement and closure of jewelry and objects, as well as linkage systems, findings for jewelry, and mechanical objects. Each student has the opportunity to complete technical exercises, samples, and finished work for your portfolio. Slides, demonstrations and samples supplement the course. Open to junior Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Advanced Projects MET 353

The course is designed to examine concepts and technologies of the field, and pursue work of individual direction. Various advanced studio practices and techniques will supplement the course to challenge conceptual growth, facilitate design, and present new means of fabrication. Subjects are presented to direct students to conduct research and examine their own position. The course includes demonstrations and presentations to support individual directions. Ongoing discussions and readings are an integral part of the course. Open to junior Jewelry + Metals majors and electives with instructor's permission.

3 credits.

Jewelry + Metals: Jewelry Concepts

MET 354

Why is jewelry worn? How is jewelry worn? This course will focus on the motivations behind why we make jewelry, and how jewelry functions in our contemporary culture, and others. The question of the boundaries of what defines jewelry, and the exploration of concepts guide the work. Self initiated projects as well as assignments relating to jewelry concepts are presented throughout the semester. Readings, research, and dialogue are an integral part of the class. Slides and actual contemporary and historic pieces supplement the course. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Art + Machine

MET 355

An intermediate and advanced level course designed to provide new opportunities to discuss and explore the historical and contemporary roll of tools, machines, and technology in art and design. New technologies and materials provide an exciting range of possibilities in models, molds, and parts for jewelry and object making. The course will address the practices, concepts and technologies of tool making, machine tool processes, 3D modeling and 3D printing. Students develop and apply new skill sets to develop and create work of individual direction. The course includes 3D modeling, rendering, and output to the department's (2) devices, (CNC - computer numerical control) milling machine and the Solidscape 3D "wax printer", as well as the Institute's FDM (fused deposition modeling - 3D printer) and service bureaus. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, a field trip to a service bureau, and presentations supplement the course. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Modeling

MET 356

Modeling explores the changing role of 3D modeling and 3D printing in art and design. A rapidly expanding range of technologies and materials provides new and exciting possibilities for models, molds, and parts for

jewelry and object making. The course will address and apply concepts and technologies of 3D modeling, CAD/CAM + RP (computer aided design / computer aided manufacturing / rapid prototyping), 3D printing, and fabrication processes. Through a project-based curriculum, the course will challenge each student to apply these technologies to create work that remains unique to their individual vision. 3D modeling and rendering with Rhino, and output to the CNC (computer numerical control) milling machine, Solidscape 3D wax printer, FDM fused deposition modeling - 3D printing) and printing through service bureaus provide new opportunities in the presentation and creation of new work right here in our studio. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, field trips, and presentations supplement the activity in the department. Open to junior Jewelry + Metals majors. Recommended as an elective for Craft + Material Culture majors, sculpture, ID, Interior Design, biomedical art, and other students with 3D modeling interest. **3 credits.**

Jewelry + Metals: Recycling + Renovation

MET 357

This course is more relevant in the world today than ever before. We explore the concepts of recycling and up-cycling as means of design development and expression through artwork. Various discarded materials, used or found objects that have been previously created to serve some other purpose will be reused to create work. Students will also revisit ideas through existing objects within our culture and re-address an individual's previous work. Formats of the work in this course may take the shape of jewelry, wearables, or objects. Students must come prepared during the semester with found objects, thrift store or flea market finds, thrown away materials and be willing to alter them. Research and concept development are part of the weekly dialog. Slides and samples will supplement the course. Demonstrations will be provided as needed. Open to junior Jewelry + Metals majors and all electives. No previous metalworking skills are needed. **3 credits.**

Jewelry + Metals: Surface

MET 358

This course explores various techniques for affecting and embellishing the surface of non-ferrous metals. An emphasis on technical exercises throughout the semester runs concurrently with self directed work. Experimentation is encouraged and students complete the course with finished works. Slides, videos, demonstrations, samples and actual exemplary pieces supplement the course. Open to junior Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Forming + Fabrication

MET 359

This course is designed to develop skills in forming nonferrous metal through the various metalsmithing processes of raising, stretching, seaming, snarling, crimping, and pitch work used to create volumetric forms for functional and nonfunctional objects as well as jewelry. Problems are presented to challenge all levels of students, recognize the direction of the group and include singular object-driven problems, along with discussion of formal and conceptual issues. Presentations, visiting artists, slides, and actual objects supplement the course. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Color

MET 360

The use of color in jewelry and metals presents great possibilities. This course will explore a range of approaches to the use of color and colored materials in the creation of jewelry, functional objects, and small sculpture. Beyond the classic greens and browns, we will develop and apply chemical patinas to produce a range of effects in colors and patterns. In aluminum, the electro-chemical process of anodization will allow pigment dyes to be deposited in the surface of the metal. Plastics will be presented to allow for fabrication with stock materials, casting of resins and polymers, and laminations. Other pigments such as colored-pencils, paints, and powder coating are also addressed. Extensive samples and slides supplement the course. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Ceremony + Ritual MET 361

Consider the importance of the objects we use in specialized events, ceremonies, and our daily rituals. How does ceremony and ritual fit into the context of the 21st century and our society? We explore historic and worldwide references to ceremonial and ritual objects through the slide presentations, videos, and actual works. Students create objects based on individual exploration and interest relevant to the subject. Additional independent work is also required. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Settings MET 362

This course will examine the subject and techniques of settings. Exploration of basic stone setting procedures are addressed. The 'stones' being set during the course of the semester will be precious or semi-precious gems, minerals, found or handmade objects created from a variety of materials. Individual investigations result in several pieces of jewelry or objects created as they are addressed by assignments in the class. The course addresses multiple sources for gems, and includes assistance with acquisitions. Demonstrations, samples and a visiting artist will supplement the course. Open to junior Jewelry + Metals majors, intermediate and advanced electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Alternative Materials MET 363

The limitless possibilities of materials are investigated and applied to create wearable objects. These materials are explored for their conceptual potential and the capacity they hold as related to design elements for production. Students reinterpret and remake materials. Self-directed work and projects relating to the topic are presented throughout the semester. Reading, research, and critiques are an integral part of the class. Slides, images, and actual works supplement the course. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Production MET 364

Jewelry and object production is a complex and demanding avenue that can be navigated by many strategies. We explore a full range of production design, concepts, and technologies with a focus on wearable jewelry and functional objects. We address research, trends and concepts, ideation, design + redesign, production techniques + technologies, marketing, presentation, packaging, time management, pricing, and artist/gallery relationships. Challenges include short and long term projects based on demonstrations, research, and readings. The course is supplemented with presentations, examples of actual works, and visiting artists who make their living as production artists/designers. Ultimately you will conceptualize, design, and create one or more lines. The course includes preparation for shows and galleries, and participation in the Student Art Sale in December. Open to junior Jewelry + Metals majors and all electives.

One course in Jewelry + Metals recommended. **3 credits.**

Jewelry + Metals: Settings: Advanced + Basic MET 365

This course extends the subject as well as the processes of setting by revisiting some of the basics and presenting more advanced setting techniques including bead, reverse, flush, and tension. Basic-level techniques and materials are presented for novices. Individual investigations result in several pieces of jewelry or objects. The course addresses multiple sources for gems, and includes assistance with acquisitions. Demonstrations, samples and a visiting artist supplement the course. Open to junior Jewelry + Metals majors all electives.

Prerequisite: MET262 Jewelry + Metals: Settings. **3 credits.**

Jewelry + Metals: Flatware MET 366

Flatware is an exploration of utensils for preparing, serving, and eating food. Emphasis is placed on function, related concepts, and use of materials. Independent work is also encouraged. This is an intermediate and advanced level course designed to challenge students' conceptual and design skills. The exploration of advanced studio processes will be encouraged to help facilitate the projects' design and fabrication. Problems are presented to challenge all levels of students. Visiting artists, field trips, and slide presentations supplement the class. Open to junior Jewelry + Metals majors all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Casting + Modeling MET 367

Casting and Modeling is a hybrid course designed to address the connection of modeling and casting. As a basic technology in the jewelry and metals field, casting provides the opportunity to explore complex form, surface and texture, dynamic change of plane and line, and everything from organic to geometric aesthetic. Modeling ranges from carving, sculpting, fabrication, and direct casting of organic objects and materials, to CAD models and molds made in the department through machining and 3D printing. Students experience three different casting methods: gravity, centrifugal, and vacuum, all of which provide unique opportunities to create jewelry, objects, and small sculpture. Jewelry and metalworking techniques are presented to complement the current level and experience of the group. Independent work is encouraged. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, historical and contemporary examples, field trips, and presentations supplement the class. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Casting MET 368

As a basic technology in the jewelry and metals field, casting provides the opportunity to explore complex and dynamic form, surface and texture, the organic and geometric language. Technologies and materials from ancient to the cutting edge provide new and exciting possibilities for models, molds, parts. The course will address concepts and technologies of basic waxwork and model making, CAD/CAM, and casting processes to challenge students to apply new techniques and technologies to create work that remains unique to their direction. From fundamental wax carving and found objects to 3D modeling and output to the Solidscape™ 3D wax printer and the CNC milling machine, the course will cultivate new skills and opportunities for the creation of new work. Vacuum, centrifugal, gravity, and rubber mold casting are addressed to provide a range of opportunities for tangible objects. A wide variety of metals, plastic resins, and rubber provide endless possibilities. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, field trips, and presentations will supplement the activity in the department. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Pewter MET 370

Pewter is a material that lies somewhere between metal and clay. It is an extremely versatile metal, beautiful for functional objects, jewelry, and sculpture. Pewter affords dynamic, intuitive, and direct work in metal. The course includes pattern making, fabrication, casting, slumping, forging, spinning, and other forming methods. Additional materials and techniques from self-directed applications to advanced studio technologies, including CAD for pattern making and design will supplement the course to provide new challenges, facilitate design, and present new means of fabrication. Readings, essays, and discussion offer the integrated seminar experience. Projects recognize the direction of the group and include singular object-driven problems, formal issues, and conceptual challenges. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Advanced Projects: Fashion-Jewelry-Accessories MET 371

Fashion has the power to transcend the mundane, to offer new and novel experiences, to transform the wearer, to empower and provoke, and to reflect and record the times in which we live. As artists and designers we live in a culture of unprecedented access to information, new ideas, materials, and technologies. Fashion-Jewelry-Accessories is designed to focus on the changing landscape of art and design, where we will examine history, concepts, design practices, materials and technologies toward fashion jewelry and accessories. Varied materials and techniques from self-directed exploration to advanced studio technologies will supplement the course to challenge conceptual growth, facilitate design, and present new means of fabrication. "Challenges" are presented to afford students the opportunity to conduct research and explore their own directions. Readings, essays, and discussion offer the integrated seminar experience. The course includes visiting artists/ designers, a field trip, presentations, and demonstrations to support individual directions. Open to junior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry+Metals: Internship MET 399

Majors are encouraged to have an internship in the jewelry, metals, and related fields. They may carry up to 3 elective credits. Majors have interned with Liz Claiborne, Juicy Couture, Kraftmaid, Nine West, Albert Paley Studios, Thomas Mann, Heather B. Moore, and others. Available to junior Jewelry + Metals majors. **3 credits.**

Jewelry + Metals: Fabrication MET 406

Emphasis in the studio is placed on fabrication techniques, from pattern work to cold connection, soldering on larger scale and hollow construction. Independent work is encouraged. Visiting artists, field trips, and slide presentations supplement the class. Open to senior Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: BFA Statement/Exhibition MET 450M

The seminar is designed to focus on the changing landscape of art, where we will examine concepts and technologies of the field, and pursue work of individual direction. Advanced studio technologies and computer applications will supplement the course to challenge conceptual growth, facilitate design, and present new means of fabrication. Subjects are presented to challenge students to conduct research and examine their own position. Discussions and presentations vary to recognize the direction of the group and include singular object-driven problems, formal issues, and conceptual challenges. The course includes larger group discussion with all majors, demonstrations to support individual directions, visiting artists, field trips and presentations. The completion of work and preparation for the presentation of the BFA Exhibition will take place.

Required of 4th year graduating Jewelry + Metals majors. **3 credits.**

Jewelry + Metals: Mechanisms MET 451

Throughout the history of jewelry and metalwork mechanisms have served physical, aesthetic, and conceptual functions, from movement to closure, ornament to interaction. This course is designed as a project-based curriculum to offer experiences to learn to design and make mechanisms, catches, latches, and hinges for movement and closure of jewelry and objects, as well as linkage systems, findings for jewelry, and mechanical objects. Each student has the opportunity to complete technical exercises, samples, and finished work for your portfolio. Slides, demonstrations and samples supplement the course. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Advanced Projects

MET 453

The course is designed to examine concepts and technologies of the field, and pursue work of individual direction. Various advanced studio practices and techniques will supplement the course to challenge conceptual growth, facilitate design, and present new means of fabrication. Subjects are presented to direct students to conduct research and examine their own position. The course includes demonstrations and presentations to support individual directions. Ongoing discussions and readings are an integral part of the course. Open to senior Jewelry + Metals majors and electives with instructor's permission.

3 credits.

Jewelry + Metals: Jewelry Concepts

MET 454

Why is jewelry worn? How is jewelry worn? This course will focus on the motivations behind why we make jewelry, and how jewelry functions in our contemporary culture, and others. The question of the boundaries of what defines jewelry, and the exploration of concepts guide the work. Self initiated projects as well as assignments relating to jewelry concepts are presented throughout the semester. Readings, research, and dialogue are an integral part of the class. Slides and actual contemporary and historic pieces supplement the course. Open to senior Jewelry + Metals majors and all electives.

3 credits.

Jewelry + Metals: Art + Machine

MET 455

An intermediate and advanced level course designed to provide new opportunities to discuss and explore the historical and contemporary roll of tools, machines, and technology in art and design. New technologies and materials provide an exciting range of possibilities in models, molds, and parts for jewelry and object making. The course will address the practices, concepts and technologies of tool making, machine tool processes, 3D modeling and 3D printing. Students develop and apply new skill sets to

develop and create work of individual direction. The course includes 3D modeling, rendering, and output to the department's (2) devices, (CNC - computer numerical control) milling machine and the Solidscape 3D "wax printer", as well as the Institute's FDM (fused deposition modeling – 3D printer) and service bureaus. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, a field trip to a service bureau, and presentations supplement the course. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Modeling

MET 456

Modeling explores the changing role of 3D modeling and 3D printing in art and design. A rapidly expanding range of technologies and materials provides new and exciting possibilities for models, molds, and parts for jewelry and object making. The course will address and apply concepts and technologies of 3D modeling, CAD/CAM + RP (computer aided design / computer aided manufacturing / rapid prototyping), 3D printing, and fabrication processes. Through a project-based curriculum, the course will challenge each student to apply these technologies to create work that remains unique to their individual vision. 3D modeling and rendering with Rhino, and output to the CNC (computer numerical control) milling machine, Solidscape 3D wax printer, FDM fused deposition modeling – 3D printing) and printing through service bureaus provide new opportunities in the presentation and creation of new work right here in our studio. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, field trips, and presentations supplement the activity in the department. Open to senior Jewelry + Metals majors. Recommended as an elective for Craft + Material Culture majors, sculpture, ID, Interior Design, biomedical art, and other students with 3D modeling interest. **3 credits.**

Jewelry + Metals: Recycling + Renovation

MET 457

This course is more relevant in the world today than ever before. We explore the concepts of recycling and up-cycling as means of design development and expression through artwork. Various discarded materials, used or found objects that have been previously created to serve some other purpose will be reused to create work. Students will also revisit ideas through existing objects within our culture and re-address an individual's previous work. Formats of the work in this course may take the shape of jewelry, wearables, or objects. Students must come prepared during the semester with found objects, thrift store or flea market finds, thrown away materials and be willing to alter them. Research and concept development are part of the weekly dialog. Slides and samples will supplement the course. Demonstrations will be provided as needed. Open to senior Jewelry + Metals majors and all electives. No previous metalworking skills are needed. **3 credits.**

Jewelry + Metals: Surface

MET 458

This course explores various techniques for affecting and embellishing the surface of non-ferrous metals. An emphasis on technical exercises throughout the semester runs concurrently with self directed work. Experimentation is encouraged and students complete the course with finished works. Slides, videos, demonstrations, samples and actual exemplary pieces supplement the course. Open to senior Jewelry + Metals majors and all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Forming + Fabrication

MET 459

This course is designed to develop skills in forming nonferrous metal through the various metalsmithing processes of raising, stretching, seaming, snarling, crimping, and pitch work used to create volumetric forms for functional and nonfunctional objects as well as jewelry. Problems are presented to challenge all levels of students, recognize the direction of the group and include singular object-driven problems, along with discussion of formal and conceptual issues. Presentations, visiting artists, slides, and actual objects supplement the course. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Color

MET 460

The use of color in jewelry and metals presents great possibilities. This course will explore a range of approaches to the use of color and colored materials in the creation of jewelry, functional objects, and small sculpture. Beyond the classic greens and browns, we will develop and apply chemical patinas to produce a range of effects in colors and patterns. In aluminum, the electro-chemical process of anodization will allow pigment dyes to be deposited in the surface of the metal. Plastics will be presented to allow for fabrication with stock materials, casting of resins and polymers, and laminations. Other pigments such as colored-pencils, paints, and powder coating are also addressed. Extensive samples and slides supplement the course. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Ceremony + Ritual

MET 461

Consider the importance of the objects we use in specialized events, ceremonies, and our daily rituals. How does ceremony and ritual fit into the context of the 21st century and our society? We explore historic and worldwide references to ceremonial and ritual objects through the slide presentations, videos, and actual works. Students create objects based on individual exploration and interest relevant to the subject. Additional independent work is also required. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewel Metal Settings

MET 462

This course will examine the subject and techniques of settings. Exploration of basic stone setting procedures are addressed. The 'stones' being set during the course of the semester will be precious or semi-precious gems, minerals, found or handmade objects created from a variety of materials. Individual investigations result in several pieces of jewelry or objects created as they are addressed by assignments in the class. The course addresses multiple sources for gems, and includes assistance with acquisitions. Demonstrations, samples and a visiting artist will supplement the course. Open to senior Jewelry + Metals majors, intermediate and advanced electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Alternative Materials

MET 463

The limitless possibilities of materials are investigated and applied to create wearable objects. These materials are explored for their conceptual potential and the capacity they hold as related to design elements for production. Students reinterpret and remake materials. Self-directed work and projects relating to the topic are presented throughout the semester. Reading, research, and critiques are an integral part of the class. Slides, images, and actual works supplement the course. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Production

MET 464

Jewelry and object production is a complex and demanding avenue that can be navigated by many strategies. We explore a full range of production design, concepts, and technologies with a focus on wearable jewelry and functional objects. We address research, trends and concepts, ideation, design + redesign, production techniques + technologies, marketing, presentation, packaging, time management, pricing, and artist/gallery relationships. Challenges include short and long term projects based on demonstrations, research, and readings.

The course is supplemented with

presentations, examples of actual works, and visiting artists who make their living as production artists/designers. Ultimately you will conceptualize, design, and create one or more lines. The course includes preparation for shows and galleries, and participation in the Student Art Sale in December. Open to senior Jewelry + Metals majors and all electives. One course in Jewelry + Metals recommended.

3 credits.

Jewelry + Metals: Settings - Advanced + Basic

MET 465

This course extends the subject as well as the processes of setting by revisiting some of the basics and presenting more advanced setting techniques including bead, reverse, flush, and tension. Basic-level techniques and materials are presented for novices. Individual investigations result in several pieces of jewelry or objects. The course addresses multiple sources for gems, and includes assistance with acquisitions. Demonstrations, samples and a visiting artist supplement the course. Open to senior Jewelry + Metals majors all electives.

Prerequisite: MET262 Jewelry + Metals: Settings. **3 credits.**

Jewelry and Metals: Flatware

MET 466

Flatware is an exploration of utensils for preparing, serving, and eating food. Emphasis is placed on function, related concepts, and use of materials. Independent work is also encouraged. This is an intermediate and advanced level course designed to challenge students' conceptual and design skills. The exploration of advanced studio processes will be encouraged to help facilitate the projects' design and fabrication. Problems are presented to challenge all levels of students. Visiting artists, field trips, and slide presentations supplement the class. Open to senior Jewelry + Metals majors all electives.

Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

Jewelry + Metals: Casting + Modeling

MET 467

Casting and Modeling is a hybrid course designed to address the connection of modeling and casting. As a basic technology in the jewelry and metals field, casting provides the opportunity to explore complex form, surface and texture, dynamic change of plane and line, and everything from organic to geometric aesthetic. Modeling ranges from carving, sculpting, fabrication, and direct casting of organic objects and materials, to CAD models and molds made in the department through machining and 3D printing. Students experience three different casting methods: gravity, centrifugal, and vacuum, all of which provide unique opportunities to create jewelry, objects, and small sculpture. Jewelry and metalworking techniques are presented to complement the current level and experience of the group. Independent work is encouraged. Readings, essays, and discussion offer the integrated seminar experience. Visiting artists, historical and contemporary examples, field trips, and presentations supplement the class. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Casting

MET 468

As a basic technology in the jewelry and metals field, casting provides the opportunity to explore complex and dynamic form, surface and texture, the organic and geometric language. Technologies and materials from ancient to the cutting edge provide new and exciting possibilities for models, molds, parts. The course will address concepts and technologies of basic waxwork and model making, CAD/CAM, and casting processes to challenge students to apply new techniques and technologies to create work that remains unique to their direction. From fundamental wax carving and found objects to 3D modeling and output to the Solidscape™ 3D wax printer and the CNC milling machine, the course will cultivate new skills and opportunities for the creation of new work. Vacuum, centrifugal, gravity, and rubber mold casting are addressed to provide a range of opportunities for tangible objects. A wide variety of metals, plastic resins, and rubber provide endless possibilities. Readings, essays, and discussion

offer the integrated seminar experience. Visiting artists, field trips, and presentations will supplement the activity in the department. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry + Metals: Pewter

MET 470

Pewter is a material that lies somewhere between metal and clay. It is an extremely versatile metal, beautiful for functional objects, jewelry, and sculpture. Pewter affords dynamic, intuitive, and direct work in metal. The course includes pattern making, fabrication, casting, slumping, forging, spinning, and other forming methods. Additional materials and techniques from self-directed applications to advanced studio technologies, including CAD for pattern making and design will supplement the course to provide new challenges, facilitate design, and present new means of fabrication. Readings, essays, and discussion offer the integrated seminar experience. Projects recognize the direction of the group and include singular object-driven problems, formal issues, and conceptual challenges. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Advanced Projects: Fashion-Jewelry-Accessories

MET 471

Fashion has the power to transcend the mundane, to offer new and novel experiences, to transform the wearer, to empower and provoke, and to reflect and record the times in which we live. As artists and designers we live in a culture of unprecedented access to information, new ideas, materials, and technologies. Fashion-Jewelry-Accessories is designed to focus on the changing landscape of art and design, where we will examine history, concepts, design practices, materials and technologies toward fashion jewelry and accessories. Varied materials and techniques from self-directed exploration to advanced studio technologies will supplement the course to challenge conceptual growth, facilitate design, and present new means of fabrication. "Challenges" are presented to

afford students the opportunity to conduct research and explore their own directions. Readings, essays, and discussion offer the integrated seminar experience. The course includes visiting artists/ designers, a field trip, presentations, and demonstrations to support individual directions. Open to senior Jewelry + Metals majors and all electives. **3 credits.**

Jewelry+Metals: Internship

MET 499

Majors are encouraged to have an internship in the jewelry, metals, and related fields. They may carry up to 3 elective credits. Majors have interned with Liz Claiborne, Juicy Couture, Kraftmaid, Nine West, Albert Paley Studios, Thomas Mann, Heather B. Moore, and others. Available to senior Jewelry + Metals majors and all electives. **3 credits.**

Literature, Language, Composition

Writing + Inquiry I: Basic Composition + Contemporary Ideas LLC 101

A composition-intensive course that emphasizes basic composition skills, while introducing basic research and documentation skills. Along with cultivating the concomitant skills in critical reading and thinking, this course also introduces an explicitly theoretical approach to contemporary culture. Twenty pages of student expository writing will be required. Offered fall. **3 credits.**

Writing + Inquiry II: Research and Intellectual Traditions LLC 102

An intermediate writing and research course based in readings on the western intellectual and cultural heritage and their global contexts. The course will emphasize the basic research skills involved in both academic writing and studio processes. Twenty pages of student expository writing will be required.

Prerequisite LLC 101. Offered spring.
3 credits.

Writing + Inquiry III: Narrative Forms LLC 203

This course continues to build students' skills in writing, research, critical thinking, and argument, while introducing a survey of narrative forms and critical methods based in narratology to be used in the analysis and understanding of narrative. Offered fall and spring.

Prerequisite LLC 101. **3 credits.**

Writing for the Art + Design Career LLC 204W

This course offers students the opportunity to develop strong writing skills for the types of writing involved in art and design careers. The first and biggest part of this course is devoted to these career-related forms and is predicated on an exploration of the relationship between the rhetorical and the design arts. The culminating project for this section of the course, therefore, will be a portfolio containing the final versions of each of the writing assignments, designed to showcase visually the collected written works, and thus also to demonstrate the extent to which the student has pursued the relationship between rhetoric and design. Each student's portfolio will contain the types of career documents relevant to her/his own particular emphases or goals within the art/design fields represented by the particular group of students in the class. A later, smaller part of the course will explore the theories and argument strategies of art critical essays and reviews as models for the students' own assignments in critical writing. These assignments will include one art or design show review and one critical essay on an art or design subject selected by the student for the relevance of its subject to his/her own studio work. Class work will focus on writing, tutorials, and peer editing/critique, allowing students ample opportunity to become comfortable with, and even accomplished in, the kinds of writing necessary for self-presentation and critical engagement in visual arts careers. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Arts Journalism LLC 205WX

In this elective course, students will study various forms and stages of writing about art for publication. In addition to reading and discussing effective examples of published writings on art, students will produce a total of 20 pages of writing throughout the semester in the form of reviews, interviews, profiles, and feature stories. Students will alternately function as writers and editors as they produce written work that is expressly conceived and shaped for publication.
3 credits.

Hybrid Writing LLC 206X

Sophomore level writing seminar focusing on intergenre hybrid writing, with an emphasis on the New Narrative movement, open to all students, of special interest to students interested in writing adventurously and creatively about their chosen art and design forms. The method of instruction for this class will combine short lectures with class discussion, workshops, and in-class writing experiments. The class will be structured around the idea of creative research, and will potentially involve research days utilizing the museum or the library. Peer feedback sessions and a final short critical paper are designed to assist students in developing a constructive, original vocabulary to critically assess both their own creative work and that of others. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Autobiographical Narrative in African Literature LLC 207W

This course consists of six first-person accounts, which highlight the socio-historical and psychological significance of the autobiographical narrative in the black experience. The autobiographical mode is one of the predominant forms of literary expression in black literature, dating back to the "slave narrative" of the eighteenth century, just as it is in the hands of African artists a prominent literary form that is characterized by its predominantly collective and communal narrative voice. The course will focus on the interface between individual life-story and collective (social) history. It will also consider in the postmodernist sense the thin line between fiction and history (art and life), while exploring individual consciousness as an art of rhetorical self-definition and subjectivity. The last two books include two generational responses to womanist issues; and both of them problematize the autobiographical art-form. There are six videos primarily to provide socio-historical background to the course. The videos, as visual texts, are also meant to create a critical interface with the 6 literary socio-constructs, with a view to stimulating your deep insights into the course. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Science Fiction Writing Workshop LLC 210W

The genre (or sub-genre) of science fiction may, on one level, be seen as a variety of Romanticism, as an extended collective response to features of modernity, specifically scientific discoveries and innovations, as well as elements of the Industrial and technological revolutions. Science fiction, in its astonishing number of permutations, has filled a vast canvas of imaginative possibility, discovering a range of responses and forms that range from the dystopian, pessimistic, even nihilistic, to the utopian. We hear and see, in the voices and imaginations of different science fiction writers and artists, warnings and celebrations, but at the bottom, questionings of what it means to be human and of what kinds of possibilities may lay before us. Science fiction is also a remarkably popular genre; it's vitally manifested in books, television shows, films, toys, games. In this class we will investigate some of the space(s), both literal and metaphorical, that science fiction (and popular ideas of science) offer to the imagination. The course's center, however, is the students' own writing and their own ideas, and will be conducted in workshop format, with relatively brief lectures by the instructor presenting relevant literary, historical, theoretical and biographical backgrounds and contexts. During the semester, students will present two to three original works-in-progress (either creative or critical) to the class, distributing photocopies of their work a week in advance to the members of the class and to the instructor. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Poetry Writing Workshop LLC 211W

This class will focus on the creation, revision, oral and visual presentation of poems. Because good writing requires deep reading, we'll also be reading and responding to poems from an anthology throughout the semester. Students will be required to keep a journal that responds to anthology poems in the form of imitation poems, commentary, letters to the poets, or illustrations. Class time will be spent doing writing and revision exercises, small-group work, discussing poems from the anthology, playing with various aspects of poetry, and workshopping poems written in class. The final project will entail creating a chapbook of poems written during the semester. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Writing about Material Culture LLC 212WX

How is the material world understood in human culture? What do "things" mean — and why? Students will investigate various disciplinary approaches to material culture, through Freudian, semiotic, sociological, Marxist, and archaeological studies. Interdisciplinary approaches will be emphasized. In addition, the course will illuminate our personal attachments, the hidden history of things, our experience of material consciousness (as artists and designers), and the scholarly "packaging" of objects in support of cultural/art history. **3 credits.**

Writing for the Sciences LLC 213X

This course introduces the basic written discourse forms of the sciences. It gives an overview and rationale of scientific reports describing the results of original research. It provides students with an opportunity to develop competency in the discourse model that has evolved over centuries of scientific practice. Students will learn the specific lexical, grammatical, and stylistic conventions that comprise the accepted written format, in addition to the components of a scientific report; i.e., the Introduction (including the Literature Review), the Methods, the Results (including their display and documentation), the Discussion, and the References. The term project for each student will be focused on the preparation of a full written report of that student's individual inquiry into an area of scientific research relevant to their particular studio work and/or interests. Class meetings will center on discussion of readings, research, and on class critique of written drafts that students prepare as they work toward the final versions of their reports. Offered yearly. Fulfills writing-intensive requirement. **3 credits.**

Spies LLC 309X

In this seminar we will discuss spying in its many manifestations including the reasons and justifications offered for spying; the different types of spying; the means by which spying is conducted; and whether or not spying is a necessary evil. We will use a variety of texts in the class, non-fiction historical works as well as fictional works. Through a variety of media including film, hypertext, popular culture essays, fiction, and radio programs, we will explore the fascination with spies and what spies represent culturally and historically. Our object is that by the end of the semester we will be better readers of texts and more knowledgeable about issues of identity, deception, and information gathering. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Screenwriting**LLC 318**

What is a spec script, a slugline, a smash cut? What's the difference between montage and a series of shots, and why does the screenwriter need to know? One script page averages how many minutes of onscreen film time? In addition to the demands of just plain good storytelling, writing for film entails expressing everything about the story visually, which gives visual artists an advantage in adapting to the demands of the form. It is the screenwriter's job to put all of the sights, sounds and speeches on the page, while still leaving room for interpretation by the filmmakers. In this course we will discuss the elements of good storytelling, study the screenplays of Pulp Fiction and Chocolat, and write a short screenplay formatted to conform to industry standards. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

On the Same Page**LLC 351X**

This course will allow students to develop the skills and understanding necessary for literacy in our information-saturated times. Facilitated by growth in electronic technologies, more and more types of written texts, in both print and online media, have fused with images and other graphics. Literature producers and consumers of these emerging hybrid texts will need awareness of and competence in the complex communicative strategies that they engage.

While this course offers valuable knowledge to any developing artist, it is particularly suitable for students studying in the visual communications majors; i.e., Communication Design, Illustration, Biomedical Art, Film, Video and Photographic Arts, Digital Arts. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Contemporary African + African-American Literature**LLC 359**

Today a good deal of Third-World literature in particular expressed in many vital respects postmodern historical awareness of the paramountcy of the power relations hidden behind political, economic and social institutions and structures both nationally and internationally. With particular emphasis on political economy, this course will examine how this literature re-contextualizes such critical sociological questions as: What's traditionalism? What's modernization? The African-American texts highlight African-American socio-economic challenges today, dating back to Emancipation/Reconstruction, alongside their efforts at socio-cultural self-definitions. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Art of the Personal Essay**LLC 373W**

In this workshop course we will work on developing an understanding of the personal essay as a distinct yet flexible nonfictional genre, one possessing its own characteristics and contours that distinguish it from other literary forms. You will also work in this course on the craft of writing and revising your own personal essays. To these ends, we will be reading a number of works that demonstrate the essay's protean adaptability. Texts will be drawn from Phillip Lopate's anthology *The Art of the Personal Essay*, as well as from other sources, including selected blogs, nonfictional texts by visual artists, as well as the online compilation *Quotidiana*. (H/CS)(CWC)

3 credits.

Jazz: Contemporary African-American Writers**LLC 374X**

This course will deal with a very select number of contemporary female and male African-American writers who have won outstanding awards from various national literary awards to The Nobel Prize. The selected authors are Toni Morrison, Patricia Raybon, John Edward Wideman and Edward P. Jones. The central drift of this course will be concerned with today's multifarious significance of the complex black experience. It will therefore look into how all these writers combine a keen historical sense with a discerning aesthetic sensibility to explore afresh in a postmodernist sense the intriguing black experience with deep intellectual reflections. It will also examine how in relation to their individual subject-matters they all artistically problematize the aesthetic and philosophical questions about the thin line between fact and fiction, historical veracity and imaginative truth, and art and artifice. Our class selection will consist of four books published between 1984 and 2003. A number of videos will be shown for visual elucidation of the books' underlying concerns. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Literature of Americas**LLC 388**

This course will survey the concurrent but separate developments of the literary traditions of North and South America. Taking Columbus' arrival on Hispaniola as our point of anchor, we will work backward to the Pre-Columbian original narrative forms, and forward through the written records of the complex colonial contexts of the literary art in both Americas. We will also trace the divergent results of the influences of European literature, following in each case the developments of such directions as we can identify in the prose and poetry of the colonial and postcolonial periods of each America. Reading widely and also closely, we will consider how best to trace the parallel emergence of these national literatures, seeking in a juxtaposed study what common literary and extra-literary antecedents and shaping forces the texts in both traditions may reveal. We will also inquire into the nature of

the distinctions that must be made between these traditions, and into the impact the differences between these literatures may have of the understanding of what we mean by the phrase "American literature." Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Dialogue + Story LLC 391

In this course, we concentrate first on writing dialogues, looking at the ways in which conversation establishes character, creates and resolves conflict, and advances plot. We'll see how these dialogues "play" first when we stage them, and then we put them back on the page and wrap stories around them. In-class, team-writing exercises are designed to jump start your ideas and provide our working material. We'll also take a look at excerpts from narratives by master storytellers, experiment with re-telling the story just through dialogue, and see how these artistic choices inevitably shape the content itself. (LLC)

Fiction Writing LLC 392

Fiction is the sustained application of the literary artist's imagination to the observation of life, and writing it well requires a vision of what's true in the story before it ever reaches the page. Fiction Writing provides the student with the opportunity to write short fiction, discuss technique, study master storytellers, and critique one another's work. Some weekly topics in writing technique take up the issues of narrative structure, clear meaning, turning story into plot, scene content and scene break, dialogue, conflict and tension, the power of point of view, the revelation of character, and rewriting. Over the course of the term, students work on three pieces of fiction. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Creative Writing LLC 393

This course will give students the opportunity to explore the three essential genres of creative writing in a practicum setting. Study and practice will center on basic analytic methods for reading and basic inventive methods for writing short fiction, poetry, and dramatic narratives. Course assignments will include exercises in writing the short story, including the short graphic narrative; various poetic forms such as the sonnet, the villanelle, and the free verse poem; and variants of the short dramatic narrative such as the screen treatment, the story board, and the short film script. Creative Writing can be taken to satisfy either required Junior/Senior Writing-Intensive credit or Open Elective Liberal Arts credit. It will allow students who are planning visual arts careers involving writing (i.e., illustration, film, and video) to develop the basic critical and writing performance skills necessary for their professional advancement. Students who may be considering the Creative Writing Concentration program are strongly urged to take this course during their Sophomore year. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Introduction to African + African-American Literature LLC 411

This course will focus on traditional Africa up to the threshold of the European colonization of the continent. The African texts as a whole offer a brief introduction to traditional African thoughts and ways of life and also to the growing incursion of colonialism. The course highlights the paramountcy of kinship care, communal life, and individual fulfillment in harmony with society. It also stresses a social thinking underlain by a collective unconscious of the inseparableness of the living and the dead, the physical and the metaphysical. The African-American texts taken all together highlight, notably from Harlem Renaissance, significant stages of the African-American cultural-literary expressions of their socio-historical experience and an attendant sense of religion manifested particularly through the Black Church. The subtext of this course is to

see if traditional life, an example of which is traditional Africa, still has any value for the technological world of today. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Creative Writing Concentration: Body of Work LLC 415

Required of seniors pursuing the Creative Writing Concentration. Not open as an elective. Fall and spring semesters required. **1.5 credits each semester.**

Writing Concentration : Body of Work Continuation LLC 415C

Required of seniors pursuing the Creative Writing Concentration. Not open as an elective. Fall and spring semesters required. **1.5 credits each semester.**

Graphic Narratives LLC 419

Are you fascinated by the graphic novel (or nonfiction)? In this class, we will investigate a variety of ways that texts and images (specifically illustrations and photographs) interact to tell stories: how the visual and the verbal engage and catalyze each other, how they can reflect and deflect, reinforce, strengthen and gesture to each other in compelling, powerful and meaningful ways. To this end, the class will examine and practice different methods used in telling both personal and fictional stories. The course will also involve working at understanding different ways that graphic narratives have been, and may be, theorized. Assignments will include critical responses to our readings and a creative project involving an integration of writing and visual media. Primary readings are likely to include, but are not limited to, work by: Art Spiegelman, Marjane Satrapi, Alan Moore, Craig Thompson, and others. Films we watch may include *Spirited Away*, *The Dangerous Lives of Altar Boys*, and *Rashomon*. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course or Visual Culture Emphasis course. **3 credits.**

Woman's Words

LLC 424

This course is designed to outline the contributions of women to the origins and development of the novel genre in English and American literature from 1688 to the present time. It will focus on discovery of the relationships between the earliest women's literary production and the literature written by the women of this moment. It will inquire into the areas of race and social class as they are directly relevant to (or feature as tropes within) the literature comprising our reading list. It also introduces some of the basic theoretical questions that feminist scholarship has raised in connection with women's writing during these periods. Through selected readings, research, and critical discussion, members of this class will become familiar with modern women's literature, its social/historical contexts, and some of the feminist critical approaches through which it has been considered. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Culture/Conflict/Syncretism in African + African-American Literature

LLC 441

This course is primarily concerned with the dialectic of multiculturalism and multidimensionality. Africans under colonialism, like most of the Third World at one time or the other, were confronted with the overwhelming encroachment of European/Western/Christian ways of life and thought alien to them. Yet Africa still struggles up till today to preserve its integrity, its intrinsic identity, notably in the form of neotraditionalism. This vortex of cultural interplay in Africa has led to socio-cultural phenomenon described as deracination or "the crisis in the soul" (Achebe) or "triple heritage/cultural accommodation" (Ali Mazrui). In postmodernist terms, it has led to syncretism. The course will also explore analogies from the multidimensional art, mainly from the interchange between visual and literary arts. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Narrative Art + Mythic Patterns in African + African-American Literature

LLC 471

This course will focus on the various artistic ways African and African-American imaginative writers create a narrative interlock of mythic and contemporary materials to formulate in postcolonial and postmodernist terms an essentialist condition of their people's experience, while a number of them explore the interface of classical and African myths for an informed global vision. Their works are largely structured with images and symbols endowed with dynamic moral and spiritual significance. They problematize the African thinking underlain by the inseparableness of the natural world and the supernatural realm, the human and the divine, the animate and the inanimate, just as this inseparableness also aesthetically underlies the relationship between the naturalistic and the abstract in both African visual art and Harlem Renaissance. There is in postcolonial African literature, and in many 'Third World' countries, a new narrative art-form which can be called 'animist realism.' It is critically regarded as contesting the dominant protocol of conventional (Western) realist narrative which is predicated on knowability and linearity. We will also look at how the interface between oral art (free text) and written art (fixed text) mediates between fiction and history in this new form of narrative realism. And there will be an ample number of videos for visual elucidation. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Chinese Poetry

LLC 477

The purpose of this course is two-fold: first, to determine, through intensive readings in translation from the work of representative poets, what characterizes Chinese poetic achievement and, second to articulate our own informed response to these poems. Primary emphasis will be placed on the lyric mode as it develops from its origins in the Book of Songs (compiled c. 600BCE) through its golden age in the T'ang and Sung dynasties. Continuing attention will be paid to the tension between public and private commitment expressed by poets who choose between, attempt to resolve, or transcend these commitments. Topics for special consideration include the classical Chinese language as a vehicle for poetic expression and Chinese calligraphy as an exercise in dynamic proportions, the technical requirements of two major lyric forms, nature as a source of both inspiration and poetic metaphor, and the didactic and individualist traditions of Chinese literary criticism. Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

Painting

The Tactile + The Digital: Painting in the New Century

PTG 21X

The focus of this course is the role of Painting in the digital age. Students will use varied media and subjects, traditional and non-traditional, to further develop analytical and expressive means in their painting and creative practices. Students are encouraged to draw from personal interests and from many disciplines to develop projects that will be presented to the class for group critiques. Through slide presentations, gallery visits museum shows, and readings, information will be presented relating to the current art scene in order to further the student's personal vision, help clarify directions, and explore a variety of formal, conceptual, and technical approaches to painting and image-making. Projects will address, among others, ideas and forms of light and space, color relationships, means and meanings of representation, text and texture, and gender, social and political issues. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Painted Bodies: The Contemporary Figure

PTG 220

This course deals with the position of the figure within contemporary painting and a studio practice extending from that position. Figurative painting represents the continuation of a tradition that extends back before history and is yet poised to reach into any foreseeable future. Class discussions will be based on readings that deal with critical and historical issues surrounding the figure in painting and on the work of contemporary artists dealing with the figure from a painting perspective. By the end of the semester students will be expected to develop a cohesive body of work dealing with the figure as its subject. The student will also be required to articulate a statement that situates their work within a contemporary practice of figurative painting. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Intro to Painting: Painting History: 1828–Present

PTG 221

This is a beginning painting course. It is a prerequisite for painting electives and all advanced painting courses. This course introduces students to painting through historic painting practices and conventions using oil-based paint as the primary material. Students are asked to approach painting pre-photographically (as if the year were 1828). Students are introduced to the fundamentals of a traditional painting practice with an emphasis on observational rendering and applied color theory beginning with Newton. Students will learn about color mixing, brush types, support construction and general canvas preparation. Students will paint from life learning how to capture the three-dimensional world on a two-dimensional surface as well as how to use material working through shape, form, texture, and mark to create an illusion of space and mass. Through critiques, discussions, readings, slide presentations, and museum visits, students will develop vocabulary and critical thinking skills essential to their studio practice as well as a sense of the history of painting leading to contemporary practices. Offered fall.

3 credits.

Painting as System, Method, Organism, + Concept

PTG 226

This course examines the nature of Painting as it relates to other visual arts media. The creation of systems as a way to generate, organize, compose, pattern, plan, fashion, model, design, execute, and possibly destroy art work will be explored. Artists such as Sol Lewitt, Marcel Duchamp, Survival Research Laboratories, Vito Acconci, Fischli + Weiss, Chuck Close, Alfred Jensen, Jackson Pollock, and Mel Bochner will be examined within the context of how systems function within their work. Reading relevant texts, looking at work, research/special projects, studio work, group and individual critiques are an integral part of this course. Students may work in the area of their expertise. Goals + Objectives: Students should understand the nature of the decision-making process in the creation of work, and establishing analyzing and evaluating criteria. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Popular Culture + Imagery: A Painting Course

PTG 227

This course will explore the symbiotic relationship of art and culture, and the particular ways in which popular and material culture influence the visual arts and vice versa NOW (if there are indeed any particular ways that stand out in this particular time as opposed to a different time in history). Students will learn to discern both the overt and covert affects/effects of culture on contemporary artists as well as on their own work and that of their peers. Students in order to take part in relevant class room conversation/discussion need a working knowledge of current events/ history/popular culture and will need to be ready to read and do research, etc. Open to all Students .

3 credits.

Painting: Framing the Subject and Construction of Meaning

PTG 229

This course focuses on the further development of the subject of the student's work. Emphasis is on strategies of meaning construction from the perspective of the artist's intention. Students will develop and discuss intention embodied in a work through critiques and discourse and will explore the relation of means to meaning. Students are expected to engage in critical discourse surrounding the work of fellow students, established artists and in relation to their own work. The goal is to develop an understanding of the criteria, standards and values promoted by the artist and how these come to be understood by the audience. In addition students will be expected to demonstrate a personal commitment to a student practice and the willingness and ability to make work. Required for all 4th year Painting majors and open as an elective to any senior from regardless of major or with the permission of the instructor or Painting Head. **3 credits.**

Painting Beyond Observation

PTG 232

Continued emphasis on material, color, and skill-building. Students will work with primarily with acrylic paint. This class moves beyond observational rendering and focuses on other approaches to developing content for work.

Class topics focus on contemporary issues in Painting including: "What makes a Contemporary Painter? What is Painting? What is a studio practice? What does it mean to be a professional?" Some of the topics to be considered: abstraction, representation, perception, mimesis, conceptual, subject, reality, expressive, authorship, and interpretation. A few of the artists that will be looked at: Kandinsky, Duchamp, Arshile Gorky, Jackson Pollock, Ad Reinhardt, Gerhard Richter, Jack Whitten, Peter Saul, Agnes Martin, Pipilotti Rist, Lisa Hoke, Jessica Stockholder, Jenny Saville, et. al.

This course is open to all non-Painting major students as an elective with the prerequisite of Intro to Painting or with the permission of the faculty. It is required of all Painting Major Sophomores. **3 credits.**

Painting After the Photograph: Painting in the Age of Mechanical Reproduction

PTG 233

Painters going back as far as the Renaissance have been using devices such as the camera obscura to produce a two-dimensional verisimilitude. With the invention of photography in 1839, artists were liberated from the demands of reproducing naturalistic appearances. This course will explore the relationship between the photograph and painting; the effect that the birth of photography has had on the history and current state of painting. A primary question to be considered will be: What are the strategies of painting in the age of mechanical reproduction? How has photography and mechanical reproduction influenced painting functions? We will look at artists as varied as Delacroix, Courbet, Warhol, Rosenquist, and Richter among others. Readings will include Walter Benjamin's "Art in the Age of Mechanical Reproduction." **3 credits.**

Painting: The Medium Is the Message

PTG 234

Careful selection and control of the medium enables us to express ideas clearly. In this class students will explore and consider how various materials, methods, and processes operate, function, and ultimately how they impact meaning. Class demonstrations and lectures will introduce students to basic traditional and nontraditional painting materials and processes including safe handling and use. The class will function as a lab where through the process of trial and error, students will conduct 'tests,' keep notes, and ultimately catalogue their findings in an archive. Students are expected to explore these 'findings' in their own studio practice, as they further develop the practical and conceptual skills necessary for their work.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Painting: Constructing Narratives

PTG 235

Every painting implies a narrative, whether it is a story being told through the images or the story of how the painting itself was made. This class is focused on what constitutes a narrative and the creation of content and strategies in painting. Students will consider implied, explicit, rhizomatic and linear narratives. Through studio practice, lecture and discussion students will engage in producing visual and conceptual narratives within their work. Through investing narrative students will move beyond the fundamentals of Painting and focus on the development of a personal practice as framed by contemporary standards. Students will be expected to do research and generate a project reflecting their personal interests. By the end of the semester students will have identified a subject and created a group of works focused on this subject. Further students will be asked to work toward an artist statement to accompany their work.

This course is open to all non-Painting major students as an elective with the prerequisite of Intro to Painting or with the permission of the faculty.

Required for Junior Painting Majors. **3 credits.**

Painting: Mechanics of Meaning: Subject, Form, Content

PTG 236

The goal of this course is to develop an understanding of the criteria, standards, and values promoted by artists and how these come to be understood by their audience through exploring the relationships that exist between subject, form and content. Through discussion, assignments and studio critiques the class will attempt to make explicit the role that our assumptions about the component parts of an art work plays in the construction of a work and how it is understood by its audience. **3 credits.**

Painting Lab: Explorations in Representation + Figuration

PTG 23X

This course identifies the components of traditional figurative painting such as space, composition, point of view, color, and scale. Using this as a platform each of these will serve as the subject of a sustained investigation. This approach will function to establish an understanding of these elements in a conventional context as well as the object of experimentation. This course will be useful to students in all areas who are interested in working figuratively in two-dimensions. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Water+: An Exploration of Water-Based Media

PTG 240

This course explores the different materials and processes used in various water-based media such as acrylic, gouache, watercolor, ink, and other natural substances that can be used to make colors/washes. Various historical models will be examined such as Chinese scroll painting and watercolor from the Song dynasty to Renaissance architecture and figure studies to post-impressionist use of color and mark which will put contemporary use of water-based media into focus. The work of artists as varied as William Blake, Vincent Van Gogh, Charles Burchfield, and Paul Klee to more recent artists such as Francesco Clemente, Marlene Dumas, Amy Cutler, Shazia Sikander, and Franz Ackermann, will be examined within the context of the student's personal practice.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Painting: Color, Scale, Mark, + Form

PTG 241

Figurative', 'abstract', 'conceptual', 'non-objective', 'romantic landscape'", "'post-modern'", "'Bob Ross-ian'", paintings all have an underlying structure. This studio course examines how the specificity of color, scale, mark and shape form and affect a painting's content. Students will be encouraged to focus on their own body of work while exploring issues of content within the themes of the class through the investigation of their own studio practice, as well as looking at and analyzing the work of other painters and artists throughout history. This course will be of particular interest to students in painting, drawing, + printmaking.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

On Painters + Painting: Aura, Author

PTG 251

With an emphasis on the practice of Painting, this class examines the role subjectivity plays in contemporary art. The position of the artist and the frame of the canvas will be traced from the modernist notion of individual expressiveness, to post-modernist practices characterized by the end of the author's authority and finally to contemporary practices in which the artist's hand reemerges in dialogue with mechanized and digital processes. Students will be asked to grapple with these complex issues in relationship to what they paint and how they paint. Class discussions will address a variety of critical essays dealing with these topics and the practice of painting as treated by artists and critics.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Working Collaboratively: Art + The Group Dynamic

PTG 25X

Though the image of the artist is that of the solitary individual striving to express their vision—the contemporary practice of art is peppered with numerous examples of artists collaborating. These extend from something as simple as organizing a group exhibition, to the type of social interventions practiced by the Guerrilla Girls or the work of such entities as Gilbert and George, or the collective N55. This course through projects, readings, and critiques will explore the dynamic of working collaboratively. Each exercise will address different processes, skill-sets and interpersonal relationships. This course is open to students from all disciplines and is not media specific. **3 credits.**

Painting: Internship

PTG 299

Students will submit a written proposal for a semester's long course of work. This work should have three primary components: a written paper, studio work, and work in the field (eg.: working for a gallery or artist).

A timeline for the completion and review of these components are also required. The proposal must be sponsored by the supervising faculty meaning that the proposal must be vetted and accepted by the faculty who will oversee the project before it is submitted to the department head.

This course is open to all Painting majors.

3 credits.

Painted Bodies: The Contemporary Figure

PTG 320

This course deals with the position of the figure within contemporary painting and a studio practice extending from that position.

Figurative painting represents the continuation of a tradition that extends back before history and is yet poised to reach into any foreseeable future. Class discussions will be based on readings that deal with critical and historical issues surrounding the figure in painting and on the work of contemporary artists dealing with the figure from a painting perspective. By the end of the semester students will be expected to develop a cohesive body of work dealing with the figure as its subject. The student will also be required to articulate a statement that situates their work within a contemporary practice of figurative painting. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Painting as System, Method, Organism, + Concept

PTG 326

This course examines the nature of Painting as it relates to other visual arts media. The creation of systems as a way to generate, organize, compose, pattern, plan, fashion, model, design, execute, and possibly destroy art work will be explored. Artists such as Sol Lewitt, Marcel Duchamp, Survival Research Laboratories, Vito Acconci, Fischli + Weiss, Chuck Close, Alfred Jensen, Jackson Pollock, and Mel Bochner will be examined within the context of how systems function within their work. Reading relevant texts, looking at work, research/special projects, studio work, group and individual critiques are an integral part of this course. Students may work in the area of their expertise. Goals + Objectives: Students

should understand the nature of the decision-making process in the creation of work, and establishing analyzing and evaluating criteria.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Popular Culture + Imagery: A Painting Course

PTG 327

This course will explore the symbiotic relationship of art and culture, and the particular ways in which popular and material culture influence the visual arts and vice versa NOW (if there are indeed any particular ways that stand out in this particular time as opposed to a different time in history). Students will learn to discern both the overt and covert affects/effects of culture on contemporary artists as well as on their own work and that of their peers. Students in order to take part in relevant class room conversation/discussion need a working knowledge of current events/ history/popular culture and will need to be ready to read and do research, etc. Open to all Students.

3 credits.

Painting: Framing the Subject + Construction of Meaning

PTG 329

This course focuses on the further development of the subject of the student's work. Emphasis is on strategies of meaning construction from the perspective of the artist's intention. Students will develop and discuss intention embodied in a work through critiques and discourse and will explore the relation of means to meaning. Students are expected to engage in critical discourse surrounding the work of fellow students, established artists and in relation to their own work. The goal is to develop an understanding of the criteria, standards and values promoted by the artist and how these come to be understood by the audience. In addition students will be expected to demonstrate a personal commitment to a student practice and the willingness and ability to make work. Required for all 4th year Painting majors and open as an elective to any senior from regardless of major or with the permission of the instructor or Painting Head. **3 credits.**

Painting Beyond Observation

PTG 332

Continued emphasis on material, color, and skill-building. Students will work with primarily with acrylic paint. This class moves beyond observational rendering and focuses on other approaches to developing content for work.

Class topics focus on contemporary issues in Painting including: "What makes a Contemporary Painter? What is Painting? What is a studio practice? What does it mean to be a professional?" Some of the topics to be considered: abstraction, representation, perception, mimesis, conceptual, subject, reality, expressive, authorship, and interpretation.

A few of the artists that will be looked at: Kandinsky, Duchamp, Arshile Gorky, Jackson Pollock, Ad Reinhardt, Gerhard Richter, Jack Whitten, Peter Saul, Agnes Martin, Pipilotti Rist, Lisa Hoke, Jessica Stockholder, Jenny Saville, et. al.

This course is open to all non-Painting major students as an elective with the prerequisite of Intro to Painting or with the permission of the faculty. It is required of all Painting Major Sophomores. **3 credits.**

Painting After the Photograph: Painting in the Age of Mechanical Reproduction

PTG 333

Painters going back as far as the Renaissance have been using devices such as the camera obscura to produce a two-dimensional verisimilitude. With the invention of photography in 1839, artists were liberated from the demands of reproducing naturalistic appearances. This course will explore the relationship between the photographic and painting; the effect that the birth of photography has had on the history and current state of painting. A primary question to be considered will be: What are the strategies of Painting in the Age of Mechanical Reproduction? How has photography and mechanical reproduction influenced painting functions? We will look at artists as varied as Delacroix, Courbet, Warhol, Rosen Quist, Tyumen's, and Richter among others. Readings will include Walter Benjamin's "Art in the Age of Mechanical Reproduction."
3 credits.

Painting: The Medium Is the Message

PTG 334

Careful selection and control of the medium enables us to express ideas clearly. In this class students will explore and consider how various materials, methods, and processes operate, function, and ultimately how they impact meaning. Class demonstrations and lectures will introduce students to basic traditional and nontraditional painting materials and processes including safe handling and use. The class will function as a lab where through the process of trial and error, students will conduct 'tests', keep notes, and ultimately catalogue their findings in an archive. Students are expected to explore these 'findings' in their own studio practice, as they further develop the practical and conceptual skills necessary for their work.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Painting: Constructing Narratives

PTG 335

Every painting implies a narrative, whether it is a story being told through the images or the story of how the painting itself was made. This class is focused on what constitutes a narrative and the creation of content and strategies in painting. Students will consider implied, explicit, rhizomatic and linear narratives. Through studio practice, lecture and discussion students will engage in producing visual and conceptual narratives within their work. Through investing narrative students will move beyond the fundamentals of Painting and focus on the development of a personal practice as framed by contemporary standards. Students will be expected to do research and generate a project reflecting their personal interests. By the end of the semester students will have identified a subject and created a group of works focused on this subject. Further students will be asked to work toward an artist statement to accompany their work.

This course is open to all non-Painting major students as an elective with the prerequisite of Intro to Painting or with the permission of the faculty. Required for Junior Painting Majors. **3 credits.**

**Painting: Mechanics of Meaning:
Subject, Form, Content**
PTG 336

The goal of this course is to develop an understanding of the criteria, standards, and values promoted by artists and how these come to be understood by their audience through exploring the relationships that exist between subject, form and content. Through discussion, assignments and studio critiques the class will attempt to make explicit the role that our assumptions about the component parts of an art work plays in the construction of a work and how it is understood by its audience. **3 credits.**

**Painting Lab: Exploration in
Representation + Figuration**
PTG 33X

This course identifies the components of traditional figurative painting such as space, composition, point of view, color, and scale. Using this as a platform each of these will serve as the subject of a sustained investigation. This approach will function to establish an understanding of these elements in a conventional context as well as the object of experimentation. This course will be useful to students in all areas who are interested in working figuratively in two-dimensions. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

**Water+: An Exploration of
Water-Based Media**
PTG 340

This course explores the different materials and processes used in various water-based media such as acrylic, gouache, watercolor, ink, and other natural substances that can be used to make colors/washes. Various historical models will be examined such as Chinese scroll painting and watercolor from the Song dynasty to Renaissance architecture and figure studies to post-impressionist use of color and mark which will put contemporary use of water-based media into focus. The work of artists as varied as William Blake, Vincent Van Gogh, Charles Burchfield, and Paul Klee to more recent artists such as Francesco Clemente, Marlene Dumas, Amy Cutler, Shazia Sikander, and Franz Ackermann, will be examined within the context of the student's personal practice.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

**Painting: Color, Scale,
Mark, + For**
PTG 341

Figurative', 'abstract', 'conceptual', 'non-objective', 'romantic landscape', 'post-modern', 'Bob Ross-ian', paintings all have an underlying structure. This studio course examines how the specificity of color, scale, mark and shape form and affect a painting's content. Students will be encouraged to focus on their own body of work while exploring issues of content within the themes of the class through the investigation of their own studio practice, as well as looking at and analyzing the work of other painters and artists throughout history. This course will be of particular interest to students in painting, drawing, + printmaking.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

**On Painters + Painting:
Aura, Author**
PTG 351

With an emphasis on the practice of Painting, this class examines the role subjectivity plays in contemporary art. The position of the artist and the frame of the canvas will be traced from the modernist notion of individual expressiveness, to post-modernist practices characterized by the end of the author's authority and finally to contemporary practices in which the artist's hand reemerges in dialogue with mechanized and digital processes. Students will be asked to grapple with these complex issues in relationship to what they paint and how they paint. Class discussions will address a variety of critical essays dealing with these topics and the practice of painting as treated by artists and critics.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

**Working Collaboratively:
Art + The Group Dynamic**
PTG 35X

Though the image of the artist is that of the solitary individual striving to express their vision – the contemporary practice of art is peppered with numerous examples of artists collaborating. These extend from something as simple as organizing a group exhibition, to the type of social interventions practiced by the Guerrilla Girls or the work of such entities as Gilbert and George, or the collective N55. This course through projects, readings, and critiques will explore the dynamic of working collaboratively. Each exercise will address different processes, skill-sets and interpersonal relationships.

This course is open to students from all disciplines and is not media specific. **3 credits.**

Painting: Internship
PTG 399

Students will submit a written proposal for a semester's long course of work. This work should have three primary components: a written paper, studio work, and work in the field (eg.: working for a gallery or artist). A timeline for the completion and review of these components are also required. The proposal must be sponsored by the supervising faculty meaning that the proposal must be vetted and accepted by the faculty who will oversee the project before it is submitted to the department head. This course is open to all Painting majors. **3 credits.**

**Painted Bodies: The
Contemporary Figure**
PTG 420

This course deals with the position of the figure within contemporary painting and a studio practice extending from that position. Figurative painting represents the continuation of a tradition that extends back before history and is yet poised to reach into any foreseeable future. Class discussions will be based on readings that deal with critical and historical issues surrounding the figure in painting and on the work of contemporary artists dealing with the figure from a painting perspective. By the end of the semester students will be expected to develop a cohesive body of work

dealing with the figure as its subject. The student will also be required to articulate a statement that situates their work within a contemporary practice of figurative painting. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Senior Studio: BFA Research PTG 421M

Required for all 4th year Painting majors and open as an elective to any senior-level student with a prerequisite of Intro to Painting or permission of the instructor or Painting Chair. This course focuses on developing the student's individual work as it relates to their subject and their means of making work. Emphasis will be on the strategies for constructing the meaning of the work in terms of materials and the way the work is read by a viewer. Students will read work, develop and discuss intention through critiques and discourse. The goal is to develop an understanding of the criteria, standards and values promoted by the artist and how these come to be understood by their audience by exploring the relationship between subject, form, material and process as they relate to content. Offered fall. **3 credits.**

Painting Seminar: Contemporary Issues in Painting PTG 422M

In preparation for the student's final BFA defense and for working beyond an undergraduate level, this course focuses in an advanced manner on the seminal issues covered over the course of the student's visual arts education. Questions of style, aesthetics, concept, meaning, and context are addressed. Particular emphasis is given to issues concerned with presentation, "framing," audience and reception. Students are expected to engage in critical discourse surrounding the work of fellow students, established artists and their own work. By the end of the term students are expected to clearly identify the subject of their work, defend their choices in relation to this subject as well as discuss reasonable expectations of audience reception. Course readings will be given in relation to these topics as well as the maintenance of a professional studio practice.

Required for all 4th year Painting majors and open as an elective to any senior or with the permission of the instructor or Painting Head. **3 credits.**

Painting as System, Method, Organism, + Concept PTG 426

This course examines the nature of Painting as it relates to other visual arts media. The creation of systems as a way to generate, organize, compose, pattern, plan, fashion, model, design, execute, and possibly destroy art work will be explored. Artists such as Sol Lewitt, Marcel Duchamp, Survival Research Laboratories, Vito Acconci, Fischli + Weiss, Chuck Close, Alfred Jensen, Jackson Pollock, and Mel Bochner will be examined within the context of how systems function within their work. Reading relevant texts, looking at work, research/special projects, studio work, group and individual critiques are an integral part of this course. Students may work in the area of their expertise. Goals + Objectives: Students should understand the nature of the decision-making process in the creation of work, and establishing analyzing and evaluating criteria. This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Popular Culture + Imagery: A Painting Course PTG 427

This course will explore the symbiotic relationship of art and culture, and the particular ways in which popular and material culture influence the visual arts and vice versa NOW (if there are indeed any particular ways that stand out in this particular time as opposed to a different time in history). Students will learn to discern both the overt and covert affects/effects of culture on contemporary artists as well as on their own work and that of their peers. Students in order to take part in relevant class room conversation/discussion need a working knowledge of current events/ history/popular culture and will need to be ready to read and do research, etc. Open to all Students. **3 credits.**

Painting: Image + Process PTG 428

Figurative', 'abstract', 'conceptual', 'non-objective', 'romantic landscape', "post-modern", "Bob Ross-ian", paintings all have an underlying structure. This studio course examines how the specificity of color, scale, mark and shape form and effect a painting's content. Students will be encouraged to focus on their own body of work while exploring issues of content within the themes of the class through the investigation of their own studio practice, as well as looking at and analyzing the work of other painters and artists throughout history. **3 credits.**

Painting: Framing the Subject + Construction of Meaning PTG 429

This course focuses on the further development of the subject of the student's work. Emphasis is on strategies of meaning construction from the perspective of the artist's intention. Students will develop and discuss intention embodied in a work through critiques and discourse and will explore the relation of means to meaning. Students are expected to engage in critical discourse surrounding the work of fellow students, established artists and in relation to their own work. The goal is to develop an understanding of the criteria, standards and values promoted by the artist and how these come to be understood by the audience. In addition students will be expected to demonstrate a personal commitment to a student practice and the willingness and ability to make work. Required for all 4th year Painting majors and open as an elective to any senior from regardless of major or with the permission of the instructor or Painting Head. **3 credits.**

Painting: Image + Narrative PTG 430

This course examines the nature of Painting as it relates to other visual arts media. The source of the "image" and the narrative it suggests will be closely examined. Students will be asked to examine the way an artist goes about making work influences our understanding or read of that work. Alternative painting practices will be examined as well as the approaches of many non-painters. Such artists include: Sol Lewitt,

Marcel Duchamp, Survival Research Laboratories, Vito Acconci, Fischli + Weiss, Chuck Close, Alfred Jensen, Jackson Pollock, and Mel Bochner just to name a few. Reading relevant texts, looking at work, research/special projects, studio work, group and individual critiques are an integral part of this course. Open to all students above the freshman level. **3 credits.**

Painting Beyond Observation PTG 432

“Continued emphasis on material, color, and skill-building. Students will work with primarily with acrylic paint. This class moves beyond observational rendering and focuses on other approaches to developing content for work. Class topics focus on contemporary issues in Painting including: “What makes a Contemporary Painter? What is Painting? What is a studio practice? What does it mean to be a professional?” Some of the topics to be considered: abstraction, representation, perception, mimesis, conceptual, subject, reality, expressive, authorship, and interpretation.

A few of the artists that will be looked at: Kandinsky, Duchamp, Arshile Gorky, Jackson Pollock, Ad Reinhardt, Gerhard Richter, Jack Whitten, Peter Saul, Agnes Martin, Pipilotti Rist, Lisa Hoke, Jessica Stockholder, Jenny Saville, et. al.

This course is open to all non-Painting major students as an elective with the prerequisite of Intro to Painting or with the permission of the faculty. It is required of all Painting Major Sophomores. **3 credits.**

Painting After the Photograph: Painting in the Age of Mechanical Reproduction PTG 433

Painters going back as far as the Renaissance have been using devices such as the camera obscura to produce a two-dimensional verisimilitude. With the invention of photography in 1839, artists were liberated from the demands of reproducing naturalistic appearances. This course will explore the relationship between the photographic and painting; the effect that the birth of

photography has had on the history and current state of painting. A primary question to be considered will be: What are the strategies of Painting in the Age of Mechanical Reproduction? How has photography and mechanical reproduction influenced painting functions? We will look at artists as varied as Delacroix, Courbet, Warhol, Rosen Quist, Tyumen's, and Richter among others. Readings will include Walter Benjamin's "Art in the Age of Mechanical Reproduction." **3 credits.**

Painting: The Medium Is the Message PTG 434

Careful selection and control of the medium enables us to express ideas clearly. In this class students will explore and consider how various materials, methods, and processes operate, function, and ultimately how they impact meaning. Class demonstrations and lectures will introduce students to basic traditional and nontraditional painting materials and processes including safe handling and use. The class will function as a lab where through the process of trial and error, students will conduct 'tests', keep notes, and ultimately catalogue their findings in an archive. Students are expected to explore these 'findings' in their own studio practice, as they further develop the practical and conceptual skills necessary for their work.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Painting: Constructing Narratives PTG 435

Every painting implies a narrative, whether it is a story being told through the images or the story of how the painting itself was made. This class is focused on what constitutes a narrative and the creation of content and strategies in painting. Students will consider implied, explicit, rhizomatic and linear narratives. Through studio practice, lecture and discussion students will engage in producing visual and conceptual narratives within their work. Through investing narrative students will move beyond the fundamentals of Painting and focus on the development of a personal practice as framed by contemporary standards. Students will be expected to do

research and generate a project reflecting their personal interests. By the end of the semester students will have identified a subject and created a group of works focused on this subject. Further students will be asked to work toward an artist statement to accompany their work.

This course is open to all non-Painting major students as an elective with the prerequisite of Intro to Painting or with the permission of the faculty. Required for Junior Painting Majors. **3 credits.**

Painting: Mechanics of Meaning: Subject, Form, Content PTG 436

The goal of this course is to develop an understanding of the criteria, standards, and values promoted by artists and how these come to be understood by their audience through exploring the relationships that exist between subject, form and content. Through discussion, assignments and studio critiques the class will attempt to make explicit the role that our assumptions about the component parts of an art work plays in the construction of a work and how it is understood by its audience. **3 credits.**

Painting Lab: Exploration in Representation + Figuration PTG 43X

This course identifies the components of traditional figurative painting such as space, composition, point of view, color, and scale. Using this as a platform each of these will serve as the subject of a sustained investigation. This approach will function to establish an understanding of these elements in a conventional context as well as the object of experimentation. This course will be useful to students in all areas who are interested in working figuratively in two-dimensions.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Water+: An Exploration of Water-Based Media

PTG 440

This course explores the different materials and processes used in various water-based media such as acrylic, gouache, watercolor, ink, and other natural substances that can be used to make colors/washes. Various historical models will be examined such as Chinese scroll painting and watercolor from the Song dynasty to Renaissance architecture and figure studies to post-impressionist use of color and mark which will put contemporary use of water-based media into focus. The work of artists as varied as William Blake, Vincent Van Gogh, Charles Burchfield, and Paul Klee to more recent artists such as Francesco Clemente, Marlene Dumas, Amy Cutler, Shazia Sikander, and Franz Ackermann, will be examined within the context of the student's personal practice.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Painting: Color, Scale, Mark, + Form

PTG 441

Figurative', 'abstract', 'conceptual', 'non-objective', 'romantic landscape', "post-modern", "Bob Ross-ian", paintings all have an underlying structure. This studio course examines how the specificity of color, scale, mark and shape form and affect a painting's content. Students will be encouraged to focus on their own body of work while exploring issues of content within the themes of the class through the investigation of their own studio practice, as well as looking at and analyzing the work of other painters and artists throughout history. This course will be of particular interest to students in painting, drawing, + printmaking.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

On Painters + Painting: Aura, Author

PTG 451

With an emphasis on the practice of Painting, this class examines the role subjectivity plays in contemporary art. The position of the artist and the frame of the canvas will be traced from the modernist notion of individual expressiveness, to post-modernist practices characterized by the end of the author's authority and finally to contemporary practices in which the artist's hand reemerges in dialogue with mechanized and digital processes. Students will be asked to grapple with these complex issues in relationship to what they paint and how they paint. Class discussions will address a variety of critical essays dealing with these topics and the practice of painting as treated by artists and critics.

This course is open to all students with the prerequisite of Intro to Painting or with the permission of the instructor. **3 credits.**

Working Collaboratively: Art + The Group Dynamic

PTG 45X

This course will focus on various properties of memory as they are informed by contemporary science and philosophy via the transformation of "information, thoughts and experiences" as a process of mapping and as a condition of recording into works of art. Mapping (recording) for this course should be understood as a process of revelation, a translation of fact (reality) or imagination (memory) into dimensional representations. Mapping implies numerous spatial relationships, framing positions such as scale and physical proximity, the passage of time and the probabilistic qualities of space-time. In addition to significance of proximity when exploring and understanding space the process of mapping is also associated with journey in space or as the length of a durational event. In order to accomplish these transformations students will be able to engage and examine both physical and virtual approaches to spatial construction will be encouraged. Open to all students. **3 credits.**

Painting: Internship

PTG 499

Students will submit a written proposal for a semester's long course of work. This work should have three primary components: a written paper, studio work, and work in the field (eg.: working for a gallery or artist). A timeline for the completion and review of these components are also required. The proposal must be sponsored by the supervising faculty meaning that the proposal must be vetted and accepted by the faculty who will oversee the project before it is submitted to the department head. This course is open to all Painting majors. **3 credits.**

Photography

Contemporary Color Photography: Digital + Film PHV 225

This course is designed to investigate the contemporary applications of color in photography while developing a working knowledge of color theory in relationship to photographic practice. The course includes a wide range of color-based practices and techniques as well an exploration of subtractive and additive color as they pertain to digital and chemical photographic processes. The interaction between light, pigmentation, and photographic materials, will also be covered. This course is required for Photography majors and is open as an elective to other students. Offered fall. **3 credits.**

The Contemporary Portrait PHV 228

This course is an exploration of contemporary approaches to portraiture and its relation to the historical photographic portrait. Analysis of both simple and complex photographic identities and real and invented realities are investigated. Photographic assignments, readings and discussions lead to a better understanding of the student's individual approach to the portrait and their unique relationship with the subject. Practical applications of Photographic portraiture will also be discussed. Open Studio elective 3 credits. Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 292 Fundamentals of Studio lighting, or Instructor signature. **3 credits.**

Publication Photography PHV 229

This course introduces students to careers as photographers in the advertising and editorial fields. Students will learn approaches for meeting the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on networking, negotiating, understanding and producing contracts and invoices, as well as building a professional portfolio and developing

professional marketing strategies. Field trips will be taken to professional photography studios and businesses. Assignments are designed to simulate practical work experiences. Open elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 292 Fundamentals of Studio lighting, or Instructor signature. **3 credits.**

Introduction to Photojournalism PHV 235

This course investigates photojournalism's history and significance in contemporary culture. Concepts covered include vocabulary and components of visual expression, avenues for dissemination, and issues of communication through publication. Investigation techniques and editorial practices are explored. An introduction to photojournalistic techniques and tools, is included in the course work.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography or instructor signature. Open Studio Elective. **3 credits.**

Experimental Film + Video Art PHV 240

This is an advanced video course, investigating the scope of symbolic and improvisatory cinematic storytelling. Students will explore unconventional methods of video acquisition, manipulation, processing, editing and display. Students will be able to delve into media hybrids, and rather than established narrative forms, underscoring metaphorical poetic styles that inform the structure of the work. Emphasis is on the development of acute observational skills and innovative visualization techniques and encourages divergent thinking and cognitive flexibility. This course is for students who have a sustained interest in using video and digital cinema's technologies as part of their art-making. Required of Photo Majors in the Video track. Open Elective.

Prerequisites: PHV267 Video/Digital Cinema I or signature of instructor. **3 credits.**

Documentary Video PHV 241

This is an advanced elective video course: This course is designed to improve observational, analytical, organizational, creative and production skills. Students will explore the ways in which digital technology can transform contemporary visual culture, and fracture the predictable. Students will be encouraged to experiment with new presentation methods, and develop innovative techniques for combining sight and sound, light and word. Required of Photo Majors in the Video track. Open Elective.

Prerequisites: PHV 297 Video/Digital Cinema I or permission of the faculty. **3 credits.**

Cinematography: 16mm Filmmaking PHV 261

This course is designed as an introduction, both to the craft of filmmaking and to the appreciation of film as a pioneering medium of communication, entertainment, and art. The course introduces the technical and aesthetic fundamentals of 16mm filmmaking and students design and work on individual and group projects. Students will learn the camera, camera support systems, lighting techniques, light metering systems and sound recording. Composition, rhythm, and movement are also discussed. In a hands-on environment, students are introduced to a range of production and post-production equipment available at the Institute. Emphasis is placed on pre-production planning, visualization, successful operation of hardware, and group collaboration. The class will view a variety of films of historic and aesthetic importance and examine major movements and approaches to film art. Field trips will also complement the coursework. Students execute several exercises in 16mm film. They are responsible for purchasing and processing a minimum of three 100ft rolls (approximately 3.5minutes each) of 16mm film stock.

Prerequisite: PHV 295 Photo I: Mechanics of Digital + Film Photography or signature of Instructor. **3 credits.**

The Fine Art of Silver Print

PHV 270

This is an advanced level black and white silver printing class. We will investigate advanced film exposure and archival printing techniques, fine art printing papers, developer combinations and toning procedures to produce full tonal range darkroom prints. Medium and large format cameras will be demonstrated and utilized. Projects for this class include an in-depth self-assignment finalized in a portfolio of archival Silver prints. We will also view master fine art prints at local galleries, museums and collections.

Prerequisites: PHV 295 Photo I: The Mechanics of Digital + Film Photography or instructor signature. Required of Sophomore Photography majors. Open elective. **3 credits.**

Photo: Alternative Processes

PHV 291

This course investigates the historical processes, contemporary practices, and concepts of alternative photography. This includes non-silver techniques, hand-applied emulsions, chemical, digital and hybrid processes for photographic imaging. Processes demonstrated may include Cyanotype, Van Dyke Brown, Wet Plate Collodion, Platinum-Palladium, Liquid Emulsion and silver and non-silver toning options. Large format negatives for non-silver processes are generated using conventional film cameras, paper and digital negatives as well as photogram and pinhole photography. This course is project-based, involves research and experimentation, and is conducted through hands-on demos and instructional workshops. Open Studio Elective. Recommended for Photography majors.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV301 Digital Photo Imaging I, or instructor signature. **3 credits.**

Fundamentals of Studio Lighting

PHV 292

This course is designed to cover the underpinnings of Contemporary Fine Art, Commercial Photography Studio, and Commercial Video Studio Lighting Equipment and Techniques. Demonstrations of equipment and processes, lectures and critiques are part of the daily course work. Supervising faculty provide a balance of assignments, lectures, critiques, visiting artist lectures, workshops and demonstrations. Students have access to the Photography Department's Lighting Studio, and Digital Imaging Lab. Materials required are based on processes pertaining to projects. Projects include: Technical and conceptual skills, and problem solving for tabletop, product and large-scale studio photography. Required for Photography majors. Open Studio Elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography or instructor signature. **3 credits.**

Editorial Photography

PHV 294

This course prepares students for careers as photographers in the advertising and magazine fields. Students will learn the inner workings of those industries and determine how they can market/promote themselves within them. Students will learn how to carry out and meet the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on networking, negotiating and understanding contracts as well as building a professional portfolio.

This course equips students with skills required to work confidently in the production of editorial photographs, in partnership with editors, art directors, designers and writers. Students gain experience in working within a professional collaborative environment. Students are exposed to the inner workings of these professions and prepare their portfolio as a means to market and promote their work. Students learn how to carry out and meet the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on professional business practice, negotiating contacts, and securing

image rights. This course will be of special interest to Communication Design and Illustration students. Assignments are designed to simulate practical work experiences. **3 credits.**

Photo I: Mechanics of Digital + Darkroom Photography

PHV 295

This class will cover the fundamentals of film and digital 35mm SLR cameras, optics, exposure ratio, black and white film processing and basic silver and digital printing techniques. Lectures address black and white darkroom processes, digital workflow, file archiving, and output for various applications. Introductory lighting tools and documentation of artwork for professional applications is covered. Required for Sophomore Photography majors. Open Studio Elective **3 credits.**

Video/Digital Cinema I: Screen Grammar

PHV 297

This course is designed as an introduction, both to the craft of digital filmmaking and to the appreciation of film as a premiere medium of communication, entertainment, and art. Using the tools of digital cinema, computer graphics, audio and other electronic media, this course focuses on the design elements and thought processes inherent in effective audio/visual communications. Hands-on features work in digital cinematography, lighting, audio production and mixing, and non-linear editing, as well as support activities such as scripting, research, brainstorming and storyboarding. Emphasis is placed on creative thinking and problem solving, with both group and individual projects required. This course is intended to be an introduction to a very broad area, rather than an in-depth concentration in one subject. Required of Photography majors. Open Elective. **3 credits.**

Photography: Internship

PHV 299

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Digital Photo Imaging I PHV 301

This course is an introduction to the technical and aesthetic fundamentals of digital photographic imaging. This studio course is designed for students interested in working with digital imagery for various applications. Students use the computer to modify, manipulate, or to enhance photographic images. Emphasis is placed on consideration of the hardware and software tools required for successfully capturing, manipulating, and exporting images, as well as an understanding of the technical issues involved in each step of the production process. Required for Photography majors. Open Studio Elective **3 credits.**

Contemporary Color Photography: Digital + Film PHV 325

This course is designed to investigate the contemporary applications of color in photography while developing a working knowledge of color theory in relationship to photographic practice. The course includes a wide range of color-based practices and techniques as well an exploration of subtractive and additive color as they pertain to digital and chemical photographic processes. The interaction between light, pigmentation, and photographic materials, will also be covered. This course is required for Photography majors and is open as an elective to other students. Offered fall. **3 credits.**

Photography: Installation + Constructed Objects PHV 326

This course is a special topic course designed to cover the design, construction and lighting of installations, stage sets, and performance spaces. Students will investigate contemporary applications and approaches to subjects specifically composed for the camera and document installations that exist outside of the studio environment, with an emphasis on the genre's relationship to historical and contemporary theatre. Workshops include cameras, studio lighting, basic electricity and carpentry, with an emphasis on scenery design. Students will plan and create small-scale models of stage designs; scale up

these designs, and document their design. This course will be of special interest to photography students and those working in both installation and industrial design. Open to all majors. Cross-listed with Visual Arts. **3 credits.**

Editorial Photography PHV 327

This course prepares students for careers as photographers in the advertising and magazine fields. Students will learn the inner workings of those industries and determine how they can market/promote themselves within them. Students will learn how to carry out and meet the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on networking, negotiating and understanding contracts as well as building a professional portfolio. Assignments are designed to simulate practical work experiences. This course will be of special interest to Communication Design and Illustration students.

The Contemporary Portrait PHV 328

This course is an exploration of contemporary approaches to portraiture and its relation to the historical photographic portrait. Analysis of both simple and complex photographic identities and real and invented realities are investigated. Photographic assignments, readings and discussions lead to a better understanding of the student's individual approach to the portrait and their unique relationship with the subject. Practical applications of Photographic portraiture will also be discussed. Open Studio elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 292 Fundamentals of Studio lighting, or Instructor signature. **3 credits.**

Publication Photography PHV 329

This course introduces students to careers as photographers in the advertising and editorial fields. Students will learn approaches for meeting the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on networking, negotiating, understanding and producing contracts and invoices, as well as building a professional portfolio and developing professional marketing strategies. Field trips will be taken to professional photography studios and businesses. Assignments are designed to simulate practical work experiences. Open elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 292 Fundamentals of Studio lighting, or Instructor signature. **3 credits.**

Visual Thinking in Contemporary Photography PHV 330

In this course, photographic theories, modes and structures will be examined through the issues of narrative and aesthetics. Students will examine contemporary practices, which have emerged with respect toward photography, and hybrid digital media that transmute photographic theories, concepts, forms, and processes. The course will investigate the ways in which photography continues to affect (visual) culture and the way one perceives and understands. The work of selected photographers will provide a framework for comparing photographic philosophies. Required for Photography majors. Open Studio Elective. **3 credits.**

Introduction to Photojournalism PHV 335

This course investigates photojournalism's history and significance in contemporary culture. Concepts covered include vocabulary and components of visual expression, avenues for dissemination, and issues of communication through publication. Investigation techniques and editorial practices are explored. An introduction to photojournalistic techniques and tools, is included in the course work. Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography or instructor signature. Open Studio Elective. **3 credits.**

Experimental Film + Video Art PHV 340

This is an advanced video course, investigating the scope of symbolic and improvisatory cinematic storytelling. Students will explore unconventional methods of video acquisition, manipulation, processing, editing and display. Students will be able to delve into media hybrids, and rather than established narrative forms, underscoring metaphorical poetic styles that inform the structure of the work. Emphasis is on the development of acute observational skills and innovative visualization techniques and encourages divergent thinking and cognitive flexibility. This course is for students who have a sustained interest in using video and digital cinema's technologies as part of their art-making. Required of Photo Majors in the Video track. Open Elective.

Prerequisites: PHV267 Video/Digital Cinema I or signature of instructor. **3 credits.**

Documentary Video PHV 341

This is an advanced elective video course: This course is designed to improve observational, analytical, organizational, creative and production skills. Students will explore the ways in which digital technology can transform contemporary visual culture, and fracture the predictable. Students will be encouraged to experiment with new presentation methods, and develop innovative techniques for combining sight and sound, light and word. Required of Photo Majors in the Video track. Open Elective.

Prerequisites: PHV 297Video/Digital Cinema I or permission of the faculty. **3 credits.**

Cinematography: 16mm Filmmaking

PHV 361

This course is designed as an introduction, both to the craft of filmmaking and to the appreciation of film as a pioneering medium of communication, entertainment, and art. The course introduces the technical and aesthetic fundamentals of 16mm filmmaking and students design and work on individual and group projects. Students will learn the camera, camera support systems, lighting techniques, light metering systems and sound recording. Composition, rhythm, and movement are also discussed. In a hands-on environment, students are introduced to a range of production and post-production equipment available at the Institute. Emphasis is placed on pre-production planning, visualization, successful operation of hardware, and group collaboration. The class will view a variety of films of historic and aesthetic importance and examine major movements and approaches to film art. Field trips will also complement the coursework. Students execute several exercises in 16mm film. They are responsible for purchasing and processing a minimum of three 100ft rolls (approximately 3.5minutes each) of 16mm film stock.

Prerequisite: PHV 295 Photo I: Mechanics of Digital + Film Photography or signature of Instructor. **3 credits.**

The Fine Art of Silver Print PHV 370

This is an advanced level black and white silver printing class. We will investigate advanced film exposure and archival printing techniques, fine art printing papers, developer combinations and toning procedures to produce full tonal range darkroom prints. Medium and large format cameras will be demonstrated and utilized. Projects for this class include an in-depth self-assignment finalized in a portfolio of archival Silver prints. We will also view master fine art prints at local galleries, museums and collections.

Prerequisites: PHV 295 Photo I: The Mechanics of Digital + Film Photography or instructor signature. Required of Sophomore Photography majors. Open elective. **3 credits.**

Photography: Alternative Processes

PHV 391

This course investigates the historical processes, contemporary practices, and concepts of alternative photography. This includes non-silver techniques, hand-applied emulsions, chemical, digital and hybrid processes for photographic imaging. Processes demonstrated may include Cyanotype, Van Dyke Brown, Wet Plate Collodion, Platinum-Palladium, Liquid Emulsion and silver and non-silver toning options. Large format negatives for non-silver processes are generated using conventional film cameras, paper and digital negatives as well as photogram and pinhole photography. This course is project-based, involves research and experimentation, and is conducted through hands-on demos and instructional workshops. Open Studio Elective. Recommended for Photography majors.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV301 Digital Photo Imaging I, or instructor signature.

3 credits.

Fundamentals of Studio Lighting PHV 392

This course is designed to cover the underpinnings of Contemporary Fine Art, Commercial Photography Studio, and Commercial Video Studio Lighting Equipment and Techniques. Demonstrations of equipment and processes, lectures and critiques are part of the daily course work. Supervising faculty provide a balance of assignments, lectures, critiques, visiting artist lectures, workshops and demonstrations. Students have access to the Photography Department's Lighting Studio, and Digital Imaging Lab. Materials required are based on processes pertaining to projects. Projects include: Technical and conceptual skills, and problem solving for tabletop, product and large-scale studio photography. Required for Photography majors. Open Studio Elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography or instructor signature. **3 credits.**

Digital Imaging II: Large Format PHV 393

This advanced studio course is designed to further the students' investigation of large format photography in digital and chemical processes. Examples of artistic and professional artwork will be shown in class lectures to illustrate application of these creative skills historically and in a contemporary context. Required for Photography majors. Open Studio Elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 270 Fine Art Silver Print and PHV 301 Digital Photo Imaging I or instructor signature. **3 credits.**

Photography: Internship PHV 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Contemporary Color Photo: Digital + Film PHV 425

This course is designed to investigate the contemporary applications of color in photography while developing a working knowledge of color theory in relationship to photographic practice. The course includes a wide range of color-based practices and techniques as well an exploration of subtractive and additive color as they pertain to digital and chemical photographic processes. The interaction between light, pigmentation, and photographic materials, will also be covered. This course is required for Photography majors and is open as an elective to other students. Offered fall. **3 credits.**

Editorial Photography PHV 427

This course prepares students for careers as photographers in the advertising and magazine fields. Students will learn the inner workings of those industries and determine how they can market/promote themselves within them. Students will learn how to carry out and meet the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on

networking, negotiating and understanding contracts as well as building a professional portfolio. Assignments are designed to simulate practical work experiences. This course will be of special interest to Communication Design and Illustration students. **3 credits.**

The Contemporary Portrait PHV 428

This course is an exploration of contemporary approaches to portraiture and its relation to the historical photographic portrait. Analysis of both simple and complex photographic identities and real and invented realities are investigated. Photographic assignments, readings and discussions lead to a better understanding of the student's individual approach to the portrait and their unique relationship with the subject. Practical applications of Photographic portraiture will also be discussed. Open Studio elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 292 Fundamentals of Studio lighting, or Instructor signature. **3 credits.**

Publication Photography PHV 429

This course introduces students to careers as photographers in the advertising and editorial fields. Students will learn approaches for meeting the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on networking, negotiating, understanding and producing contracts and invoices, as well as building a professional portfolio and developing professional marketing strategies. Field trips will be taken to professional photography studios and businesses. Assignments are designed to simulate practical work experiences. Open elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 292 Fundamentals of Studio lighting, or Instructor signature. **3 credits.**

Intro to Photojournalism PHV 435

This course investigates photojournalism's history and significance in contemporary culture. Concepts covered include vocabulary and components of visual expression, avenues for dissemination, and issues of communication through publication. Investigation techniques and editorial practices are explored. An introduction to photojournalistic techniques and tools, is included in the course work.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography or instructor signature. Open Studio Elective. **3 credits.**

Experimental Film + Video Art PHV 440

This is an advanced video course, investigating the scope of symbolic and improvisatory cinematic storytelling. Students will explore unconventional methods of video acquisition, manipulation, processing, editing and display. Students will be able to delve into media hybrids, and rather than established narrative forms, underscoring metaphorical poetic styles that inform the structure of the work. Emphasis is on the development of acute observational skills and innovative visualization techniques and encourages divergent thinking and cognitive flexibility. This course is for students who have a sustained interest in using video and digital cinema's technologies as part of their art-making. Required of Photo Majors in the Video track. Open Elective.

Prerequisites: PHV267 Video/Digital Cinema I or signature of instructor. **3 credits.**

Documentary Video PHV 441

This is an advanced elective video course: This course is designed to improve observational, analytical, organizational, creative and production skills. Students will explore the ways in which digital technology can transform contemporary visual culture, and fracture the predictable. Students will be encouraged to experiment with new presentation methods, and develop innovative techniques for combining sight and sound, light and word. Required of Photo Majors in the Video track. Open Elective. Prerequisites: PHV 297Video/Digital Cinema I or permission of the faculty. **3 credits.**

Cinematography: 16mm Filmmaking

PHV 461

This course is designed as an introduction, both to the craft of filmmaking and to the appreciation of film as a pioneering medium of communication, entertainment, and art. The course introduces the technical and aesthetic fundamentals of 16mm filmmaking and students design and work on individual and group projects. Students will learn the camera, camera support systems, lighting techniques, light metering systems and sound recording. Composition, rhythm, and movement are also discussed. In a hands-on environment, students are introduced to a range of production and post-production equipment available at the Institute. Emphasis is placed on pre-production planning, visualization, successful operation of hardware, and group collaboration. The class will view a variety of films of historic and aesthetic importance and examine major movements and approaches to film art. Field trips will also complement the coursework. Students execute several exercises in 16mm film. They are responsible for purchasing and processing a minimum of three 100ft rolls (approximately 3.5minutes each) of 16mm film stock.

Prerequisite: PHV 295 Photo I: Mechanics of Digital + Film Photography or signature of Instructor. **3 credits.**

The Fine Art of Silver Print

PHV 470

This is an advanced level black and white silver printing class. We will investigate advanced film exposure and archival printing techniques, fine art printing papers, developer combinations and toning procedures to produce full tonal range darkroom prints. Medium and large format cameras will be demonstrated and utilized. Projects for this class include an in-depth self-assignment finalized in a portfolio of archival Silver prints. We will also view master fine art prints at local galleries, museums and collections.

Prerequisites: PHV 295 Photo I: The Mechanics of Digital + Film Photography or instructor signature. Required of Sophomore Photography majors. Open elective. **3 credits.**

Photo: Alternative Processes

PHV 491

This course investigates the historical processes, contemporary practices, and concepts of alternative photography. This includes non-silver techniques, hand-applied emulsions, chemical, digital and hybrid processes for photographic imaging. Processes demonstrated may include Cyanotype, Van Dyke Brown, Wet Plate Collodion, Platinum-Palladium, Liquid Emulsion and silver and non-silver toning options. Large format negatives for non-silver processes are generated using conventional film cameras, paper and digital negatives as well as photogram and pinhole photography. This course is project-based, involves research and experimentation, and is conducted through hands-on demos and instructional workshops. Open Studio Elective. Recommended for Photography majors.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV301Digital Photo Imaging I, or instructor signature.

3 credits.

Digital Imaging II: Large Format

PHV 493

This advanced studio course is designed to further the students' investigation of large format photography in digital and chemical processes. Examples of artistic and professional artwork will be shown in class lectures to illustrate application of these creative skills historically and in a contemporary context. Required for Photography majors. Open Studio Elective.

Prerequisites: PHV 295 Photo I: Mechanics of Digital + Film Photography; PHV 270 Fine Art Silver Print and PHV 301 Digital Photo Imaging I or instructor signature. **3 credits.**

Photo: BFA Thesis + Research

PHV 495M

This course will provide a framework for developing a conceptual photographic philosophy and written BFA Thesis. Students develop a thesis proposal and written Thesis in conjunction with work they will present in their BFA exhibition and final portfolio. Students hone critical and theoretical skills in photography by examining historical and contemporary practices that have emerged with respect toward concepts and processes. Students investigate these ideas through critical readings, discussions, writing, and field trips. Portfolio, exhibition, professional presentation, and writing skills are fine-tuned in this semester of study. The course format maximizes the potential for dynamic group interaction and facilitates essential one-on-one exchange with faculty and individual students. Senior Photo majors are presented with many opportunities to present work to gain the confidence and skills necessary to communicate to a broad range of audiences. Projects include a Thesis exhibition proposal, written Thesis, and calendar dates for all phases of work to be completed. Individual projects working towards their BFA exhibition are contracted with each student. Required of Senior Photography majors. Offered fall. **3 credits.**

Photo: BFA Portfolio + Exhibition

PHV 496M

Students enrolled in this course build a cohesive portfolio of work to be presented professionally, at their Bachelor of Fine Arts Exhibition and complete their written Thesis. Students refine conceptual and technical aspects of their own and assignment-based work. Individual BFA Thesis projects are contracted with each student along with calendar dates for all phases of work to be completed. The course format maximizes the potential for dynamic group interaction and facilitates essential one-on-one exchange with faculty and individual students. Within critique and classroom discussion, relevant contemporary, historical, theoretical, and artistic practices are discussed. Faculty provides a balance of assignments, lectures, critiques, visiting artist lectures, workshops and demonstrations as needed. Professional practices and development of an artist

exhibition are covered as part of this course. Senior Photo majors are presented with many opportunities to present work to gain the confidence and skills necessary to communicate to a broad range of audiences. Senior Photo Majors are expected to participate in local, regional and national exhibitions. Graduating students are also required to conduct regular meetings with members of their BFA Advisory Committee throughout the semester.

Required of Senior Photography majors.
Offered spring. **3 credits.**

Video/Digital Cinema II: Sculpting in Time

PHV 497

This advanced studio course expands upon the knowledge of students who have successfully completed the Digital Cinema I and Studio Lighting coursework. A working knowledge of Final Cut Pro or Adobe Premiere is requisite. This class is designed for further exploring the use of digital cinema as a cinematic tool, method of artistic expression and communication. Topics include continuity, discontinuity and montage style editing, colorgrading, compositing, special effects and composition within the frame. Emphasizing the relationship between image and sound, we will discuss the concept of sound as a material with basic structural properties that may be manipulated, layered and edited. Students will explore methods of composition using various sound materials in assigned projects. Required of Photo Majors in the Video track. Open Elective. **3 credits.**

Prerequisites: PHV 267 Video / Digital Cinema I or permission of the faculty.

Photography: Internship

PHV 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Printmaking

Intro Printmaking: Image Construction I: Line + Sequence PRI 200

Printmaking grows out of an experimental approach to image construction closely aligned to both the kinetic practice of drawing and the mechanical possibilities inherent in the crafting of a matrix for reproduction. Students participating in this course will interrogate what defines a “print,” using line and sequence as the visual language allowing introspection and clarification of ideological concepts. Course exploration includes intaglio and relief processes, an introduction to the history of the field, printing of a matrix supporting discoveries of the limited edition and narrative aspects of multiple impressions. The body of work students produce in this course will be informed by the history of printmaking, the critical dialogue surrounding contemporary art and print media in particular, and should reveal students’ development of skill and sensitivity to the printed impression quality visually articulating the individual’s aesthetic voice. Note: Open to all students as an introductory level course. Encouraged for Second and Third year students with a drawing emphasis as an Elective Studio. Required for second-year Print majors. Offered fall. **3 credits.**

Intro Printmaking: Image Construction II: Color + Form PRI 201

Drawing is what connects all of the art and design fields together; it is the oldest of all arts. Using printmaking to expand drawing practices will be the challenge of this course. From mark making to multiple layered prints, this course will challenge image building to address form and color generating multiple and unique impressions. This lithography and experimental studio enables the student to develop a body of work while meeting the technical and conceptual challenges of the lithographic process. Students build matrices through drawing, painting, stencils, toner transfers and digital files, on stone, aluminum plates and polyester plates. This allows the student to work with a variety of process that can be intertwined to create multiply possibilities.

Notes: Open to all students as an introductory level course. Encouraged for Second and Third year students with a drawing emphasis as an Elective Studio. Required for second-year Print majors. Offered spring. **3 credits.**

Collaboration Through a Printed Experience PRI 210

Collaboration is defined by the interaction of two or more people. This studio course supports the student in the development of a body of work while offering an opportunity to experience collaboration by bringing together idea generation, image making and production. Through a series of projects students will use a variety of traditional and experimental processes to define the parameters of collaboration. Moving beyond the opening platform, students will redefine collaboration as they develop projects informed by course objectives through the inclusion of their personal aspirations. (Collaboration could suggest projects between students, artist and author, student and faculty, student and individual in the community, etc.) Note: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course. **3 credits.**

Artist’s Book Now: Artist’s Book as Image PRI 231

This studio course focuses on boundaries of book form, emphasis on image and concept, and selection of appropriate form (output) to content. Students will be encouraged to view the book as a conceptual space. Deeper development of sequencing and narrative in traditional and nontraditional formats. Forms covered on individual project basis as dictated by idea/concept for appropriate output/manifestation. Considerations include sculptural, installation, digital output, etc. Examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library’s artist book collection, in discussion, and during critiques. Notes: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course. **3 credits.**

Artist’s Book: Narrative + Form PRI 232

This studio course is for students interested in producing sequentially developed imagery via linear book structures. Historical examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library’s artist book collection, in discussion, and during critiques. Due to technological advancements over the last century, artists now have a variety of media with which to explore output of book projects. The class will expose students to the nature and potential of different book structures as well as a variety of materials. The course will heighten the student’s ability to utilize the interaction of sequenced content—the act of turning pages—to express the continuity of an idea flowing through a continuum. Students realize the potential of narrative, sequence, and pacing, together with the importance of combining word and image. Note: Open Elective. Required for graduation. **3 credits.**

Propaganda: Media, Dissemination, Technique PRI 240

From punk bands to political rallies, different techniques have been used to create attention-grabbing graphics. Through a variety of projects in this course, students will explore a range of techniques including approaches to screen-printing from simple stencil making methods; direct drawing on the screens; to a variety of ways to use photo emulsion, including the integration of digital imaging software. The emphasis of this class is the development of rich personal imagery and the relationship of form working with content to effectively communicate ideas. This course is for students from all levels and majors. Notes: Open Elective. Encouraged for Third/Fourth year students as an Elective Studio. Required for Fourth Year Print Majors. **3 credits.**

Expanded Print: New Imaging PRI 276

This intermediate/advanced studio course offers an exploration in printmaking, considering the digital matrix for computer aided and hand pulled prints through processes redefined in the digital age, scrutinizing decisions for information in and information out, and the relationship to those decisions. Students will be challenged to work in the territory of digital media in relationship to and combination with traditional print medium. Students have the opportunity to create files for output which are hand drawn, digitally generated, of a photographic nature, or a combination of all three. Topics include; transfer methods, digital production of plates, color management for a wide-format digital printer, photolithography and exploration of media choices to project ideas. Technical and critical discussion in this course will be informed by the presentation of processes that have been developed over the past few decades, and how these developments relate and affect print culture today. Note: Open Elective. Encouraged for Third/Fourth year students as an elective studio. Required for Third Year Print Majors . **3 credits.**

The Liberated Print: Investigation of Alternative Methods PRI 277

This course creates a context for students to negotiate the challenging and complex issues embedded in the making of contemporary printed images. Projects and techniques complement and extend methods of traditional processes, allowing students room to invent, arrange, analyze and create connections through more immediate printmaking methods to their major fields of study. This class will concentrate on the intuitive, spontaneous and fluid approaches in printmaking such as; monoprint, collagraph, transfer drawing, Xerox litho, and wood intaglio, instigating the dialog between the limited edition vs. singular print, and the original vs. a copy. We will consider formats that bridge other disciplines working with color, installation and three-dimensional/ sculptural constructions with considerations to work on paper. The course will offer experiences that provide the tools to understand print media within a contemporary framework. Note: Open elective. Encouraged

for third and fourth year students with a painting and drawing emphasis as an Elective Studio. Required for Third Year Print Majors. **3 credits.**

Collaboration Through a Printed Experience PRI 310

Collaboration is defined by the interaction of two or more people. This studio course supports the student in the development of a body of work while offering an opportunity to experience collaboration by bringing together idea generation, image making and production. Through a series of projects students will use a variety of traditional and experimental processes to define the parameters of collaboration. Moving beyond the opening platform, students will redefine collaboration as they develop projects informed by course objectives through the inclusion of their personal aspirations. (Collaboration could suggest projects between students, artist and author, student and faculty, student and individual in the community, etc.) Note: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course. **3 credits.**

Artist's Book Now: Artist's Book as Image PRI 331

This studio course focuses on boundaries of book form, emphasis on image and concept, and selection of appropriate form (output) to content. Students will be encouraged to view the book as a conceptual space. Deeper development of sequencing and narrative in traditional and nontraditional formats. Forms covered on individual project basis as dictated by idea/concept for appropriate output/ manifestation. Considerations include sculptural, installation, digital output, etc. Examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Notes: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course. **3 credits.**

Artist's Book Now: Narrative + Form PRI 332

This studio course is for students interested in producing sequentially developed imagery via linear book structures. Historical examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Due to technological advancements over the last century artists now have a variety of media with which to explore output of book projects. The class will expose students to the nature and potential of different book structures as well as a variety of materials. The course will heighten the student's ability to utilize the interaction of sequenced content -- the act of turning pages-- to express the continuity of an idea flowing through a continuum. Students realize the potential of narrative, sequence, and pacing, together with the importance of combining word and image. Note: Open Elective. Required for graduation. **3 credits.**

Propaganda: Media, Dissemination, Technique PRI 340

From punk bands to political rallies, different techniques have been used to create attention- grabbing graphics. Through a variety of projects in this course, students will explore a range of techniques including approaches to screen-printing from simple stencil making methods; direct drawing on the screens; to a variety of ways to use photo emulsion, including the integration of digital imaging software. The emphasis of this class is the development of rich personal imagery and the relationship of form working with content to effectively communicate ideas. This course is for students from all levels and majors. Notes: Open Elective. Encouraged for Third/Fourth year students as an Elective Studio. Required for Fourth Year Print Majors. **3 credits.**

Printmaking: Advanced Topics PRI 35X

This is an advanced studio supporting the student in the refinement of their visual voice and skill level as realized in the production of prints and supporting studio work. Faculty and students develop the outline of course work for the semester through individual and group critiques encouraging the cultivation of their visual erudition and assisting in the student's development. Possible combinations of the various techniques for single or multiple impressions are addressed. The student develops the ability to discern qualities unique to the field through material presented in lectures and hands-on demonstrations of technical processes and procedures. As the student engages in the production of a body of work, they become informed of the particular characteristics and advantages of print as a medium and develop the ability to critically respond to aesthetics and concepts both within and beyond the field. Required senior year, Fall. **3 credits.**

Expanded Print: New Imaging PRI 376

This intermediate/advanced studio course offers an exploration in printmaking, considering the digital matrix for computer aided and hand pulled prints through processes redefined in the digital age, scrutinizing decisions for information in and information out, and the relationship to those decisions. Students will be challenged to work in the territory of digital media in relationship to and combination with traditional print medium. Students have the opportunity to create files for output which are hand drawn, digitally generated, of a photographic nature, or a combination of all three. Topics include; transfer methods, digital production of plates, color management for a wide-format digital printer, photolithography and exploration of media choices to project ideas. Technical and critical discussion in this course will be informed by the presentation of processes that have been developed over the past few decades, and how these developments relate and affect print culture today. Note: Open Elective. Encouraged for Third/Fourth year students as an elective studio. Required for Third Year Print Majors. **3 credits.**

The Liberated Print: Investigation of Alternative Methods PRI 377

This course creates a context for students to negotiate the challenging and complex issues embedded in the making of contemporary printed images. Projects and techniques complement and extend methods of traditional processes, allowing students room to invent, arrange, analyze and create connections through more immediate printmaking methods to their major fields of study. This class will concentrate on the intuitive, spontaneous and fluid approaches in printmaking such as; monoprint, collagraph, transfer drawing, Xerox litho, and wood intaglio, instigating the dialog between the limited edition vs. singular print, and the original vs. a copy. We will consider formats that bridge other disciplines working with color, installation and three-dimensional/sculptural constructions with considerations to work on paper. The course will offer experiences that provide the tools to understand print media within a contemporary framework. Note: Open elective. Encouraged for third and fourth year students with a painting and drawing emphasis as an Elective Studio. Required for Third Year Print Majors. **3 credits.**

Collaboration Through a Printed Experience PRI 410

Collaboration is defined by the interaction of two or more people. This studio course supports the student in the development of a body of work while offering an opportunity to experience collaboration by bringing together idea generation, image making and production. Through a series of projects students will use a variety of traditional and experimental processes to define the parameters of collaboration. Moving beyond the opening platform, students will redefine collaboration as they develop projects informed by course objectives through the inclusion of their personal aspirations. (Collaboration could suggest projects between students, artist and author, student and faculty, student and individual in the community, etc.) Note: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course. **3 credits.**

Artist's Book Now: Artist's Book as Image PRI 431

This studio course focuses on boundaries of book form, emphasis on image and concept, and selection of appropriate form (output) to content. Students will be encouraged to view the book as a conceptual space. Deeper development of sequencing and narrative in traditional and nontraditional formats. Forms covered on individual project basis as dictated by idea/concept for appropriate output/manifestation. Considerations include sculptural, installation, digital output, etc. Examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Notes: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course. **3 credits.**

Artist's Book Now: Narrative + Form PRI 432

This studio course is for students interested in producing sequentially developed imagery via linear book structures. Historical examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Due to technological advancements over the last century artists now have a variety of media with which to explore output of book projects. The class will expose students to the nature and potential of different book structures as well as a variety of materials. The course will heighten the student's ability to utilize the interaction of sequenced content — the act of turning pages — to express the continuity of an idea flowing through a continuum. Students realize the potential of narrative, sequence, and pacing, together with the importance of combining word and image. Note: Open Elective. Required for graduation. **3 credits.**

Propaganda: Media, Dissemination, Technique

PRI 440

From punk bands to political rallies, different techniques have been used to create attention-grabbing graphics. Through a variety of projects in this course, students will explore a range of techniques including approaches to screen-printing from simple stencil making methods; direct drawing on the screens; to a variety of ways to use photo emulsion, including the integration of digital imaging software. The emphasis of this class is the development of rich personal imagery and the relationship of form working with content to effectively communicate ideas. This course is for students from all levels and majors. Notes: Open Elective. Encouraged for Third/Fourth year students as an Elective Studio. Required for Fourth Year Print Majors.

3 credits.

Printmaking: Advanced Topics

PRI 45X

This is an advanced studio supporting the student in the refinement of their visual voice and skill level as realized in the production of prints and supporting studio work. Faculty and students develop the outline of course work for the semester through individual and group critiques encouraging the cultivation of their visual erudition and assisting in the student's development. Possible combinations of the various techniques for single or multiple impressions are addressed. The student develops the ability to discern qualities unique to the field through material presented in lectures and hands-on demonstrations of technical processes and procedures. As the student engages in the production of a body of work, they become informed of the particular characteristics and advantages of print as a medium and develop the ability to critically respond to aesthetics and concepts both within and beyond the field. Required senior year, Fall. **3 credits.**

Expanded Print: New Imaging

PRI 476

This intermediate/advanced studio course offers an exploration in printmaking, considering the digital matrix for computer aided and hand pulled prints through processes redefined in the digital age, scrutinizing decisions for information in and information out, and the relationship to those decisions. Students will be challenged to work in the territory of digital media in relationship to and combination with traditional print medium. Students have the opportunity to create files for output which are hand drawn, digitally generated, of a photographic nature, or a combination of all three. Topics include; transfer methods, digital production of plates, color management for a wide-format digital printer, photolithography and exploration of media choices to project ideas. Technical and critical discussion in this course will be informed by the presentation of processes that have been developed over the past few decades, and how these developments relate and affect print culture today. Note: Open Elective. Encouraged for Third/Fourth year students as an elective studio. Required for Third Year Print Majors. **3 credits.**

The Liberated Print: Investigation of Alternative Methods

PRI 477

This course creates a context for students to negotiate the challenging and complex issues embedded in the making of contemporary printed images. Projects and techniques complement and extend methods of traditional processes, allowing students room to invent, arrange, analyze and create connections through more immediate printmaking methods to their major fields of study. This class will concentrate on the intuitive, spontaneous and fluid approaches in printmaking such as; monoprint, collagraph, transfer drawing, Xerox litho, and wood intaglio, instigating the dialog between the limited edition vs. singular print, and the original vs. a copy. We will consider formats that bridge other disciplines working with color, installation and three-dimensional/sculptural constructions with considerations to work on paper. The course will offer experiences that provide the tools to understand print media within a contemporary framework. Note: Open elective. Encouraged for third and fourth year students with a painting and drawing emphasis as an Elective Studio. Required for Third Year Print Majors.

3 credits.

Printmaking: Internship

PRI 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Sculpture

Mapping + Memory: Spatial Constructions SCU 204

This course will focus on various properties of memory as they are informed by contemporary science and philosophy via the transformation of “information, thoughts and experiences” as a process of mapping and as a condition of recording into works of art. Mapping (recording) for this course should be understood as a process of revelation, a translation of fact (reality) or imagination (memory) into dimensional representations. Mapping implies numerous spatial relationships, framing positions such as scale and physical proximity, the passage of time and the probabilistic qualities of space-time. In addition to significance of proximity when exploring and understanding space the process of mapping is also associated with journey in space or as the length of a durational event. In order to accomplish these transformations students will be able to engage and examine both physical and virtual approaches to spatial construction will be encouraged. Open to all students. **3 credits.**

Kinetics, Motion, + Space SCU 213

Utilizing methods of observation, experiential “mapping” and research, students are asked to deal with problems of three-dimensionality as embedded within the continuous nature of events, actions, and movements recorded, performed or proposed. Of particular interest will be the concerns of interaction both within and between spatial locations, conditions and the unseen. Students will be asked to consider ideas of trace, residue, causation, and the rhizomatic, as well as non-linear vs. linear progressions. Questions will include: How do we navigate both three-dimensional and conceptual space(s)? How can the experience of a space be explored, mapped, and understood as a physical condition via the movement or interaction? What is the nature of a spatial event? Students will be expected to complete all assigned readings, develop and complete projects by dealing with movement and space through the process of mapping and investigation. Open to all students. **3 credits.**

Environmental Sculpture SCU 225

This class is concerned with art as a process of exploration, discovery and experimentation, within the broad contextual conditions of Ecology. In this course, art is considered as presenting an ideological position in which one qualifies his/her relationship(s) both separated from and within the natural world. This course examines both the historic and contemporary landscape of Art and the Environment as conditions of cultural interaction and production with a consideration for the broader issues that have emerged since the 1960s and 1970s through activism. Existing at the intersection of art, science, technology and ecology, Environmental Art often functions to inform and/or interpret natural conditions and the processes associated with both “non-human” and “human-made” constructions. It may also educate us about environmental issues and concerns. This course introduces and provides a context for this area of interdisciplinary exchange and artist production by examining areas commonly known as Land Art, Eco Art, Environmental Art, Art and Science, ArtSci, Bio-Art and Art and Technology. Open to all students. **3 credits.**

Sculpture: Aesthetic + Functional Structure SCU 229A

The goal of this course is to expose students to the qualitative nature of materiality at a fundamental level and to provide them with a formative understanding of the various aesthetic qualities that materials possess. In other words this course introduces how materials influence the meaning of a work of art. This course addresses how the qualities of material act as determine aesthetic organization and conditions of conveyance within a work. The course focuses on both the physicality of material condition(s) of state-change, intensive material exploration and experimentation as a function of structure, and its affect on aesthetic production. Required at the sophomore level for all Sculpture majors and open to all other students. Offered spring. **3 credits.**

Installation: Light + Sound SCU 230A

Sculptural installation is a condition of space that is neither object bound nor object-centric in its existence but rather presents a condition that is often identified as immersive and intentionally organized to produce a spatially dependent experience beyond that of the “Everyday”. This course will investigate various applications and approaches to subject of Installation with an emphasis on contemporary practices using light and sound as a means of constructing space and form. Primary to this course are the understandings of light (lighting) as both a material and structural element with regard to organization and presentation and the combined relationship of sound as an immersive component in the production of installation-based works. Required at the junior level for all Sculpture majors and open to all other students at the sophomore level and above.

Prerequisites: SCU229 Basic Materials Processes and Techniques OR SCU229A Fundamental Structure: The Aesthetics of Materiality. **3 credits.**

Sculpture + Expanded Media SCU 231

This course provides an introduction to Sculpture + Expanded Media by examining the methodologies, materials, history, traditions and cultural context of sculpture and expanded media in contemporary art. The class will include wood construction and textile based fabrication processes, mold making and casting relevant to a range of materials, basic metal working techniques such as cutting and welding and will introduce the student to the use of time based media present in contemporary Sculpture. Required Sophomore Sculpture and Expanded Media majors. Elective for all students. No pre-requisites. Offered fall. **3 credits.**

Sculpture Special Topics: The Architecture of Space

SCU 235

The primary focus of this course is the investigation of interior and exterior spaces as defined by preexisting architectural elements and structures. Students are encouraged to use a wide variety of materials in the construction of installations. This course focuses on the finite conditions of architectural settings while maintaining a responsive attitude to the possibilities suggested by these site-specific explorations particularly in terms of the various narratives embedded within a given location. Students will be expected to construct on average two different works alternating between interior and exterior spaces over the course of the semester. Students will also be expected to participate in discussions centering on readings dealing with the theoretical concerns of Architecture, its impact on sculpture and its ability to both define and/or modify conditions of site-specificity and installation as with regard to sculpture and sculptural-based work.

3 credits.

Sculpture: Multimedia: From Space + Time

SCU 241

This course is designed to explore materials (traditional and non-traditional) and ideas of sculpture outside of the formats usually associated with it. The goal is for students to push the boundaries of sculpture as installation art, video, and film. Projects will deal with visibility and invisibility, ephemerality, sound, time, gender, and social issues in relation to sculpture, and will use indoor and outdoor site-specific or performance-oriented formats. Fundamental aspects of this course are the analysis, expression, experimentation, and deconstruction of existing values and the reconstruction of one's own relation to popular culture, theory and other fields of interest (such as science, music, philosophy, etc.).

3 credits.

Mapping + Memory: Spatial Constructions

SCU 304

This course will focus on various properties of memory as they are informed by contemporary science and philosophy via the transformation of "information, thoughts and experiences" as a process of mapping and as a condition of recording into works of art. Mapping (recording) for this course should be understood as a process of revelation, a translation of fact (reality) or imagination (memory) into dimensional representations. Mapping implies numerous spatial relationships, framing positions such as scale and physical proximity, the passage of time and the probabilistic qualities of space-time. In addition to significance of proximity when exploring and understanding space the process of mapping is also associated with journey in space or as the length of a durational event. In order to accomplish these transformations students will be able to engage and examine both physical and virtual approaches to spatial construction will be encouraged. Open to all students. **3 credits.**

Kinetics, Motion, and Space

SCU 313

Utilizing methods of observation, experiential "mapping" and research, students are asked to deal with problems of three-dimensionality as embedded within the continuous nature of events, actions, and movements recorded, performed or proposed. Of particular interest will be the concerns of interaction both within and between spatial locations, conditions and the unseen. Students will be asked to consider ideas of trace, residue, causation, and the rhizomatic, as well as non-linear vs. linear progressions. Questions will include: How do we navigate both three-dimensional and conceptual space(s)? How can the experience of a space be explored, mapped, and understood as a physical condition via the movement or interaction? What is the nature of a spatial event? Students will be expected to complete all assigned readings, develop and complete projects by dealing with movement and space through the process of mapping and investigation. Open to all students.

3 credits.

Environmental Sculpture

SCU 325

This class is concerned with art as a process of exploration, discovery and experimentation, within the broad contextual conditions of Ecology. In this course, art is considered as presenting an ideological position in which one qualifies his/her relationship(s) both separated from and within the natural world. This course examines both the historic and contemporary landscape of Art and the Environment as conditions of cultural interaction and production with a consideration for the broader issues that have emerged since the 1960s and 1970s through activism. Existing at the intersection of art, science, technology and ecology, Environmental Art often functions to inform and/or interpret natural conditions and the processes associated with both "non-human" and "human-made" constructions. It may also educate us about environmental issues and concerns. This course introduces and provides a context for this area of interdisciplinary exchange and artist production by examining areas commonly known as Land Art, Eco Art, Environmental Art, Art and Science, ArtSci, Bio-Art and Art and Technology. Open to all students.

3 credits.

Installation: Light + Sound

SCU 330A

Sculptural installation is a condition of space that is neither object bound nor object-centric in its existence but rather presents a condition that is often identified as immersive and intentionally organized to produce a spatially dependent experience beyond that of the "Everyday". This course will investigate various applications and approaches to subject of Installation with an emphasis on contemporary practices using light and sound as a means of constructing space and form. Primary to this course are the understandings of light (lighting) as both a material and structural element with regard to organization and presentation and the combined relationship of sound as an immersive component in the production of installation-based works. Required at the junior level for all Sculpture majors and open to all other students at the sophomore level and above.

Prerequisites: SCU229 Basic Materials: Processes and Techniques OR SCU229A Fundamental Structure: The Aesthetics of Materiality. **3 credits.**

Sculpture Special Topics: The Architecture of Space

SCU 335

The primary focus of this course is the investigation of interior and exterior spaces as defined by preexisting architectural elements and structures. Students are encouraged to use a wide variety of materials in the construction of installations. This course focuses on the finite conditions of architectural settings while maintaining a responsive attitude to the possibilities suggested by these site-specific explorations particularly in terms of the various narratives embedded within a given location. Students will be expected to construct on average two different works alternating between interior and exterior spaces over the course of the semester. Students will also be expected to participate in discussions centering on readings dealing with the theoretical concerns of Architecture, its impact on sculpture and its ability to both define and/or modify conditions of site-specificity and installation as with regard to sculpture and sculptural-based work.

3 credits.

Sculpture: Multimedia: From Space + Time

SCU 341

This course is designed to explore materials (traditional and non-traditional) and ideas of sculpture outside of the formats usually associated with it. The goal is for students to push the boundaries of sculpture as installation art, video, and film. Projects will deal with visibility and invisibility, ephemerality, sound, time, gender, and social issues in relation to sculpture, and will use indoor and outdoor site-specific or performance-oriented formats. Fundamental aspects of this course are the analysis, expression, experimentation, and deconstruction of existing values and the reconstruction of one's own relation to popular culture, theory and other fields of interest (such as science, music, philosophy, etc.).

3 credits.

The Rhetorical Object: Conceptual Constructions

SCU 370

This course focuses on student intent with regard to artistic production and their ability to allow for audience entry into a dialogue concerning the conceptual issues forwarded by their work. Students are expected to identify the content of the work they would like to explore via a rhetorical method that embraces an interconnected relationship between practice and theory as part of a project-based approach for the production of self-directed work. Required at the junior level for all Sculpture majors and open to all junior and senior level students.

Prerequisites: SCU229 Basic Materials: Processes and Techniques OR SCU229A Fundamental Structure: The Aesthetics of Materiality. **3 credits.**

Sculpture: Internship

SCU 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Sculpture: Art + Public Space

SCU 39X

This studio-based sculpture and installation class investigates the production and reception of art in the context of the public space. Central to the course will be the development of the student's individual creative desire to engage different kinds of space. Practices of art and public space extend from the earliest known civilizations. This class will introduce historic examples and examine recent developments in terms of participatory art, community art, interactions, place-based art, public art, site specific art and art in public places, both locally and in broader international situations. Students who work with public space in the context of communication such as the Internet, social media or locally as a condition of collectives and collaboratives might find this interdisciplinary condition an interesting alternative beyond the normal space for art production. Open to all students. **3 credits.**

Mapping + Memory: Spatial Constructions

SCU 404

This course will focus on various properties of memory as they are informed by contemporary science and philosophy via the transformation of "information, thoughts and experiences" as a process of mapping and as a condition of recording into works of art. Mapping (recording) for this course should be understood as a process of revelation, a translation of fact (reality) or imagination (memory) into dimensional representations. Mapping implies numerous spatial relationships, framing positions such as scale and physical proximity, the passage of time and the probabilistic qualities of space-time. In addition to significance of proximity when exploring and understanding space the process of mapping is also associated with journey in space or as the length of a durational event. In order to accomplish these transformations students will be able to engage and examine both physical and virtual approaches to spatial construction will be encouraged. Open to all students. **3 credits.**

Kinetics, Motion, and Space

SCU 413

Utilizing methods of observation, experiential "mapping" and research, students are asked to deal with problems of three-dimensionality as embedded within the continuous nature of events, actions, and movements recorded, performed or proposed. Of particular interest will be the concerns of interaction both within and between spatial locations, conditions and the unseen. Students will be asked to consider ideas of trace, residue, causation, and the rhizomatic, as well as non-linear vs. linear progressions. Questions will include: How do we navigate both three-dimensional and conceptual space(s)? How can the experience of a space be explored, mapped, and understood as a physical condition via the movement or interaction? What is the nature of a spatial event? Students will be expected to complete all assigned readings, develop and complete projects by dealing with movement and space through the process of mapping and investigation. Open to all students.

3 credits.

Environmental Sculpture

SCU 425

This class is concerned with art as a process of exploration, discovery and experimentation, within the broad contextual conditions of Ecology. In this course, art is considered as presenting an ideological position in which one qualifies his/her relationship(s) both separated from and within the natural world. This course examines both the historic and contemporary landscape of Art and the Environment as conditions of cultural interaction and production with a consideration for the broader issues that have emerged since the 1960s and 1970s through activism. Existing at the intersection of art, science, technology and ecology, Environmental Art often functions to inform and/or interpret natural conditions and the processes associated with both “non-human” and “human-made” constructions. It may also educate us about environmental issues and concerns. This course introduces and provides a context for this area of interdisciplinary exchange and artist production by examining areas commonly known as Land Art, Eco Art, Environmental Art, Art and Science, ArtSci, Bio-Art and Art and Technology. Open to all students. **3 credits.**

BFA Production + Independent Research: Research + Production

SCU 427M

As an extension of the Visual Arts and Technology Environment’s goal that students develop the ability to generate self-directed work, the Department of Sculpture seeks to provide each student with opportunity to develop the skills and knowledge to identify and sustain an independent practice. This course is designed to increase student awareness of the current art discourse and the ability to use that knowledge as a means of awareness within the production of their own work. This educational process embraces a variety of approaches to basic problem-solving skills measured against the contemporary practices of the discipline. In cooperation with a major-day faculty, students are expected to develop what is often their first significant independent work. For BFA students the focus of this course centers on artistic production, conditions of conveyance and Presentation. Required at the senior level for all sculpture majors for BFA development and open to

junior level sculpture students as an elective offering for independent research open to all other students at the junior and senior levels. Offered spring. **3 credits.**

BFA Production + Independent Research: Research, Production, Conveyance, + Presentation

SCU 428M

Required for all senior Sculpture majors. **3 credits.**

Sculpture: Aesthetic + Functional Structures

SCU 429

The goal of this course is to expose students to the qualitative nature of materiality at a fundamental level and to provide them with a formative understanding of the various aesthetic qualities that materials possess. In other words this course introduces how materials influence the meaning of a work of art. This course addresses how the qualities of material act as determine aesthetic organization and conditions of conveyance within a work. The course focuses on both the physicality of material condition(s) of state-change, intensive material exploration and experimentation as a function of structure, and its affect on aesthetic production. Required at the sophomore level for all Sculpture majors and open to all other students. **3 credits.**

Installation: Light + Sound

SCU 430A

This course is designed to cover the techniques of design, construction and installation of lighting and sound, both as sculptural object and employed in site-specific installation This course will investigate contemporary applications and approaches to subjects, with an emphasis on the genre’s relationship to historical and contemporary practices using light as a construct of space and form. **3 credits.**

Sculpture Special Topics: The Architecture of Space

SCU 435

The primary focus of this course is the investigation of interior and exterior spaces as defined by preexisting architectural elements and structures. Students are encouraged to use a wide variety of materials in the construction of installations. This course focuses on the finite conditions of architectural settings while maintaining a responsive attitude to the possibilities suggested by these site-specific explorations particularly in terms of the various narratives embedded within a given location. Students will be expected to construct on average two different works alternating between interior and exterior spaces over the course of the semester. Students will also be expected to participate in discussions centering on readings dealing with the theoretical concerns of Architecture, its impact on sculpture and its ability to both define and/or modify conditions of site-specificity and installation as with regard to sculpture and sculptural-based work.

3 credits.

Sculpture: Multimedia: From Space + Time

SCU 441

This course is designed to explore materials (traditional and non-traditional) and ideas of sculpture outside of the formats usually associated with it. The goal is for students to push the boundaries of sculpture as installation art, video, and film. Projects will deal with visibility and invisibility, ephemerality, sound, time, gender, and social issues in relation to sculpture, and will use indoor and outdoor site-specific or performance-oriented formats. Fundamental aspects of this course are the analysis, expression, experimentation, and deconstruction of existing values and the reconstruction of one’s own relation to popular culture, theory and other fields of interest (such as science, music, philosophy, etc.).

3 credits.

The Rhetorical Object: Conceptual Constructions

SCU 470

This course focuses on student intent with regard to artistic production and their ability to allow for audience entry into a dialogue concerning the conceptual issues forwarded by their work. Students are expected to identify the content of the work they would like to explore via a rhetorical method that embraces an interconnected relationship between practice and theory as part of a project-based approach for the production of self-directed work. Required at the junior level for all Sculpture majors and open to all junior and senior level students.

Prerequisites: SCU229 Basic Materials: Processes and Techniques OR SCU229A Fundamental Structure: The Aesthetics of Materiality. Offered fall. **3 credits.**

Sculpture: Internship

SCU 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Sculpture: Art + Public Space

SCU 49X

This course will offer an overview of the basic theories of psychology and how they apply to human development. We will explore the questions of what motivates people to do what they do. How and why do people change as they grow from infants to adults? How do we develop in our ability to play, to work, to love and to be ethical human beings? The course will cover the major personality theories of Freud and his understanding of the unconscious, Erickson, Jung with his description of the shadows and archetypes in the human mind and Rogers' humanistic psychology as well as learning theories and systems of moral development. The course will also cover the major feminist critiques of these systems. There will be a brief overview of psychological problems such as major depression, schizophrenia, phobias, etc., as well as some methods of treatment. **3 credits.**

Social/Natural Science

Basic Theories of Psychology SNS 308

This course will offer an overview of the basic theories of psychology and how they apply to human development. We will explore the questions of what motivates people to do what they do. How and why do people change as they grow from infants to adults? How do we develop in our ability to play, to work, to love and to be ethical human beings? The course will cover the major personality theories of Freud and his understanding of the unconscious, Erickson, Jung with his description of the shadows and archetypes in the human mind and Rogers' humanistic psychology as well as learning theories and systems of moral development. The course will also cover the major feminist critiques of these systems. There will be a brief overview of psychological problems such as major depression, schizophrenia, phobias, etc., as well as some methods of treatment. **3 credits.**

Abnormal Psychology SNS 309

Visual anthropology is an important growing subfield of cultural anthropology. The course focuses on how anthropologists have used visual media of various kinds, especially ethnographic film, to record, document and study human cultural and social diversity worldwide. A series of ethnographic films, readings and class discussion will explore this method of anthropological data collecting and analysis. As a counterpoint to earlier, popular, western cultural biases in visually "representing" non-western, non-industrial peoples as "romantic," "noble," "savage," "enigmatic," "curiosity," anthropology's film studies sought a stronger objectivity. Did they succeed? Worldwide, indigenous peoples now make extensive use of visual media/communication to reflect on their "contested identities." How has visual anthropology helped in that effort? From the 19th century's still photographs to today's cyberspace, visible culture and visual media interface. The course reviews ethnographic film as part of that communication process. \$15 course fee required. **3 credits.**

Visual Anthropology SNS 321

Visual anthropology is an important growing subfield of cultural anthropology. The course focuses on how anthropologists have used visual media of various kinds, especially ethnographic film, to record, document and study human cultural and social diversity worldwide. A series of ethnographic films, readings and class discussion will explore this method of anthropological data collecting and analysis. As a counterpoint to earlier, popular, western cultural biases in visually "representing" non-western, non-industrial peoples as "romantic," "noble," "savage," "enigmatic," "curiosity," anthropology's film studies sought a stronger objectivity. Did they succeed? Worldwide, indigenous peoples now make extensive use of visual media/communication to reflect on their "contested identities." How has visual anthropology helped in that effort? From the 19th century's still photographs to today's cyberspace, visible culture and visual media interface. The course reviews ethnographic film as part of that communication process. \$15 course fee required. **3 credits.**

Traditional Tribal Art SNS 357

Specific cultures of sub-Saharan Africa are reviewed through their visual arts and ritual. The goal is to understand how each group's history and cultural context influence the creative process (use of symbols, style, media, and technique) and shape the aesthetic response. Some comparative materials from Oceania, India, and North America are also examined. **3 credits.**

Anthropology SNS 378

The course is an introduction to the nature of culture and a comparison of contemporary western and non-western cultures worldwide. Readings, films, slides and class discussion help review cultural similarities and differences in subsistence technology, language, social organization, politics, religion and art. An analysis that views culture as humankind's most important adaptive tool, a strategy for survival, also suggests anthropology's relevance for appreciating modern world social, economic and ecological problems. The course addresses contemporary issues of human choices and culture change. **3 credits.**

India: Culture + Society SNS 380

Once the jewel in the crown of the British Empire, India has some 5,000 years of artistic tradition and architectural heritage. This course focuses on the essential role of the visual in India's ancient and modern cultural and religious traditions. The creation and nature of visual imagery are explored in sculpture, temples, palaces, persons, symbols, times and places. From bustling cities to remote villages and pilgrimage sites, from beggar to Brahmin to Hindu gods and goddesses, the course explores the "divine image" in India. **3 credits.**

Human Antiquity SNS 381

The anthropological study of human evolution, from human origins through the formation of major early civilizations. Course emphasis is on understanding the changing nature of the relationship between human biology, the environment and adaptation of culture as a way of life. Slides and films help describe archaeological sites and the paleoanthropological theories and methods used in studying human prehistory. \$20 course fee required which allows for a course visit to the Cleveland Museum of Natural History's Hamann-Todd Osteological Collection. This is one of the world's largest and most thoroughly documented collections of primate skeletons, with all major groups represented including humans, apes, prosimians, and New and Old World monkeys. **3 credits.**

Topics in Environmental Science
SNS 390X

This course explores a broad range of topics that come under the heading of Environmental Science. It will focus on humans and the environment, taking in populations and health, earth resources, water management, food and hunger, biodiversity and sustainable living systems. Applications of these topics to various problems in design such as the design of sustainable cities will be emphasized through term research projects. Fulfills Social or Natural Science liberal arts distribution elective. No prerequisites. **3 credits.**

Tribe vs. Nation
SNS 479

The course is an anthropological examination of the impact of technology and “western” industrial development on indigenous populations worldwide. Assumptions posed in the concepts “progress” and “development” are examined by in-depth review of traditional society and culture change among, for instance, the Balinese, ethnic groups in Mali, West Africa and Native American in the United States. Bali’s traditional arts, rituals and water temple system of irrigation, Bambara society in Mali and Native American traditional cultures are juxtaposed against the culture change these groups experience with increased global, commercial interdependence. In the 21st century, humankind continues to experience problems of world hunger, population growth, resource depletion, pollution and war. Films, slides and reading review these issues, and peoples, worldwide, to try to consider potential solutions which acknowledge human cultural diversity within the modernization process. An emphasis in the course is a consideration of technological determinism and social choices. **3 credits.**

Jung + Creativity
SNS 484

This course will combine a theoretical introduction to Jung with experiential participation in a dream workshop/small group. The theoretical component of the course will provide an overview of Jung’s understanding of the human psyche with an emphasis on use of symbols and dreams as the “royal road to the unconscious.” Work from the dream workshops is intended to inform the artist’s work. Students will be expected (in addition to the usual preparatory reading) to bring dreams weekly and to be willing to apply material from those dreams to their own creative process. **3 credits.**

Technology + Integrated Media

Moving Images in Space: Media Installation

TIM 206

This class serves as an introduction to and exploration of media installation including the use of video, sound, light, and electronic media when combined with space and various media. Lectures will cover concepts and presentations of artists working in various capacities with installation and electronic media. Course work will be hands-on practice of techniques and concepts presented in lecture, discussion of readings, and critique of student projects. This class will involve doing media/electronic media assignments centered around the idea of the ‘media as a message’ and ‘interactivity’.

Students will work with different material and media and use video, sound and light to prepare installations. We will use FinalCut Pro, GarageBand, Flash, and other tools to support elements in installations that use images, text and sound. **3 credits.**

Intro to Electronic Arts: Coding, Hacks, and Space

TIM 213

This course is designed for both the inexperienced and experienced person interested in experimenting with computing to create work that engages, alters or activates a space. The approach for the class will be based on computer enthusiasts’ notion of “hacking”. Hacking in this context is an experimental approach and mode of thinking, taking existing technologies and finding new or extended uses to apply these to. Existing computer scripts will be distributed with instruction and one-on-one guidance on how to alter these to new purposes. People with little or no knowledge of programming will be enabled to create computer based work quickly. Instruction will also cover finding new uses for hardware and creating custom interfaces that allow viewers to experience and interact with art works in a variety of ways.

Some possible directions for the work made in this class will be interactive video projection, interactive sound works, expanded gaming environments, video and audio synthesis, circuit bending sound instruments, computer program generated animation and program generated high-resolution still images for large format printing. At the end of the class everyone will have resolved work ready to show. **3 credits.**

Moving Images in Space: Media Installation

TIM 306

This class serves as an introduction to and exploration of media installation including the use of video, sound, light, and electronic media when combined with space and various media. Lectures will cover concepts and presentations of artists working in various capacities with installation and electronic media. Course work will be hands-on practice of techniques and concepts presented in lecture, discussion of readings, and critique of student projects. This class will involve doing media/electronic media assignments centered around the idea of the ‘media as a message’ and ‘interactivity’.

Students will work with different material and media and use video, sound and light to prepare installations. We will use FinalCut Pro, GarageBand, Flash, and other tools to support elements in installations that use images, text and sound. **3 credits.**

Code as Art: Programming for Artists

TIM 313

This course is designed for both the inexperienced and experienced person interested in experimenting with computing as a medium for creative work. Weekly presentations will cover the history, theory and practice of electronic arts. The approach for the class will be based on computer enthusiasts’ notion of hacking. Hacking in this context is an experimental approach and mode of thinking, examining existing technologies and finding new or extended ways to apply these in creative practice. Existing computer scripts will be distributed with instruction and one-on-one guidance on how to alter these to new purposes. No

previous knowledge of programming is necessary. Instruction will also cover creating custom human-to-computer interfaces that allow viewers to experience and interact with art works in a variety of ways. Some possible directions for the work made in this class will be interactive video projection, interactive sound works, expanded gaming environments, video and audio synthesis, circuit bending sound instruments, computer program generated animation and program generated high-resolution still images for large format printing. Offered spring. **3 credits.**

Experimentation in Electronic Arts

TIM 316

- innovation, experimentation with hybridization of media
- developing custom media tools
- larger, multi-week projects
- research, experiment, prototype, documentation, pre-production, production
- independent studio practice
- group show of student work as expected outcome

3 credits.

Creative Resistance: Media Art in the Social Sphere

TIM 340

This studio course will introduce students to the process and strategies of integrating social activism with media art. Through reading and discussion, the course will establish the historical and theoretical context of tactical media, hacktivism, and other media-based protest arts. We’ll look at artists’ use of a variety of media—including the news media, the internet, locative media, surveillance technologies, genetic modification, gaming and more — to implement social commentary and criticism. Offered fall. **3 credits.**

TIME: Internship

TIM 399

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Moving Images in Space: Media Installation

TIM 406

This class serves as an introduction to and exploration of media installation including the use of video, sound, light, and electronic media when combined with space and various media. Lectures will cover concepts and presentations of artists working in various capacities with installation and electronic media. Course work will be hands-on practice of techniques and concepts presented in lecture, discussion of readings, and critique of student projects. This class will involve doing media/electronic media assignments centered around the idea of the 'media as a message' and 'interactivity'.

Students will work with different material and media and use video, sound and light to prepare installations. We will use FinalCut Pro, GarageBand, Flash, and other tools to support elements in installations that use images, text and sound. **3 credits.**

Intro to Electronic Arts: Coding, Hacks, + Space

TIM 413

This course is designed for both the inexperienced and experienced person interested in experimenting with computing as a medium for creative work. Weekly presentations will cover the history, theory and practice of electronic arts. The approach for the class will be based on computer enthusiasts' notion of hacking. Hacking in this context is an experimental approach and mode of thinking, examining existing technologies and finding new or extended ways to apply these in creative practice. Existing computer scripts will be distributed with instruction and one-on-one guidance on how to alter these to new purposes. No previous knowledge of programming is necessary. Instruction will also cover creating custom human-to-computer interfaces that allow viewers to experience and interact with art works in a variety of ways. Some possible directions for the work made in this class will be interactive video projection, interactive sound works, expanded gaming environments, video and audio synthesis, circuit bending sound instruments, computer program generated animation and program generated high-resolution still images for large format printing. Offered spring. **3 credits.**

Experiments in Electronic Arts II

TIM 416

This is a seminar class that guides students in the development and realization of a semester long research project in electronic arts. Projects can be in a wide range of areas, hybrid thinking and intermedia approaches are strongly encouraged. Topics in the theory and history of contemporary art related to current and emerging practices will also be discussed. The class is designed to allow for synthesis of content from earlier studies into significant finished work that will be shown in an exhibition planned, managed and coordinated by the students under the direction of the instructor. Offered spring. **3 credits.**

Creative Resistance: Media Art in the Social Sphere

TIM 440

This studio course will introduce students to the process and strategies of integrating social activism with media art. Through reading and discussion, the course will establish the historical and theoretical context of tactical media, hacktivism, and other media-based protest arts. We'll look at artists' use of a variety of media--including the news media, the internet, locative media, surveillance technologies, genetic modification, gaming and more — to implement social commentary and criticism. Offered fall. **3 credits.**

TIME: Internship

TIM 499

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department.

Visual Arts

Image + Form I

VAT 200

Image/Form promotes a general understanding how images work and are developed, which is a fundamental aspect of the Visual Arts. The course introduces the students to the various means by which images can be rendered, such as by drawing, painting, carving, embroidering, etching, etc., as well as by digital means, by appropriation, and by the use of ready-mades. The students are also introduced to the diverse ways in which images and forms can be manipulated, or manifested conceptually and materially by exploring the inter-relation between 2 and 3 dimensions, as well as in time-based media by the use of collage or assemblage. In doing this, we introduce them to the concept that an image's "form," consisting of its physical and spatial qualities, as well as the technical qualities of their chosen mode of production, is part of its content. By these means they are introduced to practical and semiotic nature of images and their production in the context of the contemporary by means of assignments, readings, discussions, and studio critiques. Open as elective to all majors. This course is required for all sophomore students in VATE. Offered fall. **3 credits.**

Image + Form II: Reproducibility

VAT 202

Reproducibility (offered with an emphasis on either 2D or 3D production) introduces the student to the idea that the uniqueness of the work of art is not an intrinsic or inherent quality of the work itself, but the result of the choice of media. Consequently since the Renaissance and the advent of Printmaking, the printing press, and bronze casting, multiplicity and reproduction have been a part of western culture. The machine age, photo-reproduction, lithography, industrial standardization, modularity, fabrication, and multiplicity became part of artistic practice. Prints, posters, ready-mades, objects, books, commix, and designed utilitarian objects editions, multiples, modules, and reproductions are now a significant aspect of contemporary art making which abandons the notion of the unique work. Making works of this kind requires the artist to take into

consideration the how the act of reproduction, or replication constitutes part their work's form and content. Open as elective to all majors.

This course is required for all sophomore students in VATE. Offered spring. **3 credits.**

Collage + Assemblage

VAT 212

Collage and Assemblage are among the most radical innovations of the early 20th century and these forms remain relevant today as sources for innovation and experimentation. Each of these forms acknowledges the fracture of contemporary life and the ongoing need for new means of expression.

This course will explore the relationship between collage and assemblage and various disciplines within the visual arts including Painting, Print, and Drawing. Students will learn to discern the significantly different effects and content of the wide range of strategies these approaches encompass. Through classroom discussion, lectures, readings, critiques and studio work students will explore the possibilities available thorough collage and assemblage. Emphasis will be given to the historical and contemporary studio practices associated with collage and assemblage. This course is open to all students from all majors. Students will be encouraged to apply their area of expertise to the studio work. **3 credits.**

Custom Micro-Computing: Objects, Electronic Handicrafts

VAT 23X

The conception and making of art and design objects that interact with people through the use of micro-computing and sensors will be covered in this class. Explore the use of micro-processors, electronic sensing devices, conductive threads, custom sound circuits and various forms of reactive behaviors to create objects, sound and light instruments, textiles and situations. Building relationships between objects and the programs that control them, this class will uncover an underlying conceptual framework on interactivity. Guided discussions will include theories on participatory art, the organic connection of patterning codes between computer technology and textile structures, and interactive media in spatial, social, and psychological terms. **3 credits.**

Criticism as Studio Practice

VAT 241

This course will be of interest to all students maintaining a studio practice and focuses on the role of critical dialogue in forming and informing studio production. Through modern and contemporary models, students will be asked to consider the relationship between what is critically said about a work of art and how that frame effects the work's standing in the world. Examples to be considered will include: Apollinaire and Picasso; Pollock and Greenberg; Andy Warhol's practice; Andre Serrano's *Piss Christ*; Robert Mapplethorpe's work; Chris Ofili and the Young British Artists; and the television show "Work of Art." Students will develop and participate in projects extending from these models as well as giving an intensive look at their own practices and how what they make is changed by the critical dialogue which surrounds making in an academic environment. This course is open to all students. **3 credits.**

Installation: The Empire of the Senses

VAT 25X

Working with materials and methods not traditionally associated with the visual arts, installation breaks away from the singular object, the pedestal, the detached viewer. Visual lectures and presentations on recent work will include discussion on the nature of the work and its context. Studio work and additional presentations will focus on perception - how we understand the world through touch, sight, smell/taste, the sense of hearing and kinesthetic cues from muscles of the body. The information presented, student research and studio research will provide an environment of concepts and ideas to support and challenge each student's work. Students will develop installations in line with their interests. **3 credits.**

The Artist + Social Practice

VAT 267

This course explores a realm of artistic endeavor where the artist applies his/her training and talents and to concerns outside the traditional gallery system. Students will work within a greater social context, applying skills to pressing issues such as urban decay and poverty, ecology (brown fields, waste, pollution), violence and global abuses of the military-industrial complex. The pedagogical approach will be to present the histories of work done by visual artists who have been working in these arenas. Students will research the issues that are of concern to them individually and will present information and proposals to the class. This will be followed by discussions around problem-solving and efficacy of action. Projects will then be developed and implemented.

3 credits.**Performance Art**

VAT 280

Performance art is and has been an open genre, a place to experiment with ideas, materials and time. For this course, the working definition of "performance art" is — a piece which uses a live body, exists in time, and is non-linear. This class is an introduction to performance art designed for students who are shy and apprehensive about performing and students who are extroverted and at ease in front of groups. Workshops include: developing a language of movement, gesture, and stance; developing a range of low-tech sound, lighting and video; juxtaposing activity, image, sound and text; structuring or building a piece; and documentation. We will consider singular actions, interventions and other strategies for generating and developing ideas for performance work. Student work for this class has been diverse and has included costume-based work, work using endurance as a central tactic, collaborative work, public intervention, interactive and site-specific work. Skills in editing video and sound, installation, animation are useful, but not required.

3 credits.**Aesthetics, Style, and Content**

VAT 300

Aesthetics Style and Content focuses primarily, on the acquisition of creative and technical skills in the context of the development of original ideas and personal style. Studio work will consist of the practical exploration of the relationship between formal, technical, aesthetic, and stylistic issues relative to the personal, and thematic subjects of the students own choosing. Relative to this, in the seminar portion of the course the students are given critical, theoretical, philosophical background to issues surrounding the subjects of style, aesthetics and content. In the studio the students are encouraged to think of their work as an integrative whole consisting of these various components. In this context they are required to engage in independent critical research on topics relevant to their work. Their research takes the form of both archival and studio work and is presented in both visual and written form.

This course is required for all junior students in VATe during their spring semester. **3 credits.**

Collage + Assemblage

VAT 312

Collage and Assemblage are among the most radical innovations of the early 20th century and these forms remain relevant today as sources for innovation and experimentation. Each of these forms acknowledges the fracture of contemporary life and the ongoing need for new means of expression. This course will explore the relationship between collage and assemblage and various disciplines within the visual arts including Painting, Print, and Drawing. Students will learn to discern the significantly different effects and content of the wide range of strategies these approaches encompass. Through classroom discussion, lectures, readings, critiques and studio work students will explore the possibilities available through collage and assemblage. Emphasis will be given to the historical and contemporary studio practices associated with collage and assemblage. This course is open to all students from all majors. Students will be encouraged to apply their area of expertise to the studio work. **3 credits.**

Critical Issues in Art in Theory + Practice

VAT 316

This class will focus on how the relationship between the visual and the verbal, images, and ideas play out in artist's work. Emphasis will be placed on artist statements, writings by artists, student peer reviews, and written statements. Students will be expected to hone their abilities to think critically about visual art through weekly readings and writing assignments. This course is open to majors from all disciplines and students will be encouraged to work in their area of expertise.

3 credits.**Installation + The Constructed Object**

VAT 326

This course is a special topic course designed to cover the design, construction and lighting of installations, stage sets, and performance spaces. Students will investigate contemporary applications and approaches to subjects specifically composed for the camera, and document installations that exist outside of the studio environment, with an emphasis on the genre's relationship to historical and contemporary theatre. Workshops include traditional camera formats, digital cameras, advanced studio lighting, basic electricity and carpentry, with an emphasis on scenery design. Students will plan and create small-scale models of stage designs; scale up these designs, and document their design. This course will be of special interest to students working in both installation and industrial design. Open to all students. **3 credits.**

Hybrid Approaches to Drawing + Painting: Digital Media

VAT 327

Emphasis is on integrating digital processes into studio practice and production. The class deals with a spectrum of digital applications in a studio practice including straight forward digital output, using digital as a means of producing source material as well as actually integrating digital processes into the production of work. Through slide presentations, viewing actual work, discussions and readings, students will be

introduced to the place of the digital in contemporary studio practice. In studio production, students will use varied media and subjects, both traditional and non-traditional, to further develop their analytical and expressive means in their creative practice. Students are encouraged to draw from many disciplines incorporating them in the projects presented to the class for group critiques. Open to all Students — required of Print and Drawing Juniors. **3 credits.**

Color, Scale, Mark, and Form

VAT 328

Figurative', 'abstract', 'conceptual', 'non-objective', 'romantic landscape', "post-modern", "Bob Ross-ian", paintings all have an underlying structure. This studio course examines how the specificity of color, scale, mark and shape form and affect a painting's content. Students will be encouraged to focus on their own body of work while exploring issues of content within the themes of the class through the investigation of their own studio practice, as well as looking at and analyzing the work of other painters and artists throughout history. This course will be of particular interest to students in painting, drawing, + printmaking. **3 credits.**

Custom Micro-Computing: Objects, Electronic Handicrafts

VAT 33X

The conception and making of art and design objects that interact with people through the use of micro-computing and sensors will be covered in this class. Explore the use of micro-processors, electronic sensing devices, conductive threads, custom sound circuits and various forms of reactive behaviors to create objects, sound and light instruments, textiles and situations. Building relationships between objects and the programs that control them, this class will uncover an underlying conceptual framework on interactivity. Guided discussions will include theories on participatory art, the organic connection of patterning codes between computer technology and textile structures, and interactive media in spatial, social, and psychological terms. **3 credits**

Criticism + Studio Practice

VAT 341

This course will be of interest to all students maintaining a studio practice and focuses on the role of critical dialogue in forming and informing studio production. Through modern and contemporary models, students will be asked to consider the relationship between what is critically said about a work of art and how that frame effects the work's standing in the world. Examples to be considered will include: Apollinaire and Picasso; Pollock and Greenberg; Andy Warhol's practice; Andre Serrano's Piss Christ; Robert Mapplethorpe's work; Chris Ofili and the Young British Artists; and the television show "Work of Art." Students will develop and participate in projects extending from these models as well as giving an intensive look at their own practices and how what they make is changed by the critical dialogue which surrounds making in an academic environment.

This course is open to all students. **3 credits.**

Working Collaboratively + Group Dynamics

VAT 354

Though the image of the artist is that of the solitary individual striving to express their vision – the contemporary practice of art is peppered with numerous examples of artists collaborating. This course will focus on how the presentations of images, and objects have been effected by changing social and cultural perspectives and the technologies of reproduction. These extend from something as simple as organizing a group exhibition, to the type of social interventions practiced by the Guerrilla Girls or the work of such entities as Gilbert and George, or the collective N55. This course through projects, readings, and critiques will explore the dynamic of working collaboratively.

Each exercise will address different processes, skill-sets and interpersonal relationships. Through classroom discussion, lectures, and studio assignments the social, historical, cultural, technological context that gave rise to the current practices of collage, assemblage and installation will be elaborated. This course is open to majors from all disciplines and students will be encouraged to apply their area of expertise to assignments and classroom readings and discussion. This course is open to students from all disciplines and is not media specific. **3 credits.**

Installation: The Empire of the Senses

VAT 35X

Working with materials and methods not traditionally associated with the visual arts, installation breaks away from the singular object, the pedestal, the detached viewer. Visual lectures and presentations on recent work will include discussion on the nature of the work and its context. Studio work and additional presentations will focus on perception — how we understand the world through touch, sight, smell/taste, the sense of hearing and kinesthetic cues from muscles of the body. The information presented, student research and studio research will provide an environment of concepts and ideas to support and challenge each student's work. Students will develop installations in line with their interests. **3 credits.**

The Artist + Social Practice

VAT 367

This course explores a realm of artistic endeavor where the artist applies his/her training and talents and to concerns outside the traditional gallery system. Students will work within a greater social context, applying skills to pressing issues such as urban decay and poverty, ecology (brown fields, waste, pollution), violence and global abuses of the military-industrial complex. The pedagogical approach will be to present the histories of work done by visual artists who have been working in these arenas. Students will research the issues that are of concern to them individually and will present information and proposals to the class. This will be followed by discussions around problem-solving and efficacy of action. Projects will then be developed and implemented. **3 credits.**

Performance Art

VAT 380

Performance art is and has been an open genre, a place to experiment with ideas, materials and time. For this course, the working definition of "performance art" is – a piece which uses a live body, exists in time, and is non-linear. This class is an introduction to performance art designed for students who are shy and apprehensive about performing and students who are extroverted and at ease in front of groups. Workshops include:

developing a language of movement, gesture, and stance; developing a range of low-tech sound, lighting and video; juxtaposing activity, image, sound and text; structuring or building a piece; and documentation. We will consider singular actions, interventions and other strategies for generating and developing ideas for performance work. Student work for this class has been diverse and has included costume-based work, work using endurance as a central tactic, collaborative work, public intervention, interactive and site-specific work. Skills in editing video and sound, installation, animation are useful, but not required.

3 credits.

Role of the Artist as Producer

VAT 400

Contemporary artists have a multitude of ways they can engage with the larger world, beyond the realm of the gallery or museum. Students enrolled in this course will explore various models of artistic production including, but not limited to, performer, activist, curator and provocateur. The relationship between method of creation and idea, or the handmade versus the industrial, will be investigated. Additionally, assignments will challenge students to analyze the content of their artwork within local, national, and global contexts. Coursework will include studio work, readings, discussion, and critiques. Required for VAT seniors in all majors. Open as an elective with approval of instructor. Offered fall. **3 credits.**

Collage + Assemblage

VAT 412

Collage and Assemblage are among the most radical innovations of the early 20th century and these forms remain relevant today as sources for innovation and experimentation. Each of these forms acknowledges the fracture of contemporary life and the ongoing need for new means of expression. This course will explore the relationship between collage and assemblage and various disciplines within the visual arts including Painting, Print, and Drawing. Students will learn to discern the significantly different effects and content of the wide range of strategies these approaches encompass. Through classroom discussion, lectures, readings, critiques and studio work students will explore the possibilities available through collage and assemblage. Emphasis will be

given to the historical and contemporary studio practices associated with collage and assemblage. This course is open to all students from all majors. Students will be encouraged to apply their area of expertise to the studio work. **3 credits.**

Critical Issues in Art in Theory + Practice

VAT 416

This class will focus on how the relationship between the visual and the verbal, images, and ideas play out in artist's work. Emphasis will be placed on artist statements, writings by artists, student peer reviews, and written statements. Students will be expected to hone their abilities to think critically about visual art through weekly readings and writing assignments. This course is open to majors from all disciplines and students will be encouraged to work in their area of expertise.

3 credits.

Installation and The Constructed Object

VAT 426

This course is a special topic course designed to cover the design, construction and lighting of installations, stage sets, and performance spaces. We will investigate contemporary applications and approaches to subjects specifically composed for the camera, and document installations that exist outside of the studio environment, with an emphasis on the genre's relationship to historical and contemporary theatre. Workshops include traditional camera formats, digital cameras, advanced studio lighting, basic electricity and carpentry, with an emphasis on scenery design. Students will plan and create small-scale models of stage designs; scale up these designs, and document their design.

This course will be of special interest to students working in both installation and industrial design.

Hybrid Approaches to Drawing and Painting: Digital Media

VAT 427

Emphasis is on integrating digital processes into studio practice and production. The class deals with a spectrum of digital applications in a studio practice including straight forward digital output, using digital as a means of producing source material as well as actually integrating digital processes into the production of work. Through slide presentations, viewing actual work, discussions and readings, students will be introduced to the place of the digital in contemporary studio practice. In studio production, students will use varied media and subjects, both traditional and non-traditional, to further develop their analytical and expressive means in their creative practice. Students are encouraged to draw from many disciplines incorporating them in the projects presented to the class for group critiques. Open to all Students — required of Print and Drawing Juniors. **3 credits.**

Color, Scale, Mark, and Form

VAT 428

'Figurative', 'abstract', 'conceptual', 'non-objective', 'romantic landscape', 'post-modern', 'Bob Ross-ian', paintings all have an underlying structure. This studio course examines how the specificity of color, scale, mark and shape form and affect a painting's content. Students will be encouraged to focus on their own body of work while exploring issues of content within the themes of the class through the investigation of their own studio practice, as well as looking at and analyzing the work of other painters and artists throughout history. This course will be of particular interest to students in painting, drawing, + printmaking. **3 credits.**

**Custom Micro-Computing:
Objects, Electronic Handicrafts**

VAT 43X

The conception and making of art and design objects that interact with people through the use of micro-computing and sensors will be covered in this class. Explore the use of micro-processors, electronic sensing devices, conductive threads, custom sound circuits and various forms of reactive behaviors to create objects, sound and light instruments, textiles and situations. Building relationships between objects and the programs that control them, this class will uncover an underlying conceptual framework on interactivity. Guided discussions will include theories on participatory art, the organic connection of patterning codes between computer technology and textile structures, and interactive media in spatial, social, and psychological terms. **3 credits.**

Criticism + Studio Practice

VAT 441

This course will be of interest to all students maintaining a studio practice and focuses on the role of critical dialogue in forming and informing studio production. Through modern and contemporary models, students will be asked to consider the relationship between what is critically said about a work of art and how that frame effects the work's standing in the world. Examples to be considered will include: Apollinaire and Picasso; Pollock and Greenberg; Andy Warhol's practice; Andre Serrano's Piss Christ; Robert Mapplethorpe's work; Chris Ofili and the Young British Artists; and the television show "Work of Art." Students will develop and participate in projects extending from these models as well as giving an intensive look at their own practices and how what they make is changed by the critical dialogue which surrounds making in an academic environment.

This course is open to all students. **3 credits.**

**Working Collaboratively +
Group Dynamics**

VAT 454

Though the image of the artist is that of the solitary individual striving to express their vision – the contemporary practice of art is peppered with numerous examples of artists collaborating. This course will focus on how the presentations of images, and objects have been effected by changing social and cultural perspectives and the technologies of reproduction. These extend from something as simple as organizing a group exhibition, to the type of social interventions practiced by the Guerrilla Girls or the work of such entities as Gilbert and George, or the collective N55. This course through projects, readings, and critiques will explore the dynamic of working collaboratively.

Each exercise will address different processes, skill-sets and interpersonal relationships.

Through classroom discussion, lectures, and studio assignments the social, historical, cultural, technological context that gave rise to the current practices of collage, assemblage and installation will be elaborated. This course is open to majors from all disciplines and students will be encouraged to apply their area of expertise to assignments and classroom readings and discussion. This course is open to students from all disciplines and is not media specific. **3 credits.**

**Installation: The Empire of
the Senses**

VAT 45X

Working with materials and methods not traditionally associated with the visual arts, installation breaks away from the singular object, the pedestal, the detached viewer. Visual lectures and presentations on recent work will include discussion on the nature of the work and its context. Studio work and additional presentations will focus on perception - how we understand the world through touch, sight, smell/taste, the sense of hearing and kinesthetic cues from muscles of the body. The information presented, student research and studio research will provide an environment of concepts and ideas to support and challenge each student's work. Students will develop installations in line with their interests. **3 credits.**

The Artist + Social Practice

VAT 467

This course explores a realm of artistic endeavor where the artist applies his/her training and talents and to concerns outside the traditional gallery system. Students will work within a greater social context, applying skills to pressing issues such as urban decay and poverty, ecology (brown fields, waste, pollution), violence and global abuses of the military-industrial complex. The pedagogical approach will be to present the histories of work done by visual artists who have been working in these arenas. Students will research the issues that are of concern to them individually and will present information and proposals to the class. This will be followed by discussions around problem-solving and efficacy of action. Projects will then be developed and implemented.

3 credits.**Performance Art**

VAT 480

Performance art is and has been an open genre, a place to experiment with ideas, materials and time. For this course, the working definition of "performance art" is — a piece which uses a live body, exists in time, and is non-linear. This class is an introduction to performance art designed for students who are shy and apprehensive about performing and students who are extroverted and at ease in front of groups. Workshops include: developing a language of movement, gesture, and stance; developing a range of low-tech sound, lighting and video; juxtaposing activity, image, sound and text; structuring or building a piece; and documentation. We will consider singular actions, interventions and other strategies for generating and developing ideas for performance work. Student work for this class has been diverse and has included costume-based work, work using endurance as a central tactic, collaborative work, public intervention, interactive and site-specific work. Skills in editing video and sound, installation, animation are useful, but not required.

3 credits.

BFA Statement + Exhibition

VAT 493

This course is designed to assist the student in preparing their short exhibition statement, BFA Thesis Paper and in general prepare for their final BFA Exhibition and Defense. In the BFA Thesis Paper, students are asked to examine their work and thinking within varied frameworks. This paper is meant to prepare the student for their BFA Oral Defense and provide the foundation for professional proposals beyond graduation. It is an opportunity for an indepth consideration of work and personal studio practice. The length of the Thesis Statement Paper varies but excluding endnotes, bibliography, illustrations and other addenda, the paper should be no fewer than 1500 words and no more than 2500 words. Within the paper and among other questions, students are expected to address: "What is the work? What is the reasonable expectation for how it will be received by a given audience? What is the work's historical and contemporary context? What are the sources for the work? What choices were made in realizing the work and how to they contribute to the reception of the work?" This course is open to all seniors regardless of major and is required by all Visual Arts Seniors. Offered spring. **3 credits.**

Section 9: Faculty Listing

Foundation

Birchfield, Christi
Bissett, Kim
Borress, Cliff
Cassara, Tina
Chira, Barbara
Clark, Terry
Cooper, Lane
Finegan, Pat
Fiorelli, Richard
Getachew, Kidist
Kabot, Sarah
Kautenburger, Kevin
Kelemen, Bob
Kuehnle, Jimmy
Lacy, Chadd
Ligon, Scott
Lorton, Bill
Meier, Mike
Nerone, Adri
Omaitz, Jen
Paul, Sarah
Pinsky, Jessica
Salomon, Judith
Sanderson, Doug
Sinbondit, Amy
Sinbondit, Sai

Soesemann, Petra, Chair

Toles, Mary Jo
Watson, Royden
White, Tommy
Wulffen, Christian
Zart, Anthony

Liberal Arts

Auerbach-Brown, Chris
Bassett, Mark
Bloomfield, Shelley
Checefsky, Bruce
Chou, Diana
Clark, Katherine
Cooper, Lane
Davidson, Adina
DeMarchi, Carlo
Dolan, Andrew
Goodman, Rita
Grimm, Susan
Hart, David

Kessler, Joyce, Chair

Lacis, Indra
Lichtenstein, Diane
McEntee, Nancy
McGrae, Cynthia
Ogunsanwo, Olatubosun
Ricca, Brad
Risner, Kevin
Rosati, Jonathan
Sampson, Gary
Tranberg, Dan
Weil, Michael
Zimmerman, Allen

Animation

Economos, Nicholas
Kasumi
Maric, Pete
Paul, Sarah

Scalmato, Anthony, Chair

Biomedical Art

Almon, Amanda
Halasz, Beth

Nowacki, Thomas, Interim Chair

Pangrace, Joe
Schumick, David

Ceramics

Brouillard, William, Chair
Salomon, Judith

Drawing

Cooper, Lane
Kabot, Sarah, Chair
Kempthorn, Amber
Watson, Royden

Fiber + Material Studies

Cassara, Tina, Chair
Lorton, Bill

Game Design

Almon, Amanda, Interim Chair
Economos, Nicholas
Kasumi
Keleman, Robert
Paul, Sarah

Glass

Kim, Sungsoo
Lacy, Chadd

Young, Brent, Chair

Graphic Design

Hulick, Mari
Jungjohann, Chris
Lally, Pat
O'Neal, Larry, Chair
Pawlowski, Eugene
Zart, Anthony

Illustration

Chuldenko, John
Groman, Jim
McGinness, Suzanne
O'Neal, Larry
Scalmato, Anthony
Scibilia, Dominic, Chair
Vlosich, George

Industrial Design

Baker, Brian
Blackman, Carla
Covert, D. Edward

Cuffaro, Daniel, Chair

Futo, Dennis
Martinez, Bob
McEachen, Pete
Paige, Douglas
Santarelli, Anthony
Slattery, Adrian

Interior Architecture

Appleton, Sherri
Finegan, Pat
Gatta, George

Gollini, Michael, Chair

Maric, Pete
Wolf, Laura

Jewelry + Metals

Buszkiewicz, Kathy
Goss, Gretchen

Hollern, Matthew, Chair

Painting

Cooper, Lane
Tranberg, Dan
Watson, Royden

White, Tommy, Chair

Photography

Economos, Nicholas
Fehrmann, Matthew
Kasumi

McEntee, Nancy, Chair

Sabota, Paul
Toles, Mary Jo
Underwood, Barry
Wallace, Michael

Printmaking

Craun, Jen

Denk-Leigh, Margaret, Chair

Maugans, Liz

Sculpture

Cassara, Tina, Co-Chair

Kautenburger, Kevin
Kempthorn, Amber

Paul, Sarah, Co-Chair

Watson, Royden
Wulffen, Christian

Design

Buchanan, Kaja Tooming
Whitney, Christopher

General Studies

Buchanan, Kaja Tooming
Denk-Leigh, Margaret
Slattery, Adrian
Thompson-Smith, Kristin
Underwood, Barry

Department Chairs, 2013–14

Animation

Scalamato, Anthony

Biomedical Art

Nowacki, Thomas (interim)

Ceramics

Brouillard, William

Drawing

Kabot, Sarah

Foundation

Soesmann, Petra

Game Design

Almon, Amanda

Glass

Young, Brent

Graphic Design

O'Neal, Larry

Illustration

Scibilia, Dominic

Industrial Design

Cuffaro, Daniel

Interior Architecture

Gollini, Michael

Jewelry+Metals

Hollern, Matthew

Liberal Arts

Kessler, Joyce

Painting

White, Tommy

Photography

McEntee, Nancy

Printmaking

Denk-Leigh, Margaret

Sculpture

Cassara, Tina (co-chair)
Paul, Sarah (co-chair)

Section 10: Administration and Board of Directors

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[Richard Konisiewicz](#)

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Government Relations

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[Lisa Kramer Reichel](#)

Director of Continuing Education +
Community Outreach

[Cristine Rom](#)

Director of Gund Library

[Richard Sarian](#)

Art Director

[Matthew Smith](#)

Director of Student Life + Housing

[Howard Weiner](#)

Director of Facilities Management + Safety

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Heather Moore '93

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Karen Skunta '74

Carey Spencer

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Janet Spreen

Joy Praznik Sweeney '58

William A. Valerian

Piet van Dijk

Jeffrey Weiss

Kirk Zehnder

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