

# Cleveland Institute of Art

2016–17 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.

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# Accreditation

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.

**Accreditation** 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.

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# Message from the President



Dear Students:

You bring the artistic talent, the passion and the commitment to learning and growing. CIA provides accomplished faculty members, excellent facilities, well-designed courses, a whole menu of services, and good-sense policies designed to ensure that you receive the best possible education.

In this catalog you'll learn about the resources that are here for you. Please read through it now and keep it as a reference. It is the product of countless hours of labor by many dedicated faculty and staff members whose focus is your success. Take time also to look through our website, at [cia.edu](http://cia.edu), and learn even more about our people and our programs.

As you discover the richness CIA has to offer, I will appreciate the creative, innovative, courageous, and ambitious artists and designers that you are becoming.

Best,

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

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## 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.

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## History

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 original 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. Five years after its opening, there was already a young man attending. By 1891, the co-educational school was renamed the Cleveland School of Art and 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 the Cleveland City Hall Annex, to the Horace Kelley mansion on present-day E. 55th Street. 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 1946, the state of Ohio authorized the college to confer the Bachelor of Fine Arts degree. In 1948 the college became officially known as the Cleveland Institute of Art, and in 1956, classes moved into a new building on East Boulevard, named for George Gund, who served as CIA Board President for 24 years.

The college purchased a former Ford Model T automobile assembly plant in 1981 and renovated it for classroom and studio space. The building, which had been added to the National Register of Historic Places in 1976, was named the Joseph McCullough Center for the Visual Arts (JMC), after CIA's former president of 33 years. The JMC went through another renovation in 2010 and in late 2014, the college finished construction of a new George Gund Building, adjoined to the JMC, and a block away from CIA's new Uptown Residence Hall.





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Section 1:  
2016–17 Academic Calendar

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# Fall 2016

## August

- 22-26** In-person tuition payment/registration for Fall semester.
- 22-Sep 2** Course drop-add period. Schedule changes.
- 24** New student move-in.
- 25-27** New student orientation.
- 29** Fall semester begins.
- 29-Sep 2** Late registration: \$350 late fee assessed.

## September

- 5** Labor Day. Institute holiday. No classes. Buildings closed.
- 23** Course proposals for new courses due to Curriculum Committee.
- 23** Spring 2016 incomplete grade revisions due to Registrar's Office.

## October

- 18** Major Application Presentations for first-year students.
- 21** Mid-term grades due.
- 21-25** CWRU dining halls closed after lunch Fri Oct 21.  
Reopen for dinner Tue Oct 25.

## November

- 4** Last day to withdraw from a course, Fall 2016.
- 7-11** Advising for Spring 2017 course prescheduling
- 14** Online scheduling opens to seniors for Spring 2017 course prescheduling.
- 19** Contingency make-up day for school closings.
- 23** No classes. Offices open.
- 24-25** Thanksgiving recess. Institute holiday. No classes. Buildings closed.

## December

- 5-9** Liberal Arts exams/mid-year crits for BFA candidates. Schedule to be determined.
- 12-16** Final studio critiques.
- 16** Final grades for weekday classes due by 5pm in Registrar's Office.
- 17** Fall semester ends. Residence hall closes. Holiday recess begins.
- 23-Jan 2** Institute Winter Break. Buildings closed.

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# Spring 2017

## January

- 9–13 In-person tuition payment/registration for Spring semester.
- 9–20 Course drop-add period. Schedule changes.
- 15 Returning students move into residence hall.
- 16 Martin Luther King Day. Institute holiday. Buildings closed.
- 17 Spring semester begins.
- 17–20 Late registration: \$350 late fee assessed.

## February

- 10 Fall 2016 incomplete grade revisions due to Registrar's Office
- 10 Proposals for new courses due to Curriculum Committee

## March

- 10 Mid-term grades due.
- 11 Residence hall closes for spring break.
- 13–17 Spring recess. No classes. Offices open.
- 19 Residence hall opens at noon.
- 20–24 Portfolio Review Week for Major Application.
- 31 Last day to withdraw from a course, Spring 2017

## April

- 1 Contingency make-up day for school closings.
- 3–7 Advising for Fall 2017 course prescheduling.
- 10 Online scheduling opens to seniors for fall 2017 course prescheduling.
- 22 Contingency make-up day for school closings.
- 28 Last day of regular classes, studio and liberal arts.

## May

- 1-5 Academic Exam/Studio Critique Week. Schedule to be determined.
- 8–12 BFA Reviews + Exhibitions.
- 13 Spring semester ends. Residence hall closes for summer.
- 15 Final grades for graduating students due.
- 19 Final grades for all students due.
- 19 Commencement rehearsal.
- 20 Commencement, noon, at The Cleveland Museum of Art.
- 22 Final studio clean out.
- 29 Memorial Day. Institute holiday. Buildings closed.

## July

- 4 Independence Day. Institute holiday. Buildings closed.



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## Section 2: Overview: Curriculum

**Cores + Connections: The Academic Mission**

**Bird's-Eye View of the Curriculum**

**Engaged Practice**

**Foundation Studio**

**Liberal Arts Studies**

**Professional Practices**

**Major Programs**

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## I. Cores + Connections: The Academic Mission

What sets the Cleveland Institute of Art (CIA) apart from other colleges is our academic mission, Cores + Connections, in which core values, faculty, curriculum and other learning resources all power extensive connections for all students to enter into professionally engaged practices in the real world—and in so doing, develop skills and personal attributes such as collaboration, communication, and professionalism well in advance of graduation.

### Strengthen your core

The word “core” comes from the Latin word for “heart.” In the heart of your academic program at CIA, you will develop your core strengths through:

- mentorship from world-class faculty
- cutting-edge curriculum
- academic and studio rigor
- abundant access to extensive state-of-the-art facilities

### Connect to the real world

Made possible by CIA’s tremendous network of professional connections and educational partnerships, you will put your core strengths to work through externally engaged practices in art and design, including:

- hands-on learning beyond the classroom
- bona fide projects with real-world partners
- collaborating on creative solutions to real community needs
- asserting your artistic voice in the public sphere

### Build a better future – for yourself and for the world

This unparalleled combination of core strengths and connections to real-world engaged practice best prepares you for the 21st century skills you’ll need to make a real difference—creativity, critical thinking, collaboration and communication.

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## II. Bird’s Eye View of the Curriculum The BFA Degree

The Cleveland Institute of Art grants the Bachelor of Fine Arts (BFA) degree. A BFA degree is the standard undergraduate degree for students seeking a professional education in art. The BFA degree differs from a Bachelor of Arts degree in that a much higher proportion of the program consists of a practical studio component.

### 15 Majors

In its BFA degree program, CIA further distinguishes itself by offering 15 majors in craft, design, integrated media, and visual art. If you’re interested in teaching, we also offer a 4+1 master’s degree program in Art Education, in partnership with our neighbor, Case Western Reserve University.

### General Education or Core Curriculum

Central to the mission of any college or university, and true here at CIA, a general education or core curriculum provides a set of courses required of all undergraduate students, reflecting the standards and expectations for the professional BFA degree. At CIA, this includes:

- Foundation studio
- Liberal Arts studies
- Professional Practices
- Engaged Practice in art and design
- BFA thesis exhibition

The courses offered across these five core areas are decidedly not a hoop to jump through before getting to your major or your degree. On the contrary, this suite of common course requirements not only helps you prepare for and deepen your understanding of your major discipline, but also develop professional writing skills, oral communications, interpersonal skills, leadership capacity, cultural awareness and understanding, and empathy—all skills and attributes that we know are going to be critical to your ability to build a successful future in the 21st century and participate with a creative, critical voice in an increasingly complex world.

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## III. Engaged Practice

What may best set CIA apart from other art schools across the country is its commitment to Engaged Practice (EP). Activating the intersection between Cores + Connections, the school’s academic mission, Engaged Practice is an area of study in which students have an opportunity to learn through experience by working on real projects with external partners or clients, or in the public sphere—all before graduation. These EP experiences may be through courses, internships, and/or through a project which you initiate yourself, such as through your BFA thesis and exhibition in your senior year.

CIA has a long history of Engaged Practices in art and design, in mutual collaboration with our vast network of partners in the real world—at last count, well over 200! Our faculty have developed most of these partnerships over many years of their own professional activity in both the creative economy and in the business, nonprofit, and governmental sectors.

These opportunities to put your classroom and studio knowledge and skills to work in the real world are where the rubber meets the road. That is, it is through these engaged experiences that students can most effectively develop and practice what are now commonly called 21st century “Super Skills”—creativity, critical thinking, collaboration, and communication—skills that are in high demand if you want to be effective in your career and make a meaningful difference in this new millennium.

In fact, CIA believes these skills are so critical to your success in building better futures—for yourself and for the world—we have further distinguished ourselves from other art and design schools across the country by committing the resources for an Engaged Practice graduation requirement across all academic departments.

For more information on both the Engaged Practice graduation requirement and on where to find EP course descriptions, refer to [Section 8: Degree Requirements, p. 60](#).

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## IV. Foundation Program

Newly admitted students begin in 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 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, 3D and 4D 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 our majors, you also will take an elective class. The elective courses offers an opportunity to explore various disciplines in the art, craft, design and integrated media areas while helping you make an informed choice about your major and future career path.

At CIA, all students must apply to and be accepted into one of our major areas of study before they can proceed to the second year of enrollment. This competitive application process occurs in the spring semester of your Foundation year.

Throughout the fall semester, advisors and faculty will offer a series of workshops about the major application process, guidance to help you develop your portfolio, and information about CIA's majors and various career paths. For more information about the Major Application Process, see [Section 8: Degree Requirements, page 45](#).

### Share in a collective setting

Be prepared for lively debates and the camaraderie that develops as you and your peers work together in studio. We balance fundamental approaches with experimentation to develop your aesthetic sensibilities. 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. For example, our unique Charette courses, which focus on the themes *Self + Other Voices* and *Community + Collaboration*, not only help distinguish CIA from other art schools across the country, but they begin to prepare you for professionally engaged practice in art and design in the “real world.”

As part of all of these experiences throughout your Foundation year, you will become immersed in the country's richest concentration of arts, cultural and educational resources in University Circle. Our classes regularly explore the permanent collections of the Cleveland Museum of Art, the exhibits of the Cleveland Museum of Natural History, or the rainforest of the Cleveland Botanical Garden. With Case Western Reserve University, University Hospitals and the Cleveland Clinic located a quick walk along Euclid Avenue we tap into unmatched science and health care resources that boost our curriculum, including the think[box] at CWRU, the largest university-based maker space and innovation center in the world.

For a complete listing of Foundation year course requirements, see [Section 8: Degree Requirements, page 60](#).

For a complete listing of Foundation course descriptions, please see [Section 9: Course Catalog, beginning on page 79](#).

## V. Liberal Arts Studies

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, and psychology. Liberal Arts course offerings are distributed across four subject areas:

- [Art/Craft/Design History + Theory](#)
- [Humanities + Cultural Studies](#)
- [Literature, Language + Composition](#)
- [Science + Natural Studies](#)

### 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 Foundation year at CIA, you may read about ancient and medieval philosophy and culture in English class while taking Ancient and Medieval History of Art. This carefully curated 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. At CIA you will graduate with a breadth of knowledge that is the hallmark of the baccalaureate degree.

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## Foster the expression of ideas

Research, 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 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).

For information on Liberal Arts course requirements, the Visual Culture Emphasis, and the Creative Writing Concentration, refer to [Section 8: Degree Requirements, page 60](#). For a complete listing of Liberal Arts course descriptions, please see [Section 9: Course Catalog, beginning on page 79](#), and search alphabetically for the four subject headings listed on the previous page, or follow the selectable Liberal Arts Studies links throughout this catalog.

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## VI. Professional Practices

All students also take a course in Professional Practices, which provides 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. Students select among specialized sections of the course, based upon their major.

For more information on which section of the course is required by each major, please refer to the degree audit sheets for each major, contained in [Section 8: Degree Requirements, beginning on page 60](#). For a complete course description, please see the course heading, Professional Practices + Engaged Learning in [Section 9: Course Catalog, beginning on page 97](#).

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## VII. Major Programs

What follows is an overview of each of CIA's 15 major programs, organized alphabetically.

For a complete listing of degree requirements by major, see [Section 8: Degree Requirements, beginning on page 60](#). For a complete listing of course descriptions for each major and learning cluster, please see [Section 9: Course Catalog, beginning on page 79](#).



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## 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, conceptual development, storyboarding, methods of animation, framing and staging, animatics, layers, and motion 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 development and set design, 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.

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## Biomedical Art

One of only a few undergraduate 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

### Benefit from a wealth of resources

Our dedicated, highly trained faculty is one of our greatest assets. Each instructor in the Biomedical Art major is a Board Certified Medical Illustrator—which requires a written exam and practicum as well as continued education in current biomedical, business, and artistic practices. 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.

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## 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 extends to the entire Craft + Design faculty, who are all practicing, professional artists.

We stress conceptualization, technology, entrepreneurship, and career development throughout the Ceramics and Craft + Design programs.

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## 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) community, our program in Drawing provides students with a broad education in the visual arts while strengthening their conceptual knowledge of the drawing discipline.

Through this 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.

### **Supportive, collaborative environment**

Our Drawing faculty use a multi-disciplinary approach to teaching, pulling from other visual art fields, such as printmaking, painting, sculpture and time-based work. Additionally, students will attend lectures by and work individually with artists visiting campus throughout the year.

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 in New York City, such as the Whitney Biennial and The Armory Show.

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## 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 video game culture and digital media.

### **Prepare for an exciting career**

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 major, 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 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 community and take courses with students from other majors. This ongoing 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.

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## Glass

During the past half century, the studio glass movement of the 1960s has bridged the gap between individual artists and craftsmen creating handmade functional glass objects to making one-of-a-kind sculptures. 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 four main methodologies:

- Working hot glass which comprises glass blowing and off-hand, molten glass processes
- Working cold glass including cutting, fabricating, grinding, sandblasting, engraving, polishing, gluing and the incorporation of other materials and component
- Working glass in a kiln environment which includes casting, slumping, fusing, silkscreening, and powder drawing
- Working glass in the flame shop, which comprises using a torch to manipulate glass rods and tubing

After you survey the 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 faculty, whose commitment to the art form has earned them international recognition as leading contributors to the medium.

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## 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 incorporates the dramatic changes that are transforming the graphic design industry and the increasing importance of clear visual communication.

### **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.

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 techniques

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## Illustration

### **Entertain, enlighten and inspire**

As an Illustration major, you will experience an intensive exploration of figurative and object-based drawing from both observation and imagination, using both analog and digital approaches. In addition to learning the history of illustration, we challenge you to master your critical and conceptual thinking, research, problem-solving, and presentation skills, all of which will help you to discover your personal vision and sense of storytelling.

Industry professionals will guide you through market-based projects that are as engaging as they are varied: picture books, graphic novels, greeting cards, licensing, editorial and advertising—along with blue sky concept art, visual development and character design for entertainment such as animated feature film, TV and video games.

By the time you are ready to graduate, you will be versed in the markets and business of illustration and positioned to become contributors and leaders in the industry. Not only will you be able to help bring a client's vision to life, but as creative entrepreneurs, you will be prepared to research, invent and pitch your own stories and intellectual properties to the marketplace.

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## 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, apparel, 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. 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 major, you will develop skills in visual communication, form development and presentation, as well as strengthen your knowledge of ergonomics, manufacturing, 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 broad design concepts and problems, and learn how to critically evaluate and refine solutions. You will work with students from other colleges, and other CIA programs, and with professionals from international companies, who will expose you to real-world challenges. Each spring, you will participate in CIA's annual Spring Design Show. This exhibition of student work will allow you to refine your presentation skills, gain first-hand exposure to industry practices, and network with professional designers.

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## Interior Architecture

Our Interior Architecture program emphasizes commercial, retail, architectural, 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 presentation skills, including traditional rendering, computer-aided design (CAD), and 3D modeling.

### A real-world classroom

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

Additionally, you will participate in materials workshops offered by leading furniture and materials manufacturers. Each spring, you will participate in CIA's annual Spring Design Show. This exhibition of student work will allow you to refine presentation skills, gain first-hand exposure to industry practices, and network with professional designers. You will gain a perspective of the industry through lectures and symposia by award-winning designers, visits to top design firms in the region, and internships.

These experiential learning opportunities 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.

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## 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.

### Innovative, interdisciplinary curriculum

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

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

- Computer-aided design (CAD)
- 3D modeling and 3D printing
- Electroforming and plating
- Forming and fabrication
- Lost-wax casting
- Precious metals
- Stone setting
- Material studies + mixed media
- Traditional machining tools

And you will study contemporary attitudes towards jewelry, the history of the field, wearables, and objects of material cultural, as well as the artists, designers, industries, and their 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 each year, majors are encouraged to submit work to exhibitions and competitions including the CIA Student Independent Exhibition, the CIA Spring Show, Society of North American Goldsmiths competitions (SNAG), and many others.

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## 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 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 major, 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 community, you will share in an integrated curriculum studying other disciplines within the community.

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

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## Printmaking

Printmaking is an approach to image making that embraces, utilizes, and challenges technology from traditional approaches of printing to online distribution of digital products. As a print student you can push and explore with your drawing, photographic, and mark-making skills. You'll develop a broad base of knowledge of various print mediums, including relief, intaglio, lithography, screen printing, as well as contemporary digital approaches.

### Develop essential skills for the workplace

Within Printmaking, you'll have access to etching and lithography presses, as well as book arts, letterpress, and screenprint facilities. As you grow in the major, so too will your ability to produce distinct impressions and multiples, from hand-printed limited editions to unlimited digital prints. Through our studio courses you'll develop a comprehensive approach to understanding, defining, making, and questioning your practice of printmaking. You'll work with a committed group of faculty who are practicing artists widely respected for their knowledge and achievements, including a master printer. They will work with you to hone your skills and define your personal direction. You will be supported 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

Printmaking majors share in an integrated curriculum that provides a broad knowledge in the visual arts while strengthening in-depth conceptual knowledge of the Printmaking discipline. You'll have opportunities to travel to professional conferences and Cleveland's rich network of printmaking artist studios. On the annual visual arts trip to New York City, you'll experience first-hand professional galleries and exhibitions such as the Whitney Biennial and The Armory Show.

## Photography + Video

CIA offers a unique program for the Photography major to pursue focused studies with a concentration in Video or Photographic 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. Courses engage 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 + Video major, you'll learn to develop a distinct vision, to communicate effectively, while immersed in a creative, collaborative surrounding. Students benefit from the expertise of a diverse, professional, 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 photographic studios, museums and galleries, video production and digital filmmaking industries. We invite professional artists, critics, writers, collectors, curators, and museum and gallery directors to meet with students and critique portfolios.

## Sculpture + Expanded Media

In Sculpture + Expanded Media, students explore how to use object-making, installation, time-based tools, performance, and digital technologies to create innovative new works. Conceptual development is combined with hands-on exploration 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 blend 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, interactive and time-based forms. 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.

On the annual visual arts trip to New York City, you'll experience first-hand professional galleries and exhibitions such as the Whitney Biennial and The Armory Show.



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## Section 3: Admissions + Financial Aid

The Cleveland Institute of Art offers 15 majors, your own dedicated studio space, and direct access to your professors through a 9:1 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, an internationally recognized cultural hub.

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# Admissions

## First-time freshmen students

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

We strongly encourage you to follow application deadlines to ensure admission to CIA and eligibility for the highest amounts of merit 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 Foundation 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:

- \$40 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

## First-time freshmen

### Application Process

- 1. Complete the application.** You may apply online (preferred), or fill out an application form and mail it to our Admissions office.
- 2. Attach the \$40 application fee.** Payable online, or 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 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(s) sent to the Office of Admissions.**
- 5. Forward a letter of recommendation to CIA.** If you are a high school student, we suggest this letter be from an art teacher. We will also accept this letter from a counselor or someone who understands your desire to pursue an art education.
- 6. Request that SAT or ACT test results be sent to CIA.** Our identification numbers are SAT-1152 and ACT-3243.
- 7. Submit your portfolio of artwork.** Work can be submitted online or on disc; your CIA admissions counselor will provide details about submitting online. 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](http://cia.edu/portfolio).
- 8. Send all application materials to:**

Office of Admissions  
Cleveland Institute of Art  
11610 Euclid Avenue  
Cleveland OH 44106

## International Students

The Institute is especially pleased to receive applications from international students as we believe you contribute greatly to the school community.

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

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.



## International student application process

International students should adhere to the same admission procedures, deadlines, and portfolio guidelines as first-year freshmen or transfer applicants.

International applicants also must adhere to the additional guidelines below:

### 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: 550 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.*

### 4. Send all application materials to:

Office of Admissions  
Cleveland Institute of Art  
11610 Euclid Avenue  
Cleveland OH 44106

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

## Transfer Students

Students who have attended accredited two- and four-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 scholarships beginning May 1 and will be considered as long as their complete applications are received by June 15.

Students intending to transfer in the spring semester will be reviewed for scholarships beginning November 15 and will be considered until January 1.

Your application should include:

- \$40 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

### Transfer Student Application Process

Transfer candidates are accepted at CIA based upon artistic and academic qualifications as well as available space. Transfer applicants also should adhere to the additional guidelines below:

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

- If you have completed fewer than 24 college credits, you will also need to submit 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 fewer 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 an international transfer student and English is not your native language, you must demonstrate proof of English language proficiency with one of the following:

- TOEFL (Test of English as a Foreign Language) score of at least: 550 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.*

### 3. 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 our portfolio guidelines, please make sure to provide the specific elements required of transfer students, found at: [cia.edu/portfolio](http://cia.edu/portfolio).

### 5. Send all application materials to:

Office of Admissions  
Cleveland Institute of Art  
11610 Euclid Avenue  
Cleveland OH 44106

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## U.S. Veterans

The Cleveland Institute of Art encourages U.S. veterans to apply.

### Yellow Ribbon program

We are participants in the Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) and are fully approved. 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.

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## 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 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 complete a returning student application. Generally, a portfolio review is not required unless the student seeks advanced placement.

Students who applied to CIA within the last three years but never enrolled must complete 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 guidance on how to assemble your application materials, we suggest contacting one of our CIA admissions counselors.

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## 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. These two 2-week long residential programs are designed to reflect the life of an art student attending a college of art and design. Students who successfully complete this program earn three undergraduate credits per course from the Cleveland Institute of Art.

For more information, visit

[cia.edu/precollege](http://cia.edu/precollege).

# Financial Aid

We understand that paying for college is complicated. At the Cleveland Institute of Art, we pride ourselves in offering a personal touch to a potentially confusing process. We are ready to clarify tricky topics, answer questions, discuss any concerns regarding your ability to afford CIA, or consider special financial situations.

The Office of Financial Aid 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 94.8 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 or will 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](http://sss.gov));
- maintain satisfactory academic progress;
- qualify for need-based assistance through the Free Application for Federal Student Assistance (FAFSA)

## Application process and timeline

The first step in applying for financial aid is to complete the 2017–18 Free Application for Federal Student Aid (FAFSA). The FAFSA is an application form that is reviewed and processed by the Federal Student Aid office of the U.S. Department of Education. The

FAFSA is used to determine eligibility for financial aid, based on data you (and your parents, if applicable) provide, and through your (and your parents) IRS tax returns.

Learn more about how to apply for financial aid, our financial aid timeline and checklist, disbursement of financial aid, bill payment online at [cia.edu/financialaid](http://cia.edu/financialaid).

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, and submits a FAFSA at [fafsa.gov](http://fafsa.gov), a review to determine eligibility for financial aid occurs based on the data submitted on the FAFSA. A financial aid award letter is prepared and mailed to the student. In addition to the letter, we also enclose our Financial Aid Award brochure.

*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 from the school you previously attended does not transfer automatically with you.

## Free Application for Federal Student Aid (FAFSA) [fafsa.ed.gov](http://fafsa.ed.gov)

In 2016, President Obama announced a significant change to the FAFSA reporting process, allowing families to report data from the IRS from two calendar years prior to the academic year for the FAFSA, rather than the previous calendar year, so as to allow students to apply for financial aid earlier in the academic year. Details about FAFSA reporting and when students will be sent financial aid award letters are still being worked out. Please check [cia.edu/financialaid](http://cia.edu/financialaid) for current details. But keep in mind that you'll now be able to complete the 2017–18 FAFSA beginning October 1, 2016.

You should complete the FAFSA online (CIA's FAFSA code is 003982). FAFSA results are applicable to all institutions, so

complete the FAFSA regardless of which institution you plan to attend. To apply online, you'll first create a Federal Student Aid ID at [fsaid.ed.gov](http://fsaid.ed.gov). Make sure you save your FSA ID, as you will need it to complete the FAFSA each year you attend college. You will also need an FSA ID for one of your parents if you are considered financially dependent on your parents.

## 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:

- 24 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
- At any time since you were age 13, both parents were deceased, and you were in foster care or you were a dependent or ward of the court
- Determined at any time after July 2014 to be an unaccompanied youth who was homeless or self-supporting and at risk of being homeless as determined by your high school or district homeless liaison; the director of an emergency shelter or transitional housing program funded by the U.S. Department of Housing and Urban Development; or the director of a runaway or homeless youth basic center or transitional living program.

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.

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## Estimated Family Contribution

Once your FAFSA is processed by the Department of Education, you will receive an email with a link to your Student Aid Report which has your 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.

We award financial aid after reviewing eligibility by subtracting your expected family contribution (EFC) from your Cost of Attendance, or COA. The direct and indirect costs of your education comprise your COA. Once your financial aid eligibility is determined, we will create a personalized financial aid package and send you an award letter.

## 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 compared against requested tax forms and other documentation to ensure accuracy. Your financial aid award will remain "estimated" and in a "pending" status until verification is completed. Students selected for verification will be sent a verification form which must be completed and returned to the Office of Financial Aid.

## IRS Data Retrieval Tool

Use the IRS Data Retrieval Tool if you are able to do so. This tool is the easiest and most accurate way to provide federal tax return information for your 2017–18 FAFSA. In a few simple steps, you will be able to view your tax return information and import data from it to your 2017–18 FAFSA.

In order to use the IRS Data Retrieval Tool, you need to electronically submit your federal tax returns. Note: If you do not use the IRS Data Retrieval Tool to provide tax return information on your 2017–18 FAFSA, your chances of being selected for verification are increased. If you are selected for verification, submitting copies of the IRS 1040 forms is no longer permitted. If you're selected for verification and you do file a paper tax return, you'll be required to order a tax transcript from the IRS and submit it to

CIA's Office of Financial Aid in order to complete the verification process. You and your parents can order a tax transcript from the IRS by calling 800.908.9946.

## Special Circumstances

In some instances, you may request a re-evaluation of your financial aid eligibility.

Examples of special circumstances include:

- unusual medical expenses, loss of employment, loss of taxable or non-taxable income;
- private tuition expenses for primary or secondary schooling;
- expenses for a parent attending college that are not reimbursed;
- change in parent's marital status;
- unusual dependent care expenses;
- death of a parent;
- divorce or legal separation;
- natural disaster expenses not covered by insurance.

To request a re-evaluation of your financial aid eligibility due to a special circumstance, submit a Special Circumstance Form.

Obtain this form at [cia.edu/forms-resources](http://cia.edu/forms-resources)

## Cost of Attendance

The Cost of Attendance (COA) is the combination of direct and indirect costs associated with attending college. It is used with the calculated Estimated Family Contribution (EFC) 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 to you.

### Direct Costs

Each semester, all students are provided their billing and registration materials at their myCIA student email account.

These costs include tuition based on full-time enrollment and also mandatory institutional fees including lab fees, technology fees, health service fees, student activity fees, and an orientation fee (Fall semester only). These expenses are posted every spring for the upcoming academic year at [cia.edu/tuition](http://cia.edu/tuition).

Additionally, students who choose to live on campus (in our residence hall or apartments) will also have room and board expenses. These fees are posted every spring on [cia.edu/tuition](http://cia.edu/tuition).

### Indirect Costs

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

View Cost of Attendance numbers for your individual enrollment status (incoming student, returning student) and residential status (commuter, on-campus housing, off-campus housing) at [cia.edu/admissions/tuition-fees/cost-of-attendance](http://cia.edu/admissions/tuition-fees/cost-of-attendance).

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## 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 confirming acceptance of the award. You can also accept your financial aid awards online using NetPartner at [netpartner.cia.edu](http://netpartner.cia.edu).

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 submit all required and requested forms to the Office of Financial Aid, and be 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.

## Scholarships

The Cleveland Institute of Art offers many merit-based scholarships. Scholarships are awarded through our academic departments, the Office of Admissions, and the Office of Financial Aid. Some sophomores, juniors, and seniors receive more than one scholarship. Scholarships do not need to be repaid.

CIA merit-based scholarships awarded to incoming students are based on merit (a student's grades, class rank); test scores; talent and artistic ability, demonstrated through your portfolio. Newly admitted freshmen and transfer students are automatically considered for CIA merit-based scholarships when their application for admission and other admission documents are reviewed. No separate scholarship application is required.

CIA merit-based scholarships awarded include:

- Full-tuition CIA Cleveland Metropolitan School District and CIA New Bridge Scholarships
- CIA Gund Family Scholarships (ranging from \$10,000 to \$20,000)
- CIA Dean's Scholarships (ranging from \$6,500 to \$8,500).

Scholarship recipients must be enrolled full-time. CIA merit-based scholarships are renewable, provided recipients maintain the minimum cumulative grade point average (GPA) as outlined in each scholarship recipient's scholarship award letter.

Students who fail to maintain the required cumulative grade point average (GPA) for their CIA merit scholarship will be placed on a warning, probation, or suspended status. Students with a warning or probation status are still eligible for their CIA merit scholarship for the subsequent semester, despite their not having met the minimum required cumulative GPA. They will be notified in writing of their status and of the GPA target that they need to achieve in the subsequent semester in order to retain their scholarship. Students placed on a suspended status are no longer eligible for their CIA merit scholarship. These students are evaluated on a case-by-case basis to receive funds from CIA to help offset a

portion of the CIA merit scholarship for which they are no longer eligible. The CIA funds awarded will be less than the original amount of the CIA merit scholarship.

Please note: in all instances where, following a warning, probation, or suspension status, students are able to achieve the requisite cumulative GPA for their CIA merit scholarship (and they have not exceeded the allotted timeframe for CIA merit scholarship eligibility), their CIA merit scholarship will be fully reinstated and the CIA funds will be revoked.

## Department scholarships and awards

During the spring semester, individual academic departments award scholarships to students currently enrolled at CIA. Award winners typically are chosen by faculty from each department. Winners are announced at the CIA Awards Ceremony held every spring semester.

Some academic departments offer scholarships that are both merit and need-based. To be considered for department scholarships which are merit and need-based, students must submit their FAFSA by March 1.

Students are only eligible for any type of CIA financial assistance for four years.

## 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 employee in the Office of Financial Aid is held to the highest ethical principles as defined by our code of conduct.



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## Section 4: Financial Matters

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## Student Accounts

Student accounts are maintained by the Student Accounts Office, located in the Room 106. 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 [cia.edu/tuition](http://cia.edu/tuition)

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 department or CWRU department 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 [tuitionpaymentplan.com](http://tuitionpaymentplan.com).

## Refunds

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

You should contact the Office of Financial Aid before you withdraw from a course. Since the number of credits you earn each semester affects your progress toward your degree, withdrawing from a course 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 the Office of Financial Aid is highly recommended.

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

## Withdrawals

See the academic withdrawal policy on page 36 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 15 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. You will also forfeit the \$150 deposit.

## Financial Aid

### Submitting the FAFSA

All students should submit the FAFSA by the March 15 priority deadline at [fafsa.gov](http://fafsa.gov). You must submit the FAFSA each year you attend CIA to be considered for need-based financial aid. Funding priority for programs with limited funds (i.e. Federal Perkins Loans, Federal Work-Study, and CIA grants) will be given to students whose FAFSA is received by the March 15 deadline.

Links to all Office of Financial Aid forms and helpful information on the types grants, loans, work-study, etc. are found at: [cia.edu/financialaid](http://cia.edu/financialaid).

### Notification of Financial Aid Package

Financial aid awards will not be posted to your account until all forms, signatures, certifications and the verification process are complete.

Be attentive to deadlines and forms that need your signature. Be sure to submit them to the Office of Financial Aid *on time*.

## Eligibility and Standards of Satisfactory Academic Progress (SAP) for Need-based Financial Aid

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 cumulative grade point average (GPA) and completing 67% of the classes attempted each year.

Additionally, you must earn your degree within 150% of the standard time to earn a BFA degree at CIA. For example, the standard time to earn a Bachelor of Fine Arts degree at CIA is eight semesters; 150% of that time frame would be 12 semesters (six academic years). To remain eligible for federal aid, you must earn your BFA within six years (includes years attended at 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.

Students who fail to maintain the required cumulative grade point average (GPA) for their CIA merit scholarship will be placed on a warning, probation, or suspended status. Students with a warning or probation status are still eligible for their CIA merit scholarship for the subsequent semester, despite their not having met the minimum required cumulative GPA. They will be notified in writing of their status and of the GPA target that they need to achieve in the subsequent semester in order to retain their scholarship. Students placed on a suspended status are no longer eligible for their CIA merit scholarship. These students are evaluated on a case-by-case basis to receive funds from CIA to help offset a portion of the CIA merit scholarship for which they are no longer eligible. The CIA funds awarded will be less than the original amount of the CIA merit scholarship.

Please note: in all instances where, following a warning, probation, or suspension status, students are able to achieve the requisite cumulative GPA for their CIA merit scholarship (and they have not exceeded the allotted timeframe for CIA merit scholarship eligibility), their CIA merit



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scholarship will be fully reinstated and the CIA funds will be revoked.

### **Disbursement of Funds and Bill Payment**

Awards on your Financial Aid Award letter will not disburse and post to your student account until the Office of Financial Aid receives a signed award letter accepting the award(s) or you have accepted your awards online through NetPartner. You must also complete all required paperwork and other forms, including the Master Promissory Note (MPN) and Entrance Counseling for Federal Direct loan(s) available at: [studentloans.gov](http://studentloans.gov). You (and a parent if you are a dependent student) will need your FAFSA PIN number to sign into the website.

If you were awarded a Federal Perkins Loan you must complete your Perkins Loan Promissory Note at: [signmyloan.com](http://signmyloan.com) after the fall term begins.

Disbursement of aid to your student account occurs after the start of each semester when your financial aid file is complete. The financial aid file is complete when all required forms:

- have been completed accurately,
- submitted to and have been processed by the Office of Financial Aid,
- and you are registered for classes.

Private loans do not appear on your Student Account billing statement as "preliminary 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 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 obtained through each student's myCIA account. After logging into your myCIA account, click on the Business Affairs tab; under the "For Students" section, click on "View Your Account Information." Questions pertaining to your billing statement or about making payments should be directed to the Office of Student Accounts, located in room 106, 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. Funding from 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 on-campus or off-campus work-study jobs. Work-study jobs are posted online in CollegeCentral. Contact the CIA Career Center for more information about CollegeCentral.

If you secure a FWS job, you must complete and submit a W-4 form and an I-9 form before working. A copy of a photo ID and a Social Security card are required. A birth certificate or passport can be substituted. These documents must be originals. Paychecks are deposited directly into your bank account, so a voided 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 CollegeCentral. This online site is maintained by the Career Center. You may obtain your login and password information to access CollegeCentral from the Career Center, located in room 120.



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## Section 5: Academic Policies, Procedures, and Services

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# Statement and Policies

## Statement on Freedom of Artistic Expression

CIA believes in freedom of artistic expression. Artistic freedom is vital to both the cultural and political health of our society. It is essential to 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 CIA 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; and performances/presentations as part of approved curricula. Such authorized displays or performances, no matter how unpopular the work might be, must be unhindered and free from coercion. Members of the CIA community and guests must reflect in their actions a respect for the right to communicate ideas artistically, and 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 latter 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 Cleveland Institute of Art 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

The Cleveland Institute of Art is committed to providing a learning, working, and living environment that promotes personal integrity, civility, and mutual respect, and is free of discrimination.

In accordance with the provisions set forth by Title IX of the Education Act of 1972 (and its amendments), Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1968 (and its amendments), and other federal regulations, Cleveland Institute of Art does not discriminate on the basis of race, color, creed, national or ethnic origin, sex, 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 disabilities. However, CIA 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.

## 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 a student's time at the Institute, they will participate in a variety of assessment activities. Students will likely encounter their first assessment activity during new student orientation, and the BFA exhibition will be their last assessment point as a student. There are other times in students' college careers (and as CIA graduates) when they will be part of the Institute's ongoing assessment program. Student participation in assessment activities will be very helpful in ensuring that CIA's programs and services meet current 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 student 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 curricula, and to make any changes indicated by the assessment information.

## Course Expectations

### Course Syllabi

At the beginning of each course, students 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. Students 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

Students are expected to attend all sessions of the classes in which they are registered and to attend all associated lecture programs and meetings. 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 is required to take, and to maintain records of, class attendance.

Students who expect to miss classes or activities due to religious observances should speak with their faculty members well before the expected absence. Students are responsible for the missed work, and it is up to the faculty member to determine how they will "count" that absence.

Three weeks of class absences may result

in failure. **Four weeks of absences will result in failure.** Students must notify their faculty member if they will miss a class, and Academic Services if they will miss more than one class. If a student has a problem with missed classes, they should meet with an Academic Services staff member to discuss options.

Individual faculty members may require written documentation of a student's illness or injury. Note that University Health Services (UHS) does not provide documentation for class excuses. Under certain circumstances, UHS will provide written verification of the date of a visit to their office. A student who is hospitalized or has an extended illness is asked to give HIPPA permission to a specific advisor in Academic Services so they can communicate with UHS and the hospital regarding the student's illness and assist as needed. Students should contact their 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. Students 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 CIA, how students dress each day may vary. Appropriateness of attire is best determined by the kind of work involved. For health and safety reasons, shirts and footwear are required.

### **Coursework 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 submitted 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 all faculty whose courses 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 the faculty member leading the trip before the event. 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 critique/examination week to accommodate the BFA reviews and exhibitions. Three-credit studio courses meet once a week for a five-hour clock day. Students spend at least six-to-eight 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 liberal arts class hour each week. For internships, three semester hours are earned for a minimum of 120 hours on the job. 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. Students with a GPA of 3.5 or above 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. They must see an academic advisor to get permission to register for more than 18 credits.

The number of credits accumulated toward the BFA degree is evaluated regularly by 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 the student's responsibility to maintain standard progress toward the degree and keep track of curriculum requirements. Degree audits are available online through myCIA.

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### Credit by Portfolio Review (CPR)

The intent of the Credit by Portfolio Review (CPR) 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 is 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." Students interested in CPR should contact Academic Services for information and the CPR form.

The Chair of the appropriate major will conduct the review and provide written documentation of the outcome. If credit is awarded, the Registrar will notify the student of the application of this credit to the program of study and completion of degree requirements. Students may not request a review under this process for the same course more than once.

Applications for CPR 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 students will be allowed to begin the final year's coursework associated with preparation for the BFA culminating project. Thus it is critical that if students wish to apply for CPR for any Foundation course, they complete this process before finishing the third year of the degree program.

A fee of \$100 per credit awarded will be charged for the Credit by Portfolio Review process.

### 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.

*College Board Advanced Placement (AP) credit will be awarded as follows:*

- Liberal Arts Credit (including Art History): A minimum score of 3 is required for 3 liberal arts credits.
- Studio credit: A minimum score of 4 on the AP examination is required for 3 studio credits. Credits are applied toward one studio elective in the student's major program of study. AP studio credits are never applied toward first-year Foundation requirements.

*International Baccalaureate (IB) credit will be awarded as follows:*

- Credit will be considered only for subjects taken at the higher level.
- Liberal Arts Credit (including Art History): A minimum score of 4 is required for 3 liberal arts credits.
- Studio Credit: A minimum score of 6 is required for 3 studio credits. Credits are applied toward one studio elective in the student's major program of study. IB studio credits are never applied toward first-year Foundation requirements.

*Courses taken through Post-Secondary Option will be awarded as follows:*

- Liberal Arts Credit: A final grade of C must be achieved in an appropriate liberal arts-related course.
- The course and grade achieved must appear on an official college transcript. Credit will not be issued with only the high school transcript. The official college transcript must be presented to CIA's Registrar's Office for evaluation.
- Studio Credit: Unless the studio course is taken at a member school of the Alliance of Independent Colleges of Art and Design (AICAD), in most instances, credit will be considered only through portfolio review by the appropriate CIA faculty of the work completed in the post-secondary studio course, no matter what final grade is achieved.

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 U.S. 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 CIA.

Current students may gain studio or liberal arts credit for courses taken at a NASAD-accredited college if the grade is a "C" or

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better, and the course is pre-approved and fulfills a degree requirement at CIA. Contact the Office of Academic Services for a list of NASAD-accredited programs.

Exceptions to any of the above methods of securing transfer credit must be approved by 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.

### **Course Substitution or Waiver**

For a variety of reasons, students may wish to request a course substitution or waiver of a specific requirement within their program of study. A course substitution means that a course not specified within the program of study is approved in place of a degree requirement. A course waiver means that students do not need to take a specific course but must complete another class carrying the same amount of credit. In both instances, students need to submit a written petition and be approved by both the department chair of the appropriate department and the Vice President for Faculty Affairs + Chief Academic Officer. Additional information and petitions are available in Academic Services.

### **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 chair and the Vice President of Academic Affairs 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 (FND) program is designed as a basis for advanced study in every major through studio and liberal arts courses. Transfer students meet with an advisor and plan a timeline for completion of all Foundation coursework.

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

## **Enrollment and Registration**

### **Enrollment Status**

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

Students 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. Any desire to change enrollment status should be discussed 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. Documentation needed to prove enrollment status is available at the Registrar's Office. Requests require two to three days for processing.

### **Registration**

Registration at CIA has three components: course prescheduling, tuition payment, and completion of required paperwork. These components must be completed each semester before students will be considered enrolled in each semester at CIA. Failure to complete these requirements by the end of the registration period (first week of classes) results in students not being permitted to enroll late and cannot attend classes.

All students must register regardless of the financial aid being received or anticipated. Students may not attend classes until their financial obligations to CIA have been satisfied.

Course prescheduling for the upcoming semester for continuing students occurs in April for fall semester and November for spring semester. Advisors and faculty are available to assist in course prescheduling. prescheduling courses means that the tuition bill and other registration materials will be available to students on myCIA.

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Students who have reserved courses and are in good standing may use their CIA library card between semesters.

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. Those with transfer credit, AP, IB, CLEP, or other college-level coursework should consult with an advisor in Academic Services during the summer to determine if any adjustments should be made to their first semester schedule of classes. Scheduling for first-year students is done by the Registrar, with any transfer credits awarded taken into consideration.

Students who enter CIA as transfer students will have their transcript(s) and portfolio evaluated by the Registrar, the Foundation chair, and the chair of the major department (if placement beyond the first year is sought) for determination of transfer credits and year placement. Transfer students placed beyond the first year will meet with an advisor in Academic Services prior to the start of the semester of entry to determine their first schedule of courses.

### **Adding, dropping, or withdrawing from a course**

During in-person registration week and the first five days of each term, students may add or drop courses. Courses added during this period are simply added to the semester's course load. Students who wish to take more than 18 credits in a semester must see an advisor. Dropped courses will not appear on the transcript. Courses from which students 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 Academic Calendar) will appear as an "F." Students may drop from or add a course during the appropriate period using myCIA. Either of these activities must be initiated by the student. It is student's responsibility to be sure that they are meeting their graduation requirements. Those who are unsure about dropping or withdrawing from a course are highly encouraged to meet with an advisor

before taking that action. No refunds or additional charges will be incurred if students remain within 12–18 credit hours. See the refund timeline and policy below.

Students may withdraw from a course through the tenth week of the semester. Course withdrawal forms must be completed and are available from the Registrar and Academic Services. The form must be signed by the course instructor, the Registrar, and an academic advisor. Withdrawal after the tenth week will not be permitted unless there are extenuating circumstances. If the course withdrawal takes place after the mid-term grades are recorded, a "W" will appear on the transcript, and the mid-term grade will be recorded.

If the course from which a student withdraws is required in their curriculum, the course must be repeated. Withdrawing from a course may affect current or future scholarship and/or financial aid eligibility. The student should contact a financial aid counselor for guidance on this point.

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## **Withdrawal and Leave of Absence**

### **Official Withdrawal**

When a student withdraws from any college, the U.S. Department of Education (USDOE) has very strict rules that the financial aid office must follow to determine the amount of funding that the student "earns" as of the date of his/her withdrawal. Funds that are not earned must be returned to the USDOE and other sources of funding. These rules require that the college determine the last date the student attended classes. At CIA, the date of withdrawal is the last date the student attended class as reported by faculty to the Director of Academic Services. Students who withdraw from all courses and leave any CIA-operated residence will be charged for tuition, applicable fees, and room based on the following schedule:

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

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 class, the Financial Aid office is required by the USDOE 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 in which the student was attending to determine the percentage of the semester that the student completed.



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

If less than 60% of the semester has elapsed at the date of withdrawal, 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 the Pell Grant and Supplemental Educational Opportunity Grants (SEOG) programs. 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.

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 their family is responsible for paying any balance resulting from the return of federal, state, private, or CIA-funded assistance.

Questions about refund calculations based upon withdrawal from CIA 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 to the student once costs and aid are adjusted. Payment options are available. Withdrawal from CIA does not relieve their financial responsibility to the Institute.

### **Course Withdrawal**

Because tuition is normally assessed on a comprehensive basis of full-time status, no refunds are issued when a student withdraws from one or more courses while remaining enrolled at CIA.

**Unofficial Withdrawal** results when a student stops attending classes without official notification to Academic Services. Unofficially withdrawn students will be

charged 100% of tuition, fees, room, and board (meals and/or CaseCash) 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 they may seek appropriate care.

In all cases of 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.

### **Leave of Absence**

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

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

### **Academic implications of a withdrawal or a leave of absence**

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

In cases where a student takes an LOA or withdraws 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 Faculty Affairs + Chief Academic Officer following a successful student petition. Such withdrawals are approved only in exceptional cases.

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## Readmission

Students who were in good standing when they withdrew from the Institute and have been gone for more than one semester, or attended another college that is not a CIA-affiliated program, may apply for readmission by completing the Application for Returning Students, available online from the Admissions Office. Students who wish to be considered for advanced studio placement based on work completed at another college, or who withdrew from CIA before starting their major are required 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 reinstatement if they have successfully completed the requirements included in their dismissal letter. These may include, for example, coursework completed 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 December 1 for the spring semester.

## Independent Study

Students with 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 major 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 coursework, the following expectations are in place with respect to time commitments for independent study:

**Studio credit:** One semester hour of credit is earned for a minimum of 1.667 contact hours (100 minutes) of classroom instruction and 2.0–2.667 (120–160 minutes) of outside classroom preparation per week.

**Liberal Arts credit:** One 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 three-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 advisor 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 for Faculty Affairs + Chief Academic Officer. An approved proposal is submitted to the Registrar so it can be added to students' course schedule.

Faculty sponsors of independent study courses will mentor students throughout the semester and evaluate their coursework.

Faculty members must be approved to teach the proposed subject by the Vice President for Faculty Affairs + Chief Academic Officer.

## Cross-Registration

Courses not offered at CIA or not available at a suitable time may be available at another college in the Cleveland area. CIA has agreements with local colleges that enable matriculated, full-time students in good standing to take one course during each fall and/or spring semester 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 if they meet CIA degree requirements and have a grade of "C" or better. Credit is transferred but grades for these courses are not calculated into the CIA GPA. See the Registrar for cross-registration procedures. To date, CIA has agreements with Case Western Reserve University, John Carroll University, Cleveland Institute of Music, Cleveland State University, and Cuyahoga Community College (all three campuses).

## Off-campus Study

Off-campus experiences are normally recommended during 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 academic standing at the time of application and have a cumulative GPA of at least 2.5. They must also be in good social standing with the Institute, with no outstanding judicial sanctions. 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 [aicad.org](http://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 over a summer, semester, or a year.

CIA has agreements with several art and design colleges outside the U.S. All students may participate in programs offered by other U.S. colleges/universities, or enroll directly in an overseas college/university. In some cases, students will pay tuition directly to the other institution, while for others an exchange will be made where a student from an overseas school will enroll at CIA while a CIA student attends their college. In these exchanges, CIA students pay the Institute's tuition to CIA, and can utilize their CIA financial aid package. Tuition and fees associated with direct enrollment at another college, either a U.S.-affiliated program or an independent college/university, will vary greatly. Availability of U.S. financial aid will depend on approval of the overseas college to receive U.S. financial aid funds. Generally, CIA scholarships and grants cannot be used to pay costs of direct enrollment at another college.

For information about opportunities, costs, course approval, and to begin the study abroad process, contact the International Activities Advisor or 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 the Office of Academic Services.

Students who wish to take a summer course(s) at another college with the intent of transferring that course to your CIA degree, must contact the Registrar's Office, identify the course, and have it reviewed and approved *before* taking the course. Courses at other institutions that have not

been approved before enrollment and/or earned a grade below "C" will not be considered for transfer toward the CIA degree.

## Grades

### Letter Grades

Letter grades are a means by which faculty members communicate their professional assessment of students' work. The primary purpose of assigning grades is to provide a realistic standard of reference by which students can measure their 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 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.

**Per the minimum grade policy (below), a C- or lower grade in a course required for the major will not be accepted toward the degree, and the course must be repeated.**

**D+, D, D-:** Work deficient in concept or execution but acceptable for course credit in all courses with the exception of courses required for the major;

**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 available to students online through myCIA, and used for advising purposes by both faculty and academic advisors. They are not calculated in the GPA, nor are they included as part of the student's permanent transcript.

### "Incomplete" Grade

An "Incomplete" grade 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 completing an Incomplete Grade Request Form available from the Registrar's Office. Instructors may not issue an "Incomplete" grade without students' request or permission.

In circumstances in which students are unable to be present on campus, the Director of Academic Services or the Registrar may request an "Incomplete" grade from an instructor on the student's behalf, but only if the student has first communicated their agreement to the "Incomplete." Mid-term Incomplete grades are permitted at the discretion of faculty members without the student's request or permission.

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

Incomplete grade revisions are due by the end of the fourth week of the semester following that in which the Incomplete grade was issued. Incomplete grades not revised by the 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. For financial aid purposes, the sooner the Incomplete grade is revised, the sooner the financial aid award can be adjusted or finalized.

If, at the time a student requests an Incomplete grade, the faculty determine that the student has missed too much class time such that the course cannot be successfully completed by the end of the fourth week of the following semester, an Incomplete may not be permitted. If the request is made within the prescribed period for course withdrawal without penalty, the student will be advised to withdraw from the course. If the request is made after the prescribed period for course withdrawal has passed, the grade will be assigned in accordance with the work completed. In either case, students will be advised of the next opportunity to repeat the course.

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 are responsible for informing the Registrar of grade revisions.

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

- Grade of "W" due to withdrawal after the drop/add period;
- "Incomplete" grade;
- "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.

### Policy on Minimum Grade in Studio Major Courses:

Consistent with CIA's long-standing tradition of excellence in all levels of art and design education, effective Fall 2014, all students must earn a minimum grade of "C" in all studio and core courses required by the major in which they are enrolled. This minimum requirement does not pertain to Liberal Arts, Foundation, or studio elective courses taken in another major. Any student earning a "C-" or lower in a major requirement will be required to repeat that course at CIA and attain a "C" or better grade.

### Course Repeat

Students who receive an "F" grade may repeat the same course at CIA. The original grade will remain on the record for the semester in which it was earned, but it will not be included in the GPA. The repeated course and the new grade will be recorded in the semester in which it was repeated. If a course is repeated more than once, only the grade achieved in the first attempt will be eliminated from the GPA calculation.

Students who receive a "C-" or lower grade *in a required major or core studio class* must repeat the course at CIA to achieve the required minimum "C" grade and earn credit for the course. The higher of the two grades will be computed in the student's GPA. Courses repeated for this requirement are eligible for financial aid funding. Note that if a course is failed at CIA and repeated elsewhere, the credit (upon approval) will transfer toward the CIA degree. The actual value of the grade earned elsewhere is not included in the calculation of the GPA at CIA however, and the original "F" grade is not removed from calculation of the GPA.

Students may repeat a course that they passed for a higher grade. Both grades will be shown on the transcript, but only the higher of the two grades will be calculated in the GPA. Credit toward graduation for a repeated course may be counted only once. Federal financial aid regulations disallow funding for repeated courses that have been passed; therefore students must carry a minimum of 12 credits of unrepeatable courses during the semester in which they repeat a passed course.

### Grading Errors

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

### Auditing a Course (AU grade)

Students who wish audit (to take a course for no credit) will be charged tuition and fees at the same rate as charged if it 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.

### Academic Grievances

A student who wishes to register a complaint about course instruction or an evaluation of their performance in a class should first discuss their concern with the faculty member involved. If the matter cannot be resolved in this discussion, the student should meet with the Director of Academic Services for advice or to arrange mediation between the student and the faculty member. In the event of a dispute over evaluation of performance in a course, the Director may seek consultation with the chair of the department or the Dean of Student Affairs to achieve a resolution.

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## Academic Standing and Dismissal Policy

**Standards of Academic Performance:**  
**In order 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. Likewise, students whose semester GPA is below 2.0 for two consecutive semesters are also 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. Further, students who earn a GPA between 1.1 and 1.9 in their first semester of enrollment are subject to dismissal.

### Appeal of Dismissal

Students who are dismissed and who believe there are extenuating circumstances affecting their academic standing may appeal to the Vice President of Faculty Affairs and Chief Academic Officer, 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.

### Readmission Following Academic Dismissal

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.

### Maintenance of Matriculation/Continuation of Thesis

Students who finish course requirements but need to continue to work on their BFA thesis using CIA facilities or in consultation with CIA faculty and are not registered for any courses at CIA are required to remit a Non-Enrolled Candidate fee. This fee continues the student's association with CIA and enables use of CIA facilities and access to CIA faculty while not enrolled but working toward completion of the BFA thesis. The Non-Enrolled Candidate fee is listed on the fee schedule at [cia.edu/tuition](http://cia.edu/tuition). Continuation of work on the BFA thesis without registration as a full-time (12 credit minimum) student may have implications for scheduling of the student's loan repayments. Contact the Financial Aid Office for further information.

## Academic Processes

### Major Application Process

Students who begin CIA as first-year students enter the major application process during the spring semester of their first year. They cannot be fully accepted into a major unless they have completed, have credit for, or are enrolled in the required Foundation courses. Students will not be allowed to register for their final year (BFA thesis preparation) until all required Foundation course requirements are satisfied.

To prepare for major application, students are encouraged to meet with the department chair, faculty, and students in the major to which they intend to apply. Department presentations and open houses before and during the major selection period offer an opportunity to learn more about each major. Many departments also have open studio times when non-majors can observe and participate in major-related studio activities.

Advising is also available for students who need assistance in selecting a major. In the major application, students will be asked to indicate their first, second, and third choice of major.

Acceptance into a major is dependent on portfolio review, academic preparation, and an informational interview with faculty of the major. Notification of major acceptance is made in writing by 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 Academic Services for assistance.

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## Double Majors

To double major, students must apply to, and be accepted by both majors. Completing both programs may take longer than four years, depending on the combination of majors. Extending beyond four years may have financial implications.

A minimum 2.5 cumulative GPA is required at the time the student declares a double major.

### 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 student's academic requirements.
- Department chairs of both majors will sign the Declaration of Double Major form that accompanies the program of study.
- Student will submit the signed Declaration of Double Major form and program of study to the Registrar, who will make official record of the action.
- If a student decides to discontinue their double major at any point, they will need to meet with an advisor 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.

## Financial aid and scholarship implications:

Federal Title IV financial aid programs are intended to assist students in completing their first bachelor's degree. If a student completes the requirements for one major, applies to graduate and is certified by the Registrar as having been awarded that degree, they 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, the student will be able to continue enrollment at CIA to complete the second major, but will not be eligible for any financial aid grants from governmental sources (see below). Unless there is a special circumstance that warrants it, or the student expects to self-finance continuing enrollment for the second major, they should not apply for graduation until requirements for BOTH majors have been completed.

Federal and State financial aid (including loans) for which the student is eligible will continue provided they maintain eligibility in all ways required (financial and academic) as long as the student has not been certified as having completed and graduated from one of the majors.

As the student nears the completion of at least one of the majors, they are strongly encouraged to meet with a Financial Aid counselor to remind them that the student is pursuing a double major, are nearing completion of one major, and discuss what the best action would be as the student plans to complete the second major.

## Change of Major

Students who wish to change their major are required to file a Change of Major Request Form with the Registrar. They must also submit a portfolio of their work to the chair of the department to which they wish to transfer. The Change of Major Request Form may be obtained from Academic Services.

Changing majors may have financial aid implications, so students are encouraged to discuss with Academic Services and the Office of Financial Aid.

## Degree Requirements

Candidates for the BFA degree from Cleveland Institute of Art are required to have completed between 126 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 studio areas (including major studio courses). Individual departments (majors) may have specific course requirements among the liberal arts or studio electives. Requirements to complete a degree in each major can be obtained from Academic Services and in this catalog, Section 8.

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. To qualify for graduation, students must have at least a 2.0 cumulative GPA in their major studio courses, and an overall GPA of 2.0.

Students are informed of their credit standings regularly throughout their course of study, and their status is available online at myCIA. If it is projected that the student will have nine or fewer credits outstanding toward degree completion at the end of the fourth year, the BFA review will be scheduled. 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 Cleveland Institute of Art President's Traveling Scholarships.

Students with credit deficiencies may opt to postpone their BFA review until the deficiencies are completed so they can be eligible to participate in the President's Traveling Scholarship competition and the Commencement ceremony.

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## Graduation and Commencement

Students who will complete all degree requirements by the end of the spring semester of their last year at CIA and have satisfied all outstanding obligations to the Institute, are eligible to participate in the Commencement ceremony. 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.

During prescheduling for their final fall semester, students should complete the Application for Graduation, available online through myCIA. Completion of this form notifies the Registrar to include the student in all communication concerning preparation for graduation.

Students with **more than three outstanding credits** at the end of their final year and those who have not presented their BFA Exhibition will not be permitted to participate in the commencement ceremony.

All students eligible for graduation are charged a graduation fee as part of their tuition and fees in their last semester of enrollment. This fee covers various Commencement expenses, including but not limited to cap and gown purchase, and 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 are distributed during Commencement rehearsal. Graduation announcements and tickets to the Commencement ceremony are distributed by the Registrar's Office to the graduating students approximately one month before graduation.

Any student with an outstanding account balance with any department or office will not receive their 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.

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## 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) (<http://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>) students may inspect and challenge school educational records maintained in their 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.

Students may inspect and review their 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 access to a student's own records under the following circumstances:

- the student has an unpaid financial obligation to any Institute office or department;
- the student owes overdue materials or equipment to the library or other Institute office or department;
- there is an unresolved disciplinary action against the student; or
- the educational record requested is an exam or set of standardized test questions.

The Institute reserves the right to release a student's educational records without their written consent to school officials who have a legitimate educational interest in the records, and to a student's parents if the

student is claimed as a dependent for income tax purposes. At the discretion of the Institute, information regarding abuse of alcohol or drugs not prescribed by a physician may be reported to parents if the student is less than 21 years of age. Information considered as "directory" information may also be released without the student's prior written consent unless they notify the Institute in writing, by the end of the fourth week of classes, that the student does not wish to have the information released.

The following is text from the Federal FERPA website and 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 purpose...*

The Institute's complete FERPA policy is available from the Registrar's office, and is distributed annually to all enrolled students. Students may change their FERPA designations at any time.

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## Transcripts

Transcripts must be requested in writing and must include the student's signature. A Transcript Request Form is accessible at [cia.edu/registrar](http://cia.edu/registrar).

Written requests may be mailed or faxed to the Registrar's office (fax: 216.754.3385). Email requests will only be accepted as a written attachment that includes the student's signature. Transcripts are issued if the student's accounts are 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. 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 that service is requested). Transcript fees apply whether the transcript is official or unofficial.

## Change of Address or Name

A change of address (permanent or college) or phone number must be filed with the Registrar. Receipt of financial aid materials and other important correspondence from CIA will depend on the Institute having the student's correct contact information. Some information is sent by email, using only the official CIA email address.

If a name has changed, students should provide the Registrar with a copy of the marriage certificate or a copy of a court document that indicates that the name has been legally changed.

Students who wish to be known on campus by a "preferred" name may indicate that name to the Registrar. The preferred name will be used on internal documents (e.g. class rosters), but the legal name will be used in all external correspondence and records (e.g. financial aid) if the name is not legally changed.

Students bear full responsibility for any consequences resulting from their failure to report promptly a new address or a name change.



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## Section 6: Support Services

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## Academic Support Services Academic Advising

The Office of Academic Services, located in room 120, provides academic advising on a walk-in basis and by appointment. Students have the opportunity to meet with an academic advisor about curriculum planning, course selection, and other academic decisions. Students who are deficient with respect to course credits or on academic probation will be required to meet with an academic advisor before prescheduling courses for the next semester.

Students 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 they make. In no case will a degree requirement be waived or an exception granted because individuals profess ignorance of regulations or assert that an advisor or another authority did not inform them of academic policies or procedures. Students are encouraged to meet with an academic advisor whenever they have a question or concern, and they are expected to review in a timely manner materials and notices sent to them.

## Learning Support Services

Learning Support Services provides accommodations and academic support services that ensure equal access to programs, facilities, and services for students with documented learning, psychological, and/or physical disabilities. In addition, staff members offer study skills and time management workshops, provide ongoing advising, and arrange for tutoring for liberal arts courses.

Students who request services due to a diagnosed disability must provide relevant and current documentation before accommodations can be provided. The LSS staff works with students and their faculty members to determine reasonable accommodations to meet the documented needs. Accommodations are reviewed each semester.

New students with documented disabilities should register with LSS through the summer StART online program. They will then arrange for a consultation with LSS staff prior to the Fall Orientation, at which time appropriate accommodations will be established. Continuing students should contact LSS staff as soon as they complete their course prescheduling each semester so as to provide sufficient time for accommodations to be reviewed and arranged.

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 registered with LSS can also receive, as appropriate:

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

Further, the Writing + Learning Center, which is available to all students who need assistance with writing, also serves as the main hub for specialized software for students with documented learning disabilities.

## Writing + Learning Center

Staff of the Writing + Learning Center can assist you with the following:

- generating ideas and developing brainstorming strategies to get started on an assignment; and
- 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 students and work directly with students who need help. A member of Learning Support Services also assists students in the Center. The Center also provides services in the residence hall; times are posted each semester.

## 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 [cia.edu/careercenter](http://cia.edu/careercenter). Services include:

- One-on-one career advising
- 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 credit or non-credit-bearing internships
- On-campus recruiting program
- Lifelong access to services to assist in career transition

## College Central

This comprehensive online system offers listings of opportunities including campus work-study jobs, internships, freelance, competitions, and full-time career positions. The system allows students and alumni to upload a resumé and portfolio so that potential employers can view their work and contact them for possible employment. [collegecentral.com/cia](http://collegecentral.com/cia)

It is strongly recommended that students who are looking into freelancing use a contract when arranging for the job. Guidance on creating a contract is available.

The Career Center lists on-campus and approved off-campus work-study jobs, and assists students in completing the forms that are required before students can qualify for employment.

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## 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 field. Internships can be paid or unpaid, part- or full-time, credit- or non-credit-bearing.

The Career Center can assist students in their searches for internships. It's recommended that the search be started at least one semester before the student wants to begin the experience. International students are eligible for internships, and must meet with the International Student Advisor to obtain work approval before beginning a job off-campus. All students must meet the eligibility requirements of class standing and GPA before they can begin an internship. Contact the Experiential Learning Specialist for details.

A **credit-bearing internship** is part of the academic program, and must offer a learning component which advances the student's skills in their field. It is a formal collaboration among the student, employer, CIA faculty, and the Experiential Learning Specialist. Particulars about how an experience can qualify for academic credit, the number of credits possible, charges for earned credit, and how to set up a credit-bearing internship are found at [cia.edu/careercenter](http://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 Experiential Learning Specialist is available to address issues concerning the specifics of an internship.

The Career Center exercises reasonable precautions to qualify all internship opportunities, and strongly advises students to research and screen potential employers carefully. Students are welcome to check with the Career Center about any employer with which they are not familiar.

## Personal Support Services Personal Advising

The college years mark a time when students may face new challenges and undergo significant personal and social changes that can affect their 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 students are experiencing concerns that are affecting their ability to keep up with classes or maintain a good social balance, help is available from the Student Affairs staff. Students are welcome to stop by and discuss their concerns or just talk. If additional assistance is needed, or if these professionals feel that they don't have the expertise to meet the student's needs, they will refer the student to University Counseling Services (UCS). CIA staff will accompany students to UCS if requested.

University Counseling Services (UCS) is located in 220 Sears Building in the quad area of Case Western Reserve University (CWRU). A counselor is available 24/7 at 216.368.5872. First-time appointments are scheduled for about 60 minutes to give time for the student to explore their concerns, thoughts, and feelings with a counselor. These appointments are usually scheduled within 14 days of the initial request. Students with immediate needs are seen ASAP for a 30-minute assessment meeting. Consultation for emergency situations is available without an appointment.

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

## Health Services

All full-time students are required to pay a Health Services fee (see [cia.edu/tuition](http://cia.edu/tuition)). This fee entitles students to both health care and professional counseling services through Case Western Reserve University (CWRU).

The CWRU University Health Services (UHS) at 2145 Adelbert Road provides comprehensive care for Institute students. For a complete list of services, see [students.case.edu/health](http://students.case.edu/health).

CWRU also has a medical insurance plan available for students who do not have other insurance coverage ([students.case.edu/medicalplan](http://students.case.edu/medicalplan)). The charge for this plan is automatically added to each CIA student's account unless proof of other health insurance coverage is provided at the time of payment of each semester's bill. If proof is provided, the charge is withdrawn.

All new students are required to complete medical and immunization histories through an online system. Information on this process is included with summer orientation materials. Medical histories are kept on file at UHS as a basis for meeting future medical needs. Fulfilling the requirements listed on the medical and immunization history forms prior to enrollment is necessary to file claims against insurance.

UHS is now using an online process to update the health history. Information on this process and login procedures are sent to new students before they enroll. [students.case.edu/health](http://students.case.edu/health)

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## Veterans' Benefits

CIA is approved for Veterans' Administration (VA) educational benefits and is a "Yellow Ribbon" school. VA enrollment certifications for benefits are processed through the Registrar. CIA has a maximum enrollment limit of ten Yellow Ribbon students each academic year. New students must be accepted for admission to the BFA program and have made an Admissions deposit, or continuing students must preschedule classes for the next semester before enrollment certifications will be forwarded to the VA.

Certification processing to the VA begins in July for the fall semester and in December for the spring semester. Post-9/11 and Yellow Ribbon tuition benefits are sent directly to CIA and are applied toward the student's tuition and fees. Benefits to students attending under Chp. 35 are sent directly to the student. Benefits are normally issued 4–6 weeks after certifications are received by the VA.

Students must be certified for VA benefits by the Registrar in each semester in which they are enrolled. Questions regarding VA benefits should be directed to the Registrar by email ([registrar@cia.edu](mailto:registrar@cia.edu)) or by phone (216.421.7321). [registrar@cia.edu](mailto:registrar@cia.edu)

## International Students

The Institute is approved by the U.S. 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 of other international student concerns should be directed to the International Student Advisor.

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

International students participate in many activities and are leaders in several student organizations. The international student orientation helps students become part of the CIA community, and the International Club (whose members consist of students from other countries as well as the U.S.) plans festivals, celebrations, and "adventures" throughout the year.

## Information Technology Support

CIA's Information Technology department supports technology in the learning environment, including computer labs. Students are responsible for using the technology resources on campus in an appropriate manner. The rules and regulations concerning use of computing resources on campus and the consequences of misuse, including illegal file sharing, are detailed in the CIA Student Handbook.

All full- 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, deadlines, 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 students from being responsible for knowing the content of or following the instructions or timelines indicated in a message.

Students should go to the "Technology" tab at [my.cia.edu](http://my.cia.edu) to find information on software discounts, links to instructions on how to set up CIA email, access to equipment available to check out, and other student systems.

The myCIA portal includes access to CIA's emergency alert system e2Campus, via the alerts tab. All students are automatically enrolled in e2Campus using their CIA email address, but can add their contact points by adding additional email addresses, text, and voice numbers to receive emergency messages.

Requests for technology support can be submitted to [support@cia.edu](mailto:support@cia.edu).

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## Digital Output Center

The Digital Output Center (DOC) specializes in fine art reproduction and display graphics for artists and designers. It was created by artists for artists, and is dedicated to producing work that matches the creative vision of its clients. With our expert staff providing guidance and assistance to students in understanding file preparation, color management, and media choices, the DOC is as much a learning experience as it is a production facility.

Patrons can rest assured that their work is being printed according to industry standards and methods used by artists, museums, and design firms, to produce their own digitally printed material. 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 resource for producing and presenting digital work of all types.

The status of submitted jobs can be tracked and managed at [papercut.cia.edu](http://papercut.cia.edu), and work can be submitted online at [my.cia.edu/doc](http://my.cia.edu/doc).

## Digital Equipment Checkout

The Cleveland Institute of Art Equipment Checkout is the campus resource for all digital art and photo-video needs.

We have \$300,000+ worth of equipment, including laptops and ipads, Wacom tablets and Cintiqs, and high-end DSLR cameras and 4k Video equipment, available, library-style, for students to borrow for their creative work and assignments.

The Checkout also offers training on equipment and other educational resources, as well as workstudy and student work opportunities and training.

To learn more visit the Equipment Checkout at [my.cia.edu/checkout](http://my.cia.edu/checkout).

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## Cleveland Institute of Art Gund Library

*"Helpful, Awesome, Amazing, Friendly, Magical"* are some of the expressions used to describe the Gund Library with its collections and services developed specifically for visual artists, designers, and craftspeople.

The library contains over

- 51,000 books, exhibition catalogs, and bound journals;
- current subscriptions to more than 130 journals;
- access to almost 2.0 million digital art, architecture, humanities, and science images for study and download;
- 1,500 sound recordings, videos, and DVDs;
- access to online art and design databases and full text resources;
- and an extensive collection of over 1,770 artists' books (books made by artists as works of art).

In addition, the library has a pop-up book collection, a board game collection, and the Institute's archives.

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, design, photography, craft, and new media; 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 websites and 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.

The Gund 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 and the Rock and Roll Hall of Fame Library and Archives. CIA shares an online catalog with these libraries, and students may borrow materials from these partner libraries.

The Gund Library also participates in OhioLINK, a statewide consortium of 123 Ohio academic libraries owning nearly 50 million items. Institute students may use the OhioLINK online catalog to request materials from any member library to be delivered, within a few days and at no charge, to the CIA library for their use. Through OhioLINK, Institute students have access to over 100 multi-disciplinary digital databases and thousands of e-books, digital images, videos, and digital music files.

Lastly, Cleveland is a very library-rich community with award-winning public libraries. The Institute is located within walking distance of the specialized libraries of the Cleveland Museum of Art, Cleveland Clinic, Cleveland Botanical Garden, Cleveland Museum of Natural History, and the Western Reserve Historical Society.

In 2015, the Gund Library moved into a specular new facility, centrally located on the first floor of the Institute's consolidated campus. The library is attractive, functional, and filled with art; it has plenty of study tables and lounge seating, a pleasant meeting room, and computers, scanners, and printers.

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## Supporting Student Enrichment Cinematheque

Founded in 1986, the Cleveland Institute of Art Cinematheque 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 Peter B. Lewis Auditorium.

Approximately 250 different feature films (or full-length programs of short films) are shown every year (over 450 separate screenings). Many offerings are local premieres. Movies are projected from 35mm film and DCP. The New York Times has 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 ID at the box office. People age 25 and under pay the same.

The Cinematheque publishes a bi-monthly film schedule. You can also find Cinematheque listings online at [cia.edu/cinematheque](http://cia.edu/cinematheque).

## Continuing Education

Our office of Continuing Education + Community Outreach (CECO) offers art and design classes for adults and children throughout the year. Pay-as-you-go life drawing classes are available to the community throughout the year as well. We offer professional enrichment opportunities for art educators through BASIC teacher workshops and graduate-level classes. CECO coordinates a summer pre-college program for high school students who want to experience life as an art student. In addition, CECO is the Cuyahoga County regional host of the Scholastic Art+Writing Competition. For more information, visit [cia.edu/continuinged](http://cia.edu/continuinged).

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## 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 craft. 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 artist lectures, panel discussions, gallery tours, films, and internships have been part of the gallery’s mission since the early 1990s.

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.

For more information, visit [cia.edu/exhibitions](http://cia.edu/exhibitions).

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## Gund Library

The library is a specialized 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 crucial 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, and a group study room. Visit [cia.edu/library](http://cia.edu/library).

## 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](http://cia.edu).

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## Section 7: Student Life

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## Housing

### On-Campus Housing

The Uptown Residence Hall is located on Euclid Avenue, within view of the CIA campus, MOCA and the Uptown development. 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 with 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 are available). 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 may choose to live in our campus apartments, or choose their own living arrangements within the community.

Any post-first-year student who wishes to live in a CIA apartment will enter a lottery in the 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, Student Life + Housing 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 + Housing 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 [cia.edu/housing](http://cia.edu/housing).

## Recreational Facilities

On-campus residents can use the fitness facilities in the residence hall. Other members of the CIA community can join a facility in the area for recreation.

You can purchase a semester or annual membership at CWRU's physical fitness facilities near campus. ([studentaffairs.case.edu/athletics/facilities/membership.html](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 (a month-to-month membership available) is 1-2-1 Fitness, located on Adelbert Street on the CWRU campus ([onetoone.case.edu](http://onetoone.case.edu)).

## Activities

### Student Activities

Looking for something to do on campus? The Office of Student Life + 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.

Please see the Student Life + Housing Office for all the offerings.

### 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 + 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, Broadway plays, and opera for free. Look for advertisements of when tickets will be available posted throughout campus.

For more information contact the Student Life Office at 216.421.7430.

## Student Organizations

### Student Leadership Council (SLC)

Make a difference on campus! Join Student Leadership Council! Comprised of representatives from academic departments, 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 organizations and clubs 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 + Housing to get a club application form and find out more about the process. Only approved student groups 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 opportunities for service in the University Circle neighborhood and in the greater Cleveland community. Some of the past activities include Blood Mobiles, Greater Cleveland AIDS walk, Trunk or Treat at Halloween, the Kaboom Playground



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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 Holiday Sale in early December is an annual event where for \$10 you can rent a table and sell your work. 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 CIA students by providing opportunities for Christian spiritual growth through worship, fellowship, training and service. AFC is a local gathering of the Campus Crusade for Christ. Ask about their PB+Js!

#### **International Club**

The International Club provides campus events, programming, and an opportunity for students from around the world to share their culture while building friendships. Opportunities to visit cultural sites and enjoy activities in Cleveland are planned each semester.

#### **Glass Club**

If you are into potlucks and molten hot glass (at the same time!), then this group is for you. Glass Club not only comes together to talk about their 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 with MetroHealth 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. This group brings in guest artists to talk to students about different techniques and their careers. In addition to speakers, they take several trips and attend conferences.

#### **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 (majors 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 exhibitions 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, exhibition design and installation and the opening reception are organized and coordinated by students. All majors are encouraged to submit work for exhibition consideration.

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## Gund Library

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## Public Events

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# Section 8: Degree Requirements

## Overview of BFA Degree Requirements

### First-Year Foundation and Liberal Arts Requirement

### Engaged Practice Graduation Requirement

### Liberal Arts Concentration and Emphasis

<b>BY MAJOR:</b>	Industrial Design
Animation	Interior Architecture
Biomedical Art	Jewelry + Metals
Ceramics	Painting
Drawing	Photography + Video: Photography Track
Game Design	Photography + Video: Video Track
Glass	Printmaking
Graphic Design	Sculpture + Expanded Media
Illustration	

## I. Overview of BFA Degree Requirements

The BFA Degree. The Cleveland Institute of Art grants the Bachelor of Fine Arts (BFA) degree. A BFA degree is the standard undergraduate degree for students seeking a professional education in art. The BFA degree differs from a Bachelor of Arts degree in that a much higher proportion of the program consists of a practical studio component.

At CIA, the BFA degree requires completion of between 120 and 135 semester credit hours depending on your major field of study, [see major audit sheets beginning on page 62](#). Approximately 1/3 of these credits are in Liberal Arts, with approximately 2/3 in studio courses.

### Common Requirements.

To be able to graduate, all students must fulfill common requirements in:

- Foundation
- Liberal Arts
- Professional Practices
- Engaged Practice
- BFA Thesis Exhibition

### Emphases and Concentrations.

Also included in this section is information related to the completion of Concentrations (additional 12 semester credits) or Emphases (additional 18 semester credits) that students may elect to complete in Liberal Arts areas of study. CIA does not currently offer minors in Liberal Arts or studio disciplines. For information on completion of a double studio major, [see page 46](#).

What follows are specific course listings and related information to fulfill all of the above requirements. See [pages 46-47](#) for additional information on degree requirements for graduation and commencement.

## II. First-Year Foundation and Liberal Arts

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

### Fall Semester

FND103D Digital Color (half-semester course)	1.5
FND103M Material Color (half-semester course)	1.5
FND107 Design I	3
FND107L Design Woodshop Lab	0
FND117 Drawing I	3
FND140A Charette: Collaboration + Community (half-semester course)	1.5
FND140B Charette: Self + Other Voices (half-semester course)	1.5
ACD103 Art History I: Ancient-18th C:	3
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3
<b>Total Fall Credit Hours</b>	<b>18</b>

### Spring Semester

FND104 Digital Synthesis	3
FND108 Design II	3
FND118 Drawing II	3
FND130 Environmental Studio Elective	3
ACD104 Art History II: 18th C–1945	3
LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
<b>Total Spring Credit Hours</b>	<b>18</b>

### Credits

### Credits

## III. Engaged Practice Graduation Requirement Definition

Engaged Practice (EP) is a 3-credit requirement of the BFA degree program through which students have an opportunity to learn through experience by working on projects with external partners or clients, or in the public sphere. These experiences provide a distinctive element to the baccalaureate education at CIA, developing skills and personal attributes such as collaboration, communication, and professionalism well in advance of graduation.

Effective Fall 2016, beginning with incoming first-year students of the Class of 2020, all undergraduate students are required to complete a minimum of three (3) credit hours of Engaged Practice prior to graduation, through:

- An EP-designated course at the 200, 300, or 400 level
- A qualifying internship in the sophomore, junior or senior year, or:
- Alternate pathways, for example, a student-initiated or BFA project

Engaged Practice courses, internships and alternate pathways are those that provide all of the following requirements:

- A structured learning experience
- A project with an external partner or client, or in the public sphere
- A project that is informed by the curriculum of the college, i.e., art, design, humanities, or the social sciences
- Faculty guidance and mentorship
- A critical reflection component

### Courses

This graduation requirement may be satisfied by a course within a student's required core curriculum, within a student's major, or through an elective course. The course may be a studio or Liberal Arts course. Major programs, departments or the Professional Practices and Engaged Learning (PPEL) hub may offer designated Engaged Practice courses. Only 200-, 300- and 400-level courses may fulfill the 3-credit hour EP graduation requirement. Although EP-designated courses in Foundation or first-year Liberal Arts do not fulfill the EP

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graduation requirement, they will be noted on the student transcript. EP-designated courses carry the notation (EP) after the course title. Some EP-designated courses are included in the annual Catalog, but for a complete and updated listing, please consult each semester's course schedule of offerings.

### Internships

Qualifying internships may be offered through the Career Center, major departments, or the Engaged Practice hub. Only qualifying internships that are taken for credit in the sophomore, junior and senior years may fulfill the EP graduation requirement. For more information, contact your faculty advisor, your department chair, and/or the Career Center, [see page 50](#).

### Alternate Pathways

Other pathways to fulfill the requirement are approved on a case-by-case basis, such as a qualifying student independent project or the BFA thesis project. Sophomore, junior or senior students must apply for EP credit by the pre-scheduling deadline for the semester they plan to undertake these experiences. For more information on how to apply, consult the Registrar or the Academic Director, Cores + Connections.

### Credits and Transcript

While the EP graduation requirement is 3 credit hours, students may elect to complete additional EP credits, as desired. All Engaged Practice credit is reflected on student transcripts, documenting that students have completed qualifying, professionally engaged experiences with external partners or clients.

*The EP graduation requirement is a component of **Cores + Connections**, CIA's academic mission in which **core values** of world-class faculty mentorship, academic rigor, cutting edge curriculum, and state-of-the-art facilities, all power extensive **connections** for student engagement in experiential learning beyond the classroom and real-world professional projects with external partners. Cores + Connections embeds many and diverse opportunities across the curriculum for students to explore different forms of engaged learning and practice.*

## IV. Liberal Arts Concentration and Emphasis

### Creative Writing Concentration (12 credits)

If you are an artist or designer who also writes 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 are planning 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. As a final requirement of the Concentration, you'll create a body of written work.

**For more information, consult your Academic Advisor.**

### Visual Culture Emphasis (18 credits)

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 these 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.

**For more information, consult your Academic Advisor.**

# Animation (ANIM)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette:		LLC102 Writing + Inquiry II:	
Collaboration + Community	1.5	Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I:			
Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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.

February 2016

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
ANIM209 Intro to Animation	3	ANIM201 Concept Development	3
ANIM220 Drawing for Animation	3	ANIM307A Intro to 3D Animation	
ANIM345 Intro 3D Modeling	3	(prereq: Intro 3D Modeling)	3
ILL367 Storyboarding+Sequential Art	3	ANIM231 Acting+Directing	3
ACD203 Art History III: 1945–Present	3	GDS200 Graphic Design For Animation 3	
<b>Total Credit Hours</b>	<b>15</b>	ACD486 Media Arts+Visual Culture	
		(post-1960s elective)	3
		Liberal Arts Elective *	3
		<b>Total Credit Hours</b>	<b>18</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
ANIM310 Motion Graphics	3	ANIM308 Advanced 3D Animation	3
ANIM350 Community Projects:		ANIM400 2D/3D Compositing	3
Animation Production	3	ANIM240 Experimental Animation	3
ANIM347 Digital 3D Txtr, Light+Rendering	3	Open Studio Elective	3
Open Studio Elective <i>or</i>		LLC203 Writing + Inquiry III:	
ANIM Special Topics	3	Narrative Forms (if not taken Fall)	
LLC203 Writing+Inquiry III: Narrative Forms		<i>or</i> Liberal Arts Elective *	3
<i>or</i> Liberal Arts Elective	3	<b>Total Credit Hours</b>	<b>15</b>
<b>Total Credit Hours</b>	<b>15</b>		

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
ANIM401 BFA Preparation	3	IME402 BFA Thesis + Exhibition	3
IME412 Narrative Production I	3	ANIM420 Animation Portfolio Reel+Shorts	3
Open Studio Elective	3	GEN398 Business+Professional Practices	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>18</b>	<b>Total Credit Hours</b>	<b>15</b>

# Biomedical Art (BMA)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

**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.

February 2016

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
GDS200 Graphic Design for Non-Majors	3	BMA250 Anatomy for the Artist	3
BMA253 Natural Science + Zoological Illustration	3	BMA254 Intro to Digital Biomed Illustration	3
BMA260 Line: Information Visualization	3	BMA264 Digital Color: Style+Representation in Science	3
BMA114 Principles of Biology (CWRU)	3	BMA106 Human Biology (CSU)	3
ACD203 Art History III: 1945–Present	3	Post-1960s Art+Design History Elective (from selected list)	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
BMA345 Intro to 3D Modeling	3	ANIM307A Intro to 3D Animation	3
BMA353 BMA: Advanced Media Concepts	3	BMA352 Surgical Illustration+Media	3
BMA359 BMA: Interactive Narratives	3	BMA354 BMA: Advanced Problems, Concepts + Media	3
BMA Special Topics: BMA356 Forensic Modeling <i>or</i> Open Studio Elective	3	BMA Special Topics: BMA407 Micro Narratives <i>or</i> Open Studio Elective	3
LLC Advanced Writing Intensive Elective <i>or</i> LLC203 Writing+Inquiry III: Narrative Forms	3	BMA117 Anatomy + Physiology II (CWRU)	3
BMA116 Anatomy + Physiology I (CWRU)	3	<b>Total Credit Hours</b>	<b>15</b>
<b>Total Credit Hours</b>	<b>18</b>		

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
BMA405 BMA BFA Thesis Research	3	IME402 BFA Statement + Exhibition	3
BMA Special Topics Course <i>or</i> Open Studio Elective	3	BMA470 Cellular + Molecular Illustration	3
Open Studio Elective	3	Open Studio Elective	3
LLC213X Writing for the Sciences	3	Open Studio Elective	3
Open Upper-Level Natural Science <i>or</i> Medical Science Elective (CWRU) approved by chair	3	GEN398 Professional Practices **	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>
		** (Jr./Spring or Sr./Fall)	

# Ceramics (CER)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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.

One semester of Wheelworking and one semester of Moldmaking + Multiples required for graduation.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
Intro Ceramics	3	Ceramics	3
CDE200 CDE Creative Process + Materials Studies	3	CDE201 CDE Language of Materials Studio Elective	3
Ceramics Major Day	3	Post-1960s Art+Design History Elective (from selected list)	3
ACD203 Art History III: 1945–Present	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken in fall)	
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	Narrative Forms (if not taken in fall) or Liberal Arts Elective*	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
Ceramics	3	Ceramics	3
CDE 300 CDE Surface+Image	3	CDE301 CDE Digital Modeling+Making	3
Open Studio Elective	3	Open Studio Elective	3
Liberal Arts Elective*	3	Liberal Arts Elective*	3
GEN398 Professional Practices	3	Liberal Arts Elective*	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
Ceramics	3	Ceramics	3
CDE400 CDE BFA Research+Thesis	3	CDE401 CDE BFA Exhibition+Portfolio	3
Any CDE Studio Course	3	Any CDE Studio Course	3
Open Studio Elective	3	Open Studio Elective	3
Liberal Arts Elective*	3	Liberal Arts Elective*	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>



# Drawing (DRG)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
VAT200 Image + Form	3	DRG216M 100 Drawings	3
DRG215M Illusionism: Intro to Drawing Studio Elective	3	VAT202 Image+Form II: Reproducibility: 2D or 3D	3
ACD203 Art History III: 1945–Present	3	Open Studio Elective	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	ACD305 Visual Culture+Manufacture of Meaning (post-1960's elective)	3
<b>Total Credit Hours</b>	<b>15</b>	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective *	3
		<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
DRG321M Drawing Beyond Observation	3	DRG360 Systems Drawing	3
VAT327 Hybrid Approaches to Drawing+Painting: Digital Media	3	VAT400 The Role of Artist as Producer	3
VAT Studio Elective (outside of major)	3	Open Studio Elective	3
LLC373W Art of the Personal Essay *	3	Liberal Arts Elective *	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	GEN398 Professional Practices	3
		<b>Total Credit Hours</b>	<b>18</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
DRG415M Drawing Major Day: Drawing in Context	3	DRG430 Drawing Thesis	3
Open Studio Elective	3	Open Studio Elective	3
VAT300 Aesthetics, Style+Content	3	VAT Studio Elective (outside of major)	3
Liberal Arts Elective *	3	VAT493 BFA: Statement+Exhibition	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Game Design (GAME)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette:		LLC102 Writing + Inquiry II:	
Collaboration + Community	1.5	Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I:			
Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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 2015–16 Academic Year.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
GAME215 Intro to Game Design	3	GAME216 Intro to Video Games	3
ANIM209 Animation I	3	ANIM201 Concept Development	3
GDS200 Graphic Design for Non-Majors	3	ANIM220 Drawing for Animation	3
ACD203 Art History III: 1945–Present	3	GAME345 Intro to 3D Modeling	3
LLC203 Writing+Inquiry III:		ACD486 Media Arts+Visual Culture	
Narrative Forms or		(post-1960s elective)	3
Liberal Arts Elective *	3	LLC203 Writing+Inquiry III: Narrative Forms	
<b>Total Credit Hours</b>	<b>15</b>	(if not taken Fall)	
		or Liberal Arts Elective *	3
		<b>Total Credit Hours</b>	<b>18</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
GAME318 Level Design	3	GAME321 Game Media Production II	3
GAME320 Game Media Production I	3	GAME322 Introduction to	
ANIM307A Introduction to 3D Animation	3	Game Development	3
IME211 Sound Design	3	GAME347 Digital Texture+Lighting	3
Liberal Arts Elective	3	Liberal Arts Elective *	3
GEN398 Professional Practices	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>18</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
GAME401 BFA Preparation	3	IME402 BFA Statement + Exhibition	3
GAME420 Game Media Production III	3	GAME421 Game Media Production IV	3
GAME430 Special VFX/Simulation +		GAME408 Serious Game Design	
Virtual Reality	3	or Open Studio Elective	3
Open Studio Elective	3	Open Studio Elective	3
Social/Natural Science Liberal Arts Elective		Liberal Arts Elective *	3
or CWRU General Studies Course *	3	<b>Total Credit Hours</b>	<b>15</b>
<b>Total Credit Hours</b>	<b>15</b>		

# Glass (GLS)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
GLS243 Intro Glass	3	GLS244 Glass Major Day	3
CDE200 Creative Process + Materials Studies	3	CDE201 Language of Materials Studio Elective	3
GLS243M Glass Major Day	3	Post-1960s Art+Design History Elective (from selected list)	3
ACD203 Art History III: 1945–Present	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective *	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	<b>Total Credit Hours</b>	<b>15</b>
<b>Total Credit Hours</b>	<b>15</b>		

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
GLS343M Glass Major Day	3	GLS344M Glass Major Day	3
CDE300 Surface+Image Studio Elective	3	CDE301 CDE Digital Modeling+Making Studio Elective	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
GEN398 Professional Practices	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
GLS443M Glass Major Day	3	GLS444M Glass Major Day	3
CDE400 BFA Research+Thesis	3	CDE401 BFA Exhibition+Portfolio	3
Any CDE Studio Course Studio Elective	3	Any CDE Studio Course Studio Elective	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Graphic Design (GDS)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette:		LLC102 Writing + Inquiry II:	
Collaboration + Community	1.5	Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I:			
Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
GDS265 Design for Communication I	3	GDS266 Design for Communication II	3
GDS203 Typography I	3	GDS204 Typography II	3
PHV301 Digital Photo Imaging I	3	GDS238 Graphics for Design	3
ACD203 Art History III: 1945–Present	3	Post-1960s Art+Design History Elective (from selected list)	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
GDS365 Design for Communication: Adv Studio I	3	GDS366 Des for Commun: Adv Studio II **3	
GDS367 Contemporary Marketing **	3	Digital Photo Imaging II or Open Studio Elective	3
GDS360 Production Seminar	3	Open Studio Elective	3
GDS305 Web Design/Interactive I	3	GDS305B Web Design/Interactive II	3
Liberal Arts Elective *	3	GEN398 Professional Practices ***	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>18</b>	<b>Total Credit Hours</b>	<b>18</b>

Effective for the 2013–14 Academic Year.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
GDS465 Graphic Design: BFA Thesis	3	GDS466 Graphic Design: BFA Seminar	3
Internship (take junior or senior year)	3	Internship (take junior or senior year)	3
Open Studio Elective	3	Open Studio Elective	3
Liberal Arts Elective *	3	Open Studio Elective	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Illustration (ILL)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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
- 1 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.

March 2014.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
ANIM201 Concept Development	3	GDS200 Graphic Design for Non-Majors	3
ILL263 Fundamentals of Illustration	3	ILL264 Principles of Illustration	3
ILL260 Layout Rendering Techniques	3	ILL265 Character Design+Development	3
ACD203 Art History III: 1945–Present	3	Post-1960s Art+Design History Elective (from selected list)	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
ILL363 Illustration for Publication	3	ILL364 Illustration II	3
ILL370 Professional Standards in Illustration or ILL389 Community Projects: Illustration+Production Workshop	3	ILL367 Storyboarding+Sequential Art	3
ILL371 Visual Concepts in Illustration Illustration Special Topics or Open Studio Elective	3	ILL389 Community Projects: Illustration+Production Workshop (if not taken fall) or ILL370 Professional Standards in Illust	3
Liberal Arts Elective *	3	Open Studio Elective	3
<b>Total Credit Hours</b>	<b>15</b>	Liberal Arts Elective *	3
		<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
ILL463A BFA Preparation	3	IME402 BFA Statement+Exhibition	3
ILL463B Advanced Illustration Studio Projects	3	ILL464B Illustration Final Project: Illustration Portfolio/Visual Essay	3
Liberal Arts Elective *	3	Open Studio Elective	3
Open Studio Elective	3	Liberal Arts Elective *	3
GEN398 Professional Practices	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Industrial Design (IND)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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** Social or Natural Science Elective:  
IND280 Ergonomics
- 2** Open Liberal Arts Electives:  
1) *IND239 Materials + Processes*;  
2) *IND375 Marketing + Design*

Effective for the 2013–14 Academic Year.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
IND235 Industrial Design	3	IND236 Industrial Design	3
GDS237 Graphics for Design	3	GDS238 Graphics for Design	3
IND285 Communication Skills	3	IND240 Materials+Processes	1.5
IND239 Materials+Processes	1.5	IND280 Ergonomics	3
Open Studio Elective	3	IND286 Communication Skills	3
ACD203 Art History III: 1945–Present	3	Open Studio Elective	3
<b>Total Credit Hours</b>	<b>16.5</b>	<b>Total Credit Hours</b>	<b>16.5</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
IND303 ID: 3D Modeling	3	IND304 ID: 3D Modeling	3
IND335 Industrial Design	3	IND336B Industrial Design	3
IND375 Marketing+Design	3	IND336C Industrial Design	3
Open Studio Elective	3	GEN398 Professional Practices	3
Post-1960s Art+Design History Elective (from selected list)	3	Open Studio Elective	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
IND403 ID: 3D Modeling	3	IND404 ID: 3D Modeling	3
IND435B Industrial Design	3	IND436 Industrial Design (BFA Statement/Exhibition)	3
IND435C Industrial Design	3	Open Studio Elective	3
LLC203 Writing+Inquiry III: Narrative Forms	3	Liberal Arts Elective *	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Industrial Design (IND): Transportation Track

Foundation Fall	Credits	Foundation Spring	Credits
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	Point of major application	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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 Social or Natural Science Elective: IND280 Ergonomics
- 2 Open Liberal Arts Electives:
  - 1) IND239 Materials + Processes;
  - 2) IND375 Marketing + Design

February, 2015

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

Sophomore Fall	Credits	Sophomore Spring	Credits
GDS237 Graphics for Design	3	GDS238 Graphics for Design	3
IND235 Industrial Design	3	IND236 Industrial Design	3
IND239 Materials+Processes	1.5	IND240 Materials+Processes	1.5
IND250T Transportation Design 1.1	3	IND280 Ergonomics	3
Open Studio Elective or: IND285 Communication Skills	3	IND251T Transportation Design 1.2	3
ACD203 Art History III: 1945–Present	3	IND288T Communication Skills: Transp	3
<b>Total Credit Hours</b>	<b>16.5</b>	<b>Total Credit Hours</b>	<b>16.5</b>

Junior Fall	Credits	Junior Spring	Credits
IND303 ID: 3D Modeling	3	IND304 ID: 3D Modeling	3
IND350T Transportation Design 2.1	3	IND351T Transportation Design 2.2	3
IND352T Auto Design Language 1.1	3	IND353T Auto Design Language 1.2	3
IND335 Industrial Design	3	GEN398 Professional Practices	3
IND375 Marketing+Design	3	Open Studio Elective	3
Post-1960s Art+Design History Elective (from selected list)	3	<b>Total Credit Hours</b>	<b>15</b>
<b>Total Credit Hours</b>	<b>18</b>		

Senior Fall	Credits	Senior Spring	Credits
IND450T Transportation Design 3.1	3	IND451T Transportation Design 3.2: BFA Statement + Exhibition	3
IND452T Auto Design Language 2.1	3	IND453T Auto Design Language 2.2	3
IND454T 3D Modeling for Transp 1.1	3	IND455T 3D Modeling for Transp 1.2	3
LLC203 Writing+Inquiry III: Narrative Forms	3	Liberal Arts Elective *	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Interior Architecture (INTA)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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 2015–16 Academic Year.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
INTA231A Space+Planning Fundamentals	3	INTA232A Retail, Restaurant+Store Dgn	3
INTA231B Architectural Drawing + Documentation	3	INTA232B Materials, Research + Space Planning	3
INTA285 INTA Communication Skills	3	INTA286 INTA Communication Skills II	3
ACD203 Art History III: 1945–Present	3	Open Studio Elective	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	Post-1960s Art+Design History Elective (from selected list)	3
<b>Total Credit Hours</b>	<b>15</b>	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective *	3
		<b>Total Credit Hours</b>	<b>18</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
INTA331 Interior Architecture: Intermediate Problems	3	INTA332 Retail Design+Brand Design	3
INTA333 INTA Autocad	3	GDS238 Graphics for Design	3
GDS237 Graphics for Design	3	INTA390X Sustainability: LEED + Detailing	3
INTA385 Architecture+Commun Skills	3	Open Studio Elective	3
Liberal Arts Elective *	3	GEN398 Professional Practices	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>18</b>	<b>Total Credit Hours</b>	<b>18</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
INTA431A Interior Architecture: Senior Thesis Problem	6	INTA432A Interior Architecture: BFA Survey	3
INTA431B Interior Architecture: Senior Thesis Problem	3	INTA432B Interior Architecture: Advanced Problems	3
Liberal Arts Elective *	3	Studio Elective	3
Liberal Arts Elective *	3	Studio Elective	3
<b>Total Credit Hours</b>	<b>15</b>	Liberal Arts Elective *	3
		<b>Total Credit Hours</b>	<b>15</b>



# Jewelry + Metals (MET)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
MET249 Intro Jewelry + Metals	3	Jewelry+Metals Major Day	3
CDE200 CDE Creative Process + Materials Studies	3	CDE201 Language of Materials	3
Jewelry+Metals Major Day	3	Studio Elective	3
ACD203 Art History III: 1945–Present	3	Post-1960s Art+Design History Elective (from selected list)	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
Jewelry+Metals Major Day	3	Jewelry+Metals Major Day	3
CDE300 Surface+Image	3	CDE301 CDE Digital Modeling+Making	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
GNE098 Professional Practices	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
Jewelry+Metals Major Day	3	Jewelry+Metals Major Day	3
CDE400 BFA Research+Thesis	3	CDE401 BFA Exhibition+Portfolio	3
Any CDE Studio Course	3	Any CDE Studio Course	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Painting (PTG)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
VAT200 Image+Form	3	VAT202 Image+Form II: Reproducibility: 2D or 3D	3
PTG221 Intro to Painting History (1828–Present)	3	PTG232 Painting Beyond Observation	3
Studio Elective	3	Studio Elective **	3
ACD203 Art History III: 1945–Present	3	ACD305 Visual Culture+Manufacture of Meaning (post-1960s elective)	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
PTG333 Painting After The Photograph Studio Elective **	3	PTG335 Constructing Narratives Studio Elective **	3
VAT Studio Elective (outside of major)	3	VAT400 The Role of Artist as Producer	3
LLC373W Art of the Personal Essay *	3	Liberal Arts Elective *	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	GEN398 Professional Practices	3
		<b>Total Credit Hours</b>	<b>18</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
PTG421M Senior Studio: BFA Research	3	PTG 422M Painting Seminar	3
VAT300 Aesthetics, Style+Content Studio Elective **	3	VAT Studio Elective (outside of major)	3
Liberal Arts Elective *	3	VAT493 BFA: Statement + Exhibition	3
Liberal Arts Elective *	3	Studio Elective **	3
<b>Total Credit Hours</b>	<b>15</b>	Liberal Arts Elective *	3
		<b>Total Credit Hours</b>	<b>15</b>

# Photography (PHV)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

<sup>1</sup> **Two** PHV studio electives required for graduation. Senior year PHV elective can be taken Fall or Spring.

\* 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
- 1** 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.

February, 2015

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
PHV267 Photo Major 2.1: Narrative Structures	3	PHV268 Photo Major 2.2: Sophomore Seminar	3
PHV295 Photo I: Intro to Photography	3	PHV270 Fine Art of Silver Print	3
ACD348 History of Photo	3	PHV292 Studio Lighting	3
ACD203 Art History III: 1945–Present	3	PHV201M Photo 2: Digital Imaging	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	Post-1960s Art+Design History Elective (from selected list)	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
PHV325 Photo Major 3.1: Contemporary Color	3	PHV330 Photo Major 3.2: Visual Thinking	3
PHV395 Photo 3: Advanced Digital Projects	3	PHV350 Photo Archive, Book+Portfolio	3
GDS200 Graphic Design for Non-Majors	3	PHV or Open Studio Elective or Internship	3
PHV Studio Elective <sup>1</sup>	3	Liberal Arts Elective *	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
PHV297 Video/Digital Cinema I: Screen Grammar	3	IME402 BFA Statement+Exhibition	3
PHV495M BFA Thesis/Research	3	PHV or Open Studio Elective <sup>1</sup>	3
PHV or Open Studio Elective <sup>1</sup>	3	Open Studio Elective	3
Liberal Arts Elective *	3	Open Studio Elective or Internship	3
GEN398 Professional Practices	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Photography: Video Track

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette:		LLC102 Writing + Inquiry II:	
Collaboration + Community	1.5	Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I:			
Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

1 At least two 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
- 1 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.

September, 2015

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
PHV267 Photo Major 2.1:		PHV268 Photo Major 2.2:	
Narrative Structures	3	Sophomore Seminar	3
PHV295 Photo 1: Intro to Photography	3	PHV292 Studio Lighting	3
ACD348 History of Photo	3	PHV201M Photo 2: Digital Imaging	3
ACD203 Art History III: 1945–Present	3	PHV297 Video/Digital Cinema I:	
LLC203 Writing+Inquiry III: Narrative Forms		Screen Grammar	3
or Liberal Arts Elective *	3	Post-1960s Art+Design History Elective	
<b>Total Credit Hours</b>	<b>15</b>	(from selected list)	3
		<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
PHV325 Photo Major 3.1:		PHV330 Photo Major 3.2: Visual Thinking	3
Contemporary Color	3	PHV341 Documentary Video	3
PHV397 Video/Digital Cinema II	3	PHV or Open Studio Elective or Internship	3
GDS200 Graphic Design for Non-Majors	3	Liberal Arts Elective *	3
IME211 Sound Design	3	Liberal Arts Elective *	3
LLC203 Writing+Inquiry III: Narrative Forms		<b>Total Credit Hours</b>	<b>15</b>
or Liberal Arts Elective *	3		
<b>Total Credit Hours</b>	<b>15</b>		

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
PHV495M Photo Major 4.1:		IME402 BFA Statement+Exhibition	3
BFA Thesis/Research	3	PHV442 Adv. Video+Digital	
ANIM310 Motion Graphics	3	Cinema Projects	3
PHV or Open Studio Elective		PHV or Open Studio Elective	
or Internship <sup>1</sup>	3	or Internship <sup>1</sup>	3
GEN398 Professional Practices	3	Open Studio Elective or Internship	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Printmaking (PRI)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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 *PRI232-332-432 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.

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
VAT200 Image+Form I	3	VAT202 Image+Form II: Reproducibility: 2D or 3D	3
PRI200 Print: Image Construction I: Line+Sequence	3	PRI201 Print: Image Construction II: Form+Color	3
Studio Elective***	3	Studio Elective***	3
ACD203 Art History III: 1945–Present	3	ACD305 Visual Culture+Manufacture of Meaning (post-1960s elective)	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective*	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elect*	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
PRI377 The Liberated Print: (Multiple/One) Investigation of Alternative Methods	3	PRI376 Expanded Print: New Media+Imaging	3
VAT327 Hybrid Approaches to Drawing + Painting: Digital Media	3	Studio Elective***	3
VAT Studio Elective (outside the major)	3	VAT400 The Role of Artist as Producer	3
LLC373W Art of the Personal Essay *	3	GEN398 Professional Practices	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
PRI450 Printmaking: Advanced Topics	3	PRI440 Propaganda, Media, Dissemination	3
VAT300 Aesthetics, Style+Content	3	VAT Studio Elective (outside of major)	3
Studio Elective***	3	VAT493 BFA: Statement+Exhibition	3
Liberal Arts Elective *	3	Open Studio Elective	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

# Sculpture + Expanded Media (SEM)

<b>Foundation Fall</b>	<b>Credits</b>	<b>Foundation Spring</b>	<b>Credits</b>
FND103D Digital Color	1.5	FND104 Digital Synthesis	3
FND103M Material Color	1.5	FND108 Design II	3
FND107 Design I	3	FND118 Drawing II	3
FND107L Design Woodshop Lab	0	FND130 Environmental Studio Elective	3
FND117 Drawing I	3	ACD104 Art History II: 18th C–1945	3
FND140A Charette: Collaboration + Community	1.5	LLC102 Writing + Inquiry II: Research + Intellectual Traditions	3
FND140B Charette: Self + Other Voices	1.5	<b>Total Credit Hours</b>	<b>18</b>
ACD103 Art History I: Ancient-18th C:	3	<a href="#">Point of major application</a>	
LLC101 Writing + Inquiry I: Basic Composition + Contemp Ideas	3		
<b>Total Credit Hours</b>	<b>18</b>		

\* 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

\*\*SEM Faculty Advisement required

February, 2015

**Note:** A 3-credit Engaged Practice experience is required for graduation. Please [see page 60](#) for more info.

<b>Sophomore Fall</b>	<b>Credits</b>	<b>Sophomore Spring</b>	<b>Credits</b>
VAT200 Image+Form I	3	VAT202 Image+Form II: Reproducibility: 2D or 3D	3
SEM232 Intro to Sculpture Fabrication	3	SEM231 Intro Sculpture+Exp Media	3
SEM236 Time-Based Strategies	3	Open Studio Elective	3
ACD203 Art History III: 1945–Present	3	Post-1960s Art History Elective (from selected list)	3
LLC203 Writing+Inquiry III: Narrative Forms or Liberal Arts Elective *	3	LLC203 Writing+Inquiry III: Narrative Forms (if not taken fall) or Liberal Arts Elective*	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

<b>Junior Fall</b>	<b>Credits</b>	<b>Junior Spring</b>	<b>Credits</b>
SEM333 Topics in Sculpture+Exp Media	3	VAT400 The Role of Artist as Producer	3
SEM Studio Elective **	3	SEM Studio Elective **	3
Open Studio Elective	3	Open Studio Elective	3
LLC373W Art of the Personal Essay *	3	GEN398 Professional Practices	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>18</b>

## **Junior Spring** Credits

<b>Senior Fall</b>	<b>Credits</b>	<b>Senior Spring</b>	<b>Credits</b>
SEM429 SEM: BFA Research	3	SEM430 SEM: BFA Research+Exhibition	3
VAT300 Aesthetics, Style+Content	3	VAT493 BFA: Statement+Exhibition	3
Open Studio Elective	3	Open Studio Elective	3
Liberal Arts Elective *	3	Open Studio Elective	3
Liberal Arts Elective *	3	Liberal Arts Elective *	3
<b>Total Credit Hours</b>	<b>15</b>	<b>Total Credit Hours</b>	<b>15</b>

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## Section 9: Course Catalog

# Art/Craft/Design History + 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 and 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; poststructuralism, and postmodernity. 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. **3 credits.**

## Cinematic Time after 1960

ACD 320X

What does a cinematic image of time look like? Why did this question suddenly seem pressing after the Second World War? How has cinematic time been explored by filmmakers and artists in the past 50 years? What possibilities does this exploration open up? These questions will guide our investigation of cinematic time since 1960. We will consider a wide range of films and moving image media in which time takes on strange qualities—where the emphasis is on what is happening in the image, rather than on what has happened or will happen in the next shot. \$25 course fee required.

**3 credits.**

## Social Cinemas: Politics of Representation and Engagement

ACD 322

Social is a term used to describe all kinds of art and media today including social media, social practice, and activist media directed toward “social change.” This course examines film and video work that demands we think carefully about how the social is defined and represented as an idea, an experience, and a world (or worlds). We will begin by considering Jean Vigo’s call for a new “social cinema” in the 1930s. We’ll consider how experimental and avant-garde film functioned as a means for organizing social worlds and expressing social critique. We’ll ask what Stan VanDerBeek might have meant when he described the rise of a “new social media consciousness” in 1974. And finally we’ll look at how contemporary filmmakers and video artists respond to the way the Internet has changed our relationships to one another and to the events that shape our sense of how the larger social world is structured and defined. May be applied as an art history elective, Post-1960s art history elective, or humanities/cultural studies elective. Visual Culture Emphasis course. **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 throughout the history of photography from its earliest beginnings to 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. ACD or open liberal arts elective. Offered fall. 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 and 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 text book title suggest 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 the 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 this 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 will 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, to 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. Fulfills non-Western art history requirement. **3 credits.**

### World Cinemas

ACD 374X

Writing on film aesthetics in 1930, a year marked by global financial crisis and mounting political conflict, Béla Balázs did not feel it was possible to speak of the “people of the world.” But if that day were ever to arrive, he predicted, film would be there “ready and waiting to provide the universal spirit with its corresponding technique of expression.” Today we talk about how technology has altered the world, making it feel smaller and infinitely expanded at the same time. But can we still say film holds the promise of universal expression? If not, what does it promise now? What, in other words, do film’s techniques of expression correspond to in our contemporary world? In this course, we will spend time looking carefully at cinematic technique in films produced all over the world during the course of the medium’s history. At the same time we will also look carefully at the ideas and fantasies that animate “world cinema” as a label for certain kind of films without taking for granted that this phrase always means or

has meant the same thing.

Why do some critics and theorists embrace this term while others find it inadequate, a bad fit, something in need of qualification or replacement? What corrections and critiques have these writers offered? How do their observations change the way we see film technique and our own unexamined assumptions about how film makes the world available to each of us as viewers? May be applied to fulfill the non-Western art history requirement. \$25 course fee required. **3 credits.**

### American Crafts History

ACD 376

This course will necessarily focus on American crafts. However, an effort will be made to incorporate other expressions (especially non-Western) into the mix too. 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.**

### Issues in 20th and 21st Century Art: Research, Engagement + Politics in Contemporary Art

ACD 380X

This joint course between CIA and CWRU will revolve around the main issues and questions of late 20th and 21st century art, namely:

- What is Contemporary? Possible definitions and conceptual revisions.
- Theory versus Praxis, or a more combined Art + Research model?
- Art as a thinking process | Thinking as a creative process (following the contemporary, and truly trans-historical model: “art as research” and “research as art”)
- The dynamic inter-relationship of different media, and fields of study (as in installation art, and Krauss’s “post-medium condition”).
- The anxiety of interdisciplinarity (an inquiry and examination of the efforts, as well as the resistance, towards such approach).

Artists, for the most part, no longer define themselves as medium-specific, but primarily as visual artists and researchers. Fluidity among media is currently explored in a philosophical and artistic positioning that regards indeterminacy, uncertainty, and even ambiguity as positive and productive values. Inter/Cross/Trans/Multi are, therefore, welcomed prefixes and defining elements of an artistic discourse that aims at moving beyond established categories. Interdisciplinarity involves the combining of two or more disciplines into one activity, and it entails creating something new by crossing or thinking across boundaries. This might generate a sense of anxiety, which reflects the territorialization quite prevalent in academic and artistic arenas. More than specifically or strictly answering these main questions, the course will attempt to open channels for exchange, debate, and discussion, raising awareness about the most relevant and pressing issues in the 21st Century art. **3 credits.**

#### **Changing Views: Perspectives on African Art** ACD 385X

Through lectures, readings, and discussions, this seminar will explore important developments in the history of the reception, study, and photography of African art, from the 15th century to present day. An analysis of a number of key publications by pioneering scholars in the field will illustrate the multiple approaches that have been developed to gain insight into Africa's artistic heritage. Special attention will be devoted to the dialogue between anthropological and art-historical perspectives on the arts of Africa. This seminar will also address the politics and ethics of the acquisition and representation of African art, as well as the methodological challenges connected to their formal and stylistic diversity, and issues of artistic production and patronage. **3 credits.**

#### **Japanese Visual Culture: Where Modernity Meets Tradition** ACD 386X

This course will explore all aspects of Japan's visual culture, island by island, theme by theme. Special attention will be devoted to Japan's major cities, and the most important cultural sites, including temples, shrines, gardens, and parks. We will discuss the history of Japan, traditional Japanese culture, and current Japanese pop culture. Student assignments will focus on the history of Japanese illustration, including ukiyo-e, manga, and anime. The course lectures will introduce these topics, as well as present an examination of all traditional Japanese art forms, from temple architecture to the tea ceremony. **3 credits.**

#### **Art, Craft, Design History 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 and 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 and 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-culturalism 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** 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)—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 America 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 twentieth-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 and 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 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 re-presented in 20th c. 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 and 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 (material) specific concerns. Visual Culture Emphasis course. **3 credits.**

#### Conceptual Art

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 Conceptual Art's development in the 1960s and 1970s 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 and 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 "AI" (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

## Concept Development I

ANIM 201-301

A core requirement to learn digital painting in motion, scene design, character development, technical direction, and related pipeline standards for developing animated stories, shorts, films, and animated cinematography. This course examines the media production requirements for animation in applied professional studios. This course serves to develop the animator's core mechanics and vocabulary in the broad areas of animation integrated workflow (story conception, storyboarding, animatics, motion studies, character flow and design, scene, set, and props [look artists], technical direction, and summary of post-production flow) to meet industry expectations and professional output. Offered spring. **3 credits.**

## 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 they convey 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 synching that movement to sound, we emphasize the movement and create further depth and meaning. Required materials: a 7200 rpm hard drive. Offered fall. **3 credits.**

## Drawing for Animation

ANIM 220

An essential course for anyone who is interested in visual storytelling. This course will teach students how to draw ideas, actions, and gestures that effectively communicate a story. Students will draw from live models in costumes, animals in motion, and create characters that capture storytelling poses. An emphasis will be placed on exaggeration, silhouetting, line of action, balance, and gesture—all of which are needed to communicate a character's attitude and story. This course is highly recommended for animators and illustrators. Offered fall. **3 credits.**

## Acting + Directing

ANIM 231

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 and focusing on the 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. Open elective.

**3 credits.**

## Experimental Animation

ANIM 240

This course will introduce students to the history and experimental techniques used in the animation industry. Students will learn how to bring stories to life through stop-motion, charcoal drawings and mixed-media animation. Students will learn how to build sets, rig puppets, and use technology such as the green screen, lighting studio and cameras. This course serves as a great introduction to non-traditional animation for students who are interested in bringing physical materials to life. Offered spring. **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 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, demonstrations, artist research, studio assignments, in-class lab time, and group critiques. **3 credits.**

## Advanced 3D Animation

ANIM 308-408

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

## Motion Graphics

ANIM 310

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 to 3D Modeling

ANIM 345

The 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 conceptual problems. The subject matter within the Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game Design 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 sketch in pre-production, (2) utilizing specific introductory modeling methods to build the 3D illustration components, (3) the use of basic lighting and rendered materials, (4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem-solving in specific media situations (digital 2D & 3D) and technical proficiency at an introductory level in 3D modeling. **3 credits.**

#### 3D Texture, Mapping, Digital Lighting

##### ANIM 347

This course is designed to cover concepts in digital application of texture maps for 3D game models rendered in a real-time 3D game engine. Optimization of textures maps, and materials, Poly count limits, and how to “bake” extremely high levels of detail into low detail models capable of being rendered in real-time, and the benefits of using “Levels of Detail” with static, and dynamic lighting concepts, design, and optimization. The use of toggle-able lighting, and attachment of lighting to game assets and players. The importance of creating immersive environments, capable of being walked through, and/or viewed from multiple, often unspecified angles of view. Projects include concept integration into technical production workflow for describing, and optimizing digital 3D surfaces for rendering in a real-time game engine; creating immersive environments that express mood, and narrative through the materials, and lighting. Projects require the student to continually improve upon conceptual problem solving, time management strategies, communication/presentation and technical skills. **3 credits.**

#### Animation: Internship (EP)

##### ANIM 399-499

Elective credit can be given on a case-by-case basis for student internships developed through the Career Center office, with advance permission of instructor and department chair.

#### 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 be examining tools, techniques and concepts which help to augment and compose digital space for sequences of images (still images, animations & video). Digital compositing is the manipulated combination of at least 2 or more sources of images to produce and 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, socially, culturally and research connected narratives. Offered spring. **3 credits.**

#### BFA Research + Preparation

##### ANIM 401

This course is 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. Offered fall. **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.**

#### Animation Portfolio Reel & Shorts

##### ANIM 420

This course is a requirement for Animation students but also recommended for any student interested in the entertainment industry. Students will build and present a professional portfolio while learning career search and interviewing skills. Students will have the opportunity to create animated shorts and refine their best work. Each student will leave this course with a professional portfolio and a demo reel in their area of expertise. Required for Animation majors. Offered spring. **3 credits.**

## 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 and 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 203-303

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 prepress 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.**

### Anatomy for the Artist

#### BMA 250

This course is required for sophomore Biomedical Art majors and is also open to elective students on a space-available basis for studio or liberal arts Social + Natural Science (SNS) credit. The course is designed to strengthen the students' 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 viewpoint. 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 (EP)

#### 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 Natural Science & Zoological Illustration course. 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 to 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, perspectives (from orthogonal interpretation to dramatic vantage points and foreshortening.)

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.

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. 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, 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 3-dimensional 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 simplistic to 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. 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 design 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 course is required for sophomore Biomedical Art majors and is open as an elective on a space-available basis 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, the 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. This course supplements the integration of traditional and digital illustration techniques for non majors, focused on editorial, and narrative-based course work. Offered spring.

**3 credits.**



### Educational Media Installation BMA 306B-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. 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 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, Cleveland Botanical Gardens, and Cleveland Metroparks Zoo. The course will also incorporate field trips and guest lecturers to supplement the knowledge and practiced gained from studio practice. Projects will involve working with diverse materials, media, and electronic media. **3 credits.**

### Serious Game Design: Theory + Applications BMA 308-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, 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.**

### 3D Bioforms: Intro to 3D Modeling BMA 345

The 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 conceptual problems. The subject matter within the Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game Design 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 sketch in pre-production, (2) utilizing specific introductory modeling methods to build the 3D illustration components, (3) the use of basic lighting and rendered materials, (4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem solving in specific media situations (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 and 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 (EP) 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 a visual narrative of surgical procedures, and render final illustrations/media presentations using a variety of digital media. Special access to University Hospitals Case Medical Center will be granted and all students must follow ALL rules during medical observation, and be conscious of patient-related regulations

and privacy standards. Required of junior Biomedical Art majors. No electives. Offered spring. **3 credits.**

### Biomedical Art: Advanced Media Concepts BMA 353

This course serves as the first iteration of media concepts and problems courses 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 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 will 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. The course is also used for non-majors to develop strong skills in digital illustration/drawing techniques (Adobe Photoshop, Illustrator and InDesign). 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 + Media (EP) 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 for editorial and narrative-based projects. Offered spring. **3 credits.**

### Biomedical Art: Forensic Imaging/Modeling BMA 356-456

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, 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 (i.e., 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. We will feature guest appearances by the Curator of Research from the Cleveland Metroparks Zoo, and 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.**

### Cellular + Molecular Illustration BMA 370X-470X

This course will focus on the current techniques for visualizing and illustrating the cellular structure and molecules that make up living organisms: phospholipid bilayers, chemical exchange, carbohydrates, lipids, proteins, nucleic acids, etc. The ability to accurately represent cellular and molecular structures has become critical with recent

advances in microbiology, biotechnology, genetics, and pharmacology. You will learn how to locate 3D molecular model files on the Internet and manipulate these models on the computer. Working from conceptual drawings, you will use these files to render (and possibly animate) molecules in 2D using Photoshop and/or Illustrator and in 3D using a modeling application (such as 3D Studio Max). **3 credits.**

### Biomedical Art: Internship (EP) BMA 399-499

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 chair of the Biomedical Art Department. The internship will be graded in accordance with CIA grading standards, and professional review with the client providing the opportunity.

### 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, medicine, and/or natural science through the 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 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 will 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 the content accuracy/relevance 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.**

### Micro + Macroscopic Narrative Cultures BMA 407

The course is designed to utilize the Biomedical Art 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. Offered fall. **3 credits.**

## Craft + Design

### Core 1: Creative Process + Material Studies

CDE 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. The sophomores in the Craft + Design 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 + Design major programs. Offered fall. **3 credits.**

### Core 2: Language of Materials

CDE 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.**

### Core 3: Surface + Image

CDE 300

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.**

### Core 4: Digital Modeling + Making

CDE 301

Craft + Design Core 4 explores the integration of computer-aided design (CAD) across the craft disciplines. Building on the Core 3 course, this course 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.**

### Core 5: BFA Research + Thesis

CDE 400

Core 5 is a hybrid seminar/studio course 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 + Design majors. Offered fall. Open to electives. **3 credits.**

### Core 6: BFA Statement + Exhibition

CDE 401

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 + Design majors. Offered spring. Open to electives. **3 credits.**

# Ceramics

## Ceramics: Image, Pattern + Surface in Clay

CER 202-302-402

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. Required of all Ceramic Majors. Open to all. Prerequisite: Some clay working experience is suggested. **3 credits.**

## Ceramics: The Potter's Wheel/ Utility + Production

CER 240-340-440

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 student 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-341M-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 242M-342M-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 243-343-443

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 244-344-444

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 handbuilding 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: The Narrative Vessel

CER 246-346-446

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 course work in the Ceramics Department.

**3 credits.**

## Ceramics: Majolica, The Painted Pot

CER 247-347-447

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 248-348-448

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 3D modeling, when necessary. There will be lectures that address technical issues and artworks made of clay, both historical and contemporary. Required of all majors. Open to all. **3 credits.**

## Ceramics: Raw Materials

CER 249-349-449

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 handbuilding 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 250-350-450

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

### **Ceramics: Nature/Structure** CER 251-351-451

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 Ceramic majors. Open to all. **3 credits.**

### **Ceramics: Table for Two: Evolving Rituals of Food** CER 252-352-452

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 Ceramic majors. Open to all. **3 credits.**

### **Ceramics Vessel Utility** CER 253-353-453

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 255-355-455

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 260X-360X-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.**

### **Ceramics: Internship (EP)** CER 399-499

Elective credit can be given on a case-by-case basis for student internships developed through the Career Center office, with advance permission of instructor and department chair.

# Drawing

## Illusionism: Intro to Drawing

DRG 215M

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. Offered fall. **3 credits.**

## 100 Drawings

DRG 216M

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. Offered spring. **3 credits.**

## Drawing as Image, Process, and Plan

DRG 21X-31X-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.**

## Figure Drawing

DRG 225-226/325-326/425-426

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: Images: Series, Episodes + Time

DRG 27X-37X-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 Visual Arts. **3 credits.**

## Drawing Beyond Observation

DRG 221-321M-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. Offered fall. **3 credits.**

## Drawing: Style Context

DRG 323-423

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.**

## Systems Drawing

DRG 360-460

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.**

#### **3-Dimensional Drawing: The Psychology of Space**

DRG 38X-39X

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 ideas of 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 (EP)**

DRG 399-499

Elective credit can be given on a case-by-case basis for student internships developed through the Career Center office, with advance permission of instructor and department chair.

#### **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.**

#### **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 or Drawing chair. **3 credits.**



# Professional Practices + Engaged Learning (PPEL)

## S.E.A. Change: Drawn to Care (EP)

PPEL 200X.01/300X.01/  
400X.01 (Fall)

PPEL 201X.01/301X.01/  
401X.01 (Spring)

### How can portraiture affect both a patient's wellbeing and an artist's connection to others?

Supervised by a faculty member, this field-based practicum and seminar course provides interested, qualified students from all majors an opportunity to engage as artists "in residence" in a Cleveland Clinic treatment unit. Students spend 2–5 hours per week on-site, drawing and/or painting portraits of patients, in material and/or digital media. Equipment is provided on-site. Students also meet periodically in seminar on campus, and maintain a reflection blog/portfolio. Both patient scheduling and seminar meeting time will be customized to each student's overall class schedule. The end of the project year may include a culminating exhibit of all work produced in the course, and includes the gifting of the original work and framed prints back to the patients. Students are responsible for their own transportation. Open studio elective. NOTE: Students enrolled in the course will be required to produce documentation of immunizations and have a BCI and FBI background check, under the guidance of the instructor. Prerequisite: Discussion with instructor and portrait portfolio. May be taken for **1.5 or 3 credits**/semester. If taken for 1.5 credits, then Fall and Spring enrollment required for 3 credits.

## S.E.A. Change: projectFIND (EP)

PPEL 200X.02/300X.02/  
400X.02 (Fall)

PPEL 201X.02/301X.02/  
401X.02 (Spring)

### As artists and designers, how do we engage complex social issues?

Under the direction of a faculty member, this year-long, field-based practicum (1.5 cr. per semester) engages student artists and designers with community partners and individuals exploring and addressing the issues of displaced people, while responding creatively and critically through the lens of placemaking. Students spend 2-3 hours per week in the field working to understand the experience and context of displaced people and the organizations that serve this population. With those experiences and understandings of the context, students are then expected to produce work of various types, scales and at various locations. Student projects are shaped and calibrated by factors such as students' creative interests, art and design skills, and own perspectives, as well as by the community partners' input and collaboration. Student schedules out in the field will be customized in concert with the instructor. Students will also meet periodically in seminar on campus, and maintain a reflection blog/portfolio. Seminar meeting time will be customized to each student's overall class schedule. Transportation will be coordinated in concert with the needs of the course. Open studio elective. Prerequisite: Discussion with instructor. **1.5 credits**/semester. Fall and Spring enrollment required for 3 credits.

## Environment, Art + Engaged Practice (EP)

PPEL 210X-310X-410X

### How can artists and designers engage the natural environment to expand their studio practices?

Students from any major will work collaboratively with CIA faculty and a park naturalist-artist in this interdisciplinary studio elective, located at Look About Lodge in Cleveland Metroparks' South Chagrin Reservation. The bulk of the course experiences, exploration, and inquiry take place "in the field," and also includes significant public interaction.

What can artists do to help people powerfully reconnect to nature through art, in a day and age when we have become out of tune with the environment?

"Interpretation" is relaying information to an audience in a way that is meaningful, relevant, and provocative. Who is the audience? What creative and artistic solutions will enhance an interpretive nature program or environmental topic in a way to better reach that audience?

Students will create these artistic solutions based on each student's choice of nature and environmental topics, informed by their weekly field investigations as well as by continuing observations in a microhabitat. Students may choose to work in the media of their major, or explore other disciplines, and will also be exposed to specific materials and processes. Students will assist in conducting two public art-nature workshops, as well as present their work in a culminating public open house.

Appropriate dress for seasonal weather and outdoor hiking is expected. Students are responsible for their own transportation or carpooling. Open studio elective. **3 credits**.

**(EP)** – indicates a course that may fulfill, or help fulfill, the 3-credit hour Engaged Practice graduation requirement see page 60.

#### Hybridity (EP)

PPEL 333X

Offered as an interdisciplinary seminar/studio, Hybridity is designed to provide opportunities to discuss and explore emerging frontiers shared by art and engineering, from new materials and technologies, to collaboration and design thinking. Students from the Cleveland Institute of Art and Case Western Reserve University School of Engineering work together to discuss, reveal, and explore ways of thinking and working, through this seminar and project-based studio. The influence of collaboration and the hybrid on research, creativity, ideation, design, innovation, and making will be explored.

New technologies and materials provide an exciting range of possibilities for prototypes, models, molds, and parts toward a wide range of “making.” This course addresses the concepts, practices, and technologies of contemporary hybrid activity as interactions between art and engineering, and includes work at the think[box] and the studios of CIA, and service bureaus. A series of short essays complete the hybrid. Prerequisite: Discussion with instructor.

**3 credits.**

#### Professional Practices

PPEL 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.
- Entrepreneurship 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 required for all academic majors and encouraged for students in their junior year of study. Offered fall and spring. 3 credits.

#### Engaged Practice

##### Internship (EP)

PPEL 399-499

To fulfill the Engaged Practice (EP) graduation requirement *see page 60*, qualifying internships may be offered through the Career Center or major departments, or the Professional Practices + Engaged Learning hub. Only qualifying internships that are taken for credit in the sophomore, junior and senior years may fulfill the EP graduation requirement. For more information, contact your faculty advisor, your department chair, and/or the Career Center.

##### Putting Artists in the Classroom: Introduction to Art Education (EP)

PPEL 400-400A

**As artists, how can we give back to our communities through K-12 education in the arts?** This field-based practicum and seminar course provides students from any major with an introduction to the world of Art Education. Students are placed in schools in the Cleveland area, and work with a cooperating teacher or professional mentor there, providing first-hand teaching experience in the studio arts. Through the course, students are taught the principles and practices of Art Education and curriculum/ lesson planning to be used during their teaching experience. Students also learn to document their students' work and may curate public exhibitions of the work. Students are responsible for their own transportation. Open studio or Liberal Arts elective. NOTE: Students enrolled in the course will be required to have a BCI and FBI background check, under the guidance of the instructor. Prerequisite: Discussion with instructor. **3 credits.**

**(EP) – indicates a course that may fulfill, or help fulfill, the 3-credit hour Engaged Practice graduation requirement *see page 60*.**

# Foundation

## 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, 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.**

## 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 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 ongoing process of critique are also core components of the course.

Design 1 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.**

## Design II

### FND 108

This course builds on the experiences of Design 1, with compositional and conceptual problems being explored fully in three dimensions. 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 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 ongoing drawing/sketch books. Offered fall. **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.**

### Foundation Elective: Animation + Illustration: Visual Storytelling

FND 130A

This course introduces students to techniques and terminology used in the animation and illustration industry. Coursework will include projects such as character design, layout and storyboarding with an emphasis on developing observation skills along with enhancing technical and rendering abilities. Students will design for publication while learning to explore, communicate and evaluate basic concepts, which are essential in the development of critical thinking and problem solving skills in the applied arts. Offered spring. **1.5 credits.**

### Foundation Elective: Crafts: Ideas, Objects, Traditions

FND 130C

This course offers students a hands-on studio experience in three major studios with six of CIA's most experienced faculty. Through a variety of materials and processes used in the Ceramics, Glass, and Jewelry + 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.**

### Foundation Elective: Design

FND 130D

This course offers an introduction to Graphic Design, Industrial Design, and Interior Architecture for first-year students interested in learning more about these majors. An emphasis will be placed on fundamentals of all three disciplines with a focus on beneficial intellectual processes and skills. Weekly projects are structured around key design concepts and individual interests. Regular demonstrations, lectures and formal reviews will encourage individuals to develop basic design, verbalization and visual presentation skills. Offered spring. **3 credits.**

### Foundation Elective: Game Design + Biomedical Art: Game for Change: Fun, Play & Reward

FND 130G

This course is an introduction to both Game Design and Biomedical Art, and how these two areas of specialization can intersect to create meaningful games. Games which can help players change and engage in a world beyond reality. Coursework will explore concepts and techniques in game design and biomedical art, which will emphasize level design, game character art, real-time animation and integration of illustrated images in games. Students will learn how to develop the narrative of their game and learn strategies to engage players in the content of the game. A combination of different media will be explored to allow students interested in either game design or biomedical art to develop a common vocabulary through their specific subject interest and individual projects. Offered spring. **1.5 credits.**

### Foundation Elective: Photography + Video: Still & Moving Images: Optics, Form

FND 130P

This course is an introduction to photographic "seeing" in close examination of the dynamic intersection between still and moving images. Coursework investigates the aesthetic form and visual language of optical imaging and perception historically, and in contemporary context. Students learn to question, explore, communicate and evaluate basic photographic concepts, essential in the development of critical thinking skills that are applicable to many disciplines. Students considering a major in photography + video are encouraged to take this session. Offered spring. **1.5 credits.**

**Foundation Elective:**  
**Visual Arts: Contemporary**  
**Art Practice**

**FND 130V**

Basic concepts and skills relating to contemporary art practices in image making, exploring aspects of visual literacy and the process of criticism. You'll 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.**

**Charrette:**  
**Collaboration + Community**

**FND 140A**

This one-half semester course is framed by the theme of Community and Collaboration. Students and instructor work collaboratively to define and explore "community" as local place and learning environment. They identify and activate connections among charrette members and their specified community in order to develop a consensual creative response. Through sustained exploration of one theme, the Charrette emphasizes the development of skills for critical and creative thinking, experiential learning, problem-solving, and collaboration. Through materials exploration, making processes, and critique, the Charrette 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 seven weeks, to include both a Charrette documentation log as well as a collaborative 2D, 3D, or 4D form. Offered fall. **1.5 credits.**

**Charrette:**  
**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." 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 Charrette 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 Charrette 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 seven weeks, to include both a Charrette documentation log and a 2D, 3D, and/or 4D form. Offered fall.

**1.5 credits.**

# Game Design

## Intro Game Design

### GAME 215

Introduction to Game Design take students on an exploration of gaming theory and its practice through the development of physical games. Investigation includes game metaphor, story, game mechanics, and chance factors. Students will also analyze games and gameplay including the aesthetics of games and the design of their instructions. In this project-based course students will produce fully implemented board games and card games. Offered fall.

**3 credits.**

## Introduction to Video Games

### GAME 216

Game design allows artists to create meaningful play and interactive experiences. This introductory course explores games through the development and creation of 2D video games. The course aims to provide a critical vocabulary and historical context for analyzing games and gaming theory and focuses on the skills and techniques necessary to incorporate game design into an ongoing art practice. Offered spring. **3 credits.**

## Game Testing + Level Design

### GAME 318

Game Testing and Level Design will be covered as player elements, the game play experience, creating world levels, creating the game interface and creating the atmosphere. In addition, students will learn how to create Game Content for commercial game engines and learn how to set up origination skills for commercial game engines. Students will learn how to create texturing mapping, brushes, light maps etc. Offered fall. **3 credits.**

## Game Media Production I (EP)

### GAME 320

The course is a project-driven course jointly offered between Cleveland Institute of Art and Case Western Reserve University. Students will form production teams and collaborate, using their talents and expertise to develop a working prototype computer game, having an interactive and immersive experience. Students will take on roles of

game producers, developers, artists, programmers, and designers. You will learn to brainstorm, design documentation, assemble resources, create assets, implement the game design, and manage their individual tasks and collective project. 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. This course will bring together an interdisciplinary group of advanced undergraduate students to focus on the design and development of a complete, fully functioning computer game prototype. The student teams are given complete autonomy to design their own fully functional games from their original brainstormed concept and research to a playable finished prototype, i.e., from the initial idea through to the designed game brand. The student teams will experience the entire game development cycle as they execute their projects. An excerpt of example responsibilities include (but not limited to): creating a game idea, writing a story, developing the artwork, designing characters, implementing music and sound effects, programming and testing the game, and documenting the entire project with a formal "Design Document" and demonstration with oral presentation. Offered fall. **3 credits.**

## Game Media Production II

### GAME 321

This course serves as a continuation of the fundamentals and theory application of game development. The course materials and projects will help students understand how to further develop game concepts, mechanics, interaction design, and prototype the game through the use of animation and simple interactivity. The course will require students to work individually to design game narratives, concepts, design documents (art assets, technical assets and sounds assets) and demonstrate the playability of the prototype game. The course exposes students to examples of the current work and research in game theory and narrative design, which are integral to development of successful polished games. Students will be exposed to industry-specific games with the requirement to test, analyze and review.

These examples along with specific lecture topics and materials, will allow the student to understand how to continue to develop their own game projects by learning specific research methods for understanding content, players and engagement strategies. This course does not require programming skill or experience per se; however it is understood that the student usage of Unity (in the Game Development SP2014 course,) and/or UDK may be used for projects with limitations on coded interactions and time constraints. If you wish to create a digital game but do not have technical experience to achieve the full results, you will be required to show an animation of the game concept and prototype in action, with narrative, character/environmental style, GUI, HUD, scoring, mechanics, level design, and instructional prompts. Alternately, you may choose to work on a non-digital game, which notes a similar level of complexity. Please note that this course welcomes both digital and non-digital games, but that the requirements and milestones for each type of game will be somewhat different and require the development of design-related documentation, assets and research. Offered spring. **3 credits.**

## Introduction to Game Development

### GAME 322

The course is designed to teach students about the various elements of game development. Students will work to utilize modern tools to develop 2D/3D graphical assets into an interactive game engine through the use of programming. A focus will be applied to skill learning while additional topics and theory will be covered to provide a well-rounded experience. **3 credits.**

## Introduction to 3D Modeling

### GAME 345

The 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 conceptual problems. The subject matter within the Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game

Design 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 sketch in pre-production, (2) utilizing specific introductory modeling methods to build the 3D illustration components, (3) the use of basic lighting and rendered materials, (4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem solving in specific media situations (digital 2D + 3D) and technical proficiency at an introductory level in 3D modeling. **3 credits.**

### 3D Texture, Mapping, Digital Lighting GAME 347

This course is designed to cover concepts in digital application of texture maps for 3D game models rendered in a real-time 3D game engine. Optimization of textures maps, and materials. Poly count limits, and how to “bake” extremely high levels of detail into low detail models capable of being rendered in real-time, and the benefits of using “Levels of Detail” with static, and dynamic lighting concepts, design, and optimization. The use of toggle-able lighting, and attachment of lighting to game assets and players. The importance of creating immersive environments, capable of being walked through, and/or viewed from multiple, often unspecified angles of view. Projects include concept integration into technical production workflow for describing, and optimizing digital 3D surfaces for rendering in a real-time game engine; creating immersive environments that express mood; and narrative through the materials and lighting. Projects require the student to continually improve upon conceptual problem solving, time management strategies, communication, presentation and technical skills. **3 credits.**

### Game Design: Internship (EP) GAME 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Center office with advance permission of the department chair.

### BFA Research + Preparation GAME 401

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 comprehensive game design prototype. Integration of outside resources, research effective collaborator/expert communication, professional practices, presentation (oral and written) and documentation of the process of the specific year-long 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 appropriate to game design and development. The project visualization will be student driven; content needs will be determined by the student and the research into content and industry expectations for successful game design. The emphasis in this course will be on the conceptual development of the content accuracy/relevance and its realization through the design process. The process will fully address research, integration of content, game theory application, target audience, aesthetic and artistic merits, time tracking and scheduling, and ultimately a successful execution of completed prototype. The final work will have the following:

- a two-sentence (maximum) thesis statement,
- a design document process book,
- research paper,
- business-oriented estimates and budget planning for exhibition and materials,
- digital presentation to explain the work, artist statement/project scope statement, and the final project depicting the solution for the BFA Exhibition as a prototype game design.

Offered fall. **3 credits.**

### Serious Game Design: Theory + Application GAME 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, 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.**

### Game Media Production III GAME 420

The course is a project-driven course jointly offered between Cleveland Institute of Art and Case Western Reserve University. Students will form production teams and collaborate, using their talents and expertise to develop a working prototype computer game, having an interactive and immersive experience. Students will take on roles of game producers, developers, artists, programmers, and designers. You will learn to brainstorm, design documentation, assemble resources, create assets, implement the game design, and manage their individual tasks and collective project. 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. The course will bring together an interdisciplinary group of advanced undergraduate students to focus on the design and development of a complete, fully functioning computer game prototype. The student teams are given complete autonomy to design their own fully functional games from their original

brainstormed concept and research to a playable finished prototype, i.e., from the initial idea through to the designed game brand. The student teams will experience the entire game development cycle as they execute their projects. An excerpt of example responsibilities include (but not limited to): creating a game idea, writing a story, developing the artwork, designing characters, implementing music and sound effects, programming and testing the game, and documenting the entire project with a formal "Design Document" and demonstration with oral presentation. Offered fall. **3 credits.**

### Game Media Production IV

#### GAME 421

The course is designed to act as a summative experience, designed to focus student attention on the continuing production development of your BFA thesis game project. Advisement, lectures and demonstrations to help troubleshoot, solve, and increase understanding of the game development and programming process will support student project outcomes. Game industry standards of debugging, game testing, risk assessment, and troubleshooting design issues through production development will be key for student understanding while developing their final game thesis project. The game project visualization and concept will be student driven; content needs to be determined by the student and research/collaboration with all faculty committee advisors. The choice of game concept, style, mechanics, re-playability and overall design/development will be evaluated in the course and in the final BFA thesis exhibition and defense. This course serves to help the student with continued game production through advisement with faculty and appropriate demonstrations and game theory lectures as it relates to the appropriateness of the student games being developed. The faculty retains the right to supplement the course with additional readings, exams, and project exercises to increase understanding and awareness of game industry standards and preparedness. Offered spring. **3 credits.**

### Special VFX/Simulation + Virtual Reality

#### GAME 430

This course explores various aspects of special effects/simulation and virtual reality in game design and multimedia. The course aims to provide a critical vocabulary and historical context of the cutting edge of input and output technologies and their application as well as the underlying biology and psychology. Students will learn how to create robust and immersive experiences by combining the elements of graphics, animation, video, and audio using leading industry software. Students will complete various assignments and create projects that demonstrate their understanding of Special VFX, Simulation & Virtual Reality. Offered fall. **3 credits.**



# Graphic Design

## Graphic Design for Non-Majors GDS 200

This course is designed to teach the basics of graphic and communication design to non-Graphic Design majors. Students will be introduced to the key graphic elements of hierarchy, grid, typography, and organizing principles of design. While students learn these basics, they will also be introduced to the concepts of User Focus and User Experience design. The assignments are geared to help the students develop strategic thinking skills as they hone their graphic communication skills. **3 credits.**

## 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 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 Architecture GDS 206-306-406

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 207-307-407

This course revolves around creation of a well designed, beautifully executed, printed and bound "leave behind" portfolio. Experimentation with production tools and facilities is encouraged to expand and challenge the process. Course objectives will be pursued through explanations, demonstrations, and critiques. **3 credits.**

## Graphics for Design GDS 237-238

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 the students develop overall presentation abilities, while building a basic understanding the keys elements of graphic and communication design. Offered fall. **3 credits.**

## Design for Communication I (EP) 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. Prerequisite: GDS265 Design for Communication I or permission of instructor. Offered spring. **3 credits.**

### Web Design/Interactive I & II GDS 305-305B

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 tablets. The course will also include an introduction to designing and creating Epub formats. Prerequisite: GDS265 Design for Communication I or permission of instructor. Offered fall. **3 credits.**

### Hand Made Book GDS 309-409

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. Offered fall and spring. **3 credits.**

### Publication Design GDS 35X-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.**

### 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 (EP) 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 (EP) 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 Direct (EP)**

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 (EP)**

GDS 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Center Office with advance permission of the department chair.

**Graphic Design: 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 presented in the spring. Presentation, research, and ideation skills are stressed. Offered fall. **3 credits.**

**Graphic Design:  
BFA Statement + Exhibition**

GDS 466

This is the second half of 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. Prerequisite: 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.**

# General Studies

## College 101

GEN 101

An introduction to the U.S. college experience for international students.

Offered fall. **1.5 credits.**

# Glass

## Advanced Glass Concepts: Casting

GLS 240-340-440

This course aims at advancing students' knowledge and techniques in creative and intellectual ways as well as fostering new conceptual schemes. 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.**

## Advance Glass Concepts: Hot Sculpting

GLS 242-342-442

This class will emphasize freehand hot glass sculpting. We will discuss the similarities and inherent differences between traditional glassblowing techniques, and those that are used for hot glass sculpting. Approaches for making finished sculptures from sketches and designs will be at the core of this class. Areas of focus will include idea development, processes for breaking down and deconstructing complex forms, craftsmanship, and material understanding. Assignments will be given to teach techniques and processes, but will also focus on developing your personal vision and narrative. Course may be repeated. Course fee required. Prerequisite: One semester of Hot Glass. **3 credits.**

## Glass Forming Survey: An Introduction

GLS 243

The focus of this class is to develop an understanding of how glass as a material works, and how one might use it to realize ideas of design and sculpture. This class will be an introduction to the fundamental techniques of glass working. This includes glassblowing and hot shaping, glass fusing and casting, flame working, glue fabrication, and grinding, polishing and finishing processes. Required of all incoming sophomore Glass Majors. No previous experience necessary. Course fee required. May be repeated. **3 credits.**

## Intro/Intermediate Hot Glassblowing & Forming Processes

GLS 243H-343H-443H

Emphasis on starting with glass as a molten liquid. Practice in traditional and nontraditional blowing techniques. Colored glass application and use of various hand tools and torches. Hot glass skill development at your level. Theory and use of annealing kilns, safety in the studio. Open to any skill level. Course fee required. **3 credits.**

## Glass: Major Day

GLS 243M-343M-443M

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 student's voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Majors learn and are assigned responsibilities in studio operation. Safety in the studio. 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. Enrollment priority to Glass majors, advanced electives with one semester of hot glass. Course fee required. **3 credits.**

## Glass Major Day

GLS 244M-344M-444M

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 student's voice. Team approach emphasized in hot shop, building on and from basic working fundamentals. Majors learn and are assigned responsibilities in studio operation. Safety in the studio. 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. Enrollment priority to Glass majors, advanced electives with one semester of hot glass. Course fee required. **3 credits.**

## Intro Warm Glass + Lampworking Processes

GLS 255-355-455

This course will introduce students to the possibilities of glass working through an investigation of the techniques, tools, equipment and materials involved in flame working and kiln working processes. Warm glass refers to glass processes conducted with heat, but at temperatures under 1500 degrees (casting, fusing, slumping). Students will learn to problem solve glass construction both at the torch and in the kiln. This class will allow students to familiarize themselves with glass as a material, while allowing each student to explore their own artistic voice within the medium. Students will learn to safely manipulate and sculpt molten glass at the torch. The kiln-working aspect of the course will explore moldmaking and kiln operations to manipulate glass into two- and three-dimensional glass objects. Course fee required. **3 credits.**

#### **Glass: Concept, Theory + Practice**

GLS 343-443

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. Course fee required. **3 credits.**

#### **Advanced Hot Glass: Concept, Theory + Practice**

GLS 343A-443A

Assignments given at all levels; 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: Internship (EP)**

GLS 399-499

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

# 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 Taoist and Ch'an perceptions as 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.**

## Nature Poetry Before + After Darwin HCS 301X

In a notebook entry dated in the 1940s, Robert Frost wrote, "You have to be careful with the word natural—with all words in fact. You have to play the words close to the realities." So what are the "realities" of the natural world? Given that human beings are, after Darwin, connected to all living things, can we ever get far enough outside of ourselves to understand the "real," concrete world of nature? Or are we human beings simply creating, through language, a symbolic world and calling it nature? Is the act of constructing a world using language in order to understand ourselves and other things what makes us natural—is at the root of what we call "human nature"? In exploring those questions, this seminar will look at poetry before and after Darwin in an attempt to understand what effects natural science has had on poetic depictions of the natural world from the 1830s to the 1930s. The focus of the course will tilt toward poetic renderings of the natural world after Darwin, and in particular the most well-known American "nature poet" of the 20th century, Robert Frost. Frost grappled with many scientific ideas, both in and out of his poetry, and turned around the question of how science has affected poetry to ask, how does poetry help us understand science? May be applied as a Humanities/Cultural Studies elective or as a writing-intensive elective. **3 credits.**

## Survey of Contemporary Music HCS 309

This course will give an overview of avant-garde music written in the 20th (and 21st) 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.**

## Cinematic Time after 1960 HCS 320X

What does a cinematic image of time look like? Why did this question suddenly seem pressing after the Second World War? How has cinematic time been explored by filmmakers and artists in the past 50 years? What possibilities does this exploration open up? We will consider a wide range of films and moving image media in which time takes on strange qualities—where the emphasis is on what is happening in the image, rather than on what has happened or will happen in the next shot. \$25 course fee required. **3 credits.**

## Social Cinemas: Politics of Representation and Engagement HCS 322

"Social" is a term used to describe all kinds of art and media today including social media, social practice, and activist media directed toward "social change." This course examines film and video work that demands we think carefully about how the social is defined and represented as an idea, an experience, and a world (or worlds). We will begin by considering Jean Vigo's call for a new "social cinema" in the 1930s. We'll consider how experimental and avant-garde film functioned as a means for organizing social worlds and expressing social critique. We'll ask what Stan VanDerBeek might have meant when he described the rise of a "new social media consciousness" in 1974. And finally we'll look at how contemporary filmmakers and video artists respond to the way the Internet has changed our relationships to one another and to the events that shape our sense of how the larger social world is structured and defined. May be applied as an art history elective, Post-1960s art history elective, or humanities/cultural studies elective. Visual Culture Emphasis course. **3 credits.**

**Avant Garde Film****HCS 325**

Film, the quintessential art form of the 20th century, added time and relativity to the artist's palette. This course examines the abstract and non-narrative tradition: films that focus on manipulation of form, motion, and the collage-like collision of images in time (montage). Topics include early Soviet formalists, Dadaist and Surrealist films of the 1920s and 1930s, and American underground films of the 1960s and 1970s. Students keep a journal of their impressions of each film shown. Course fee required. 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 + 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 two-fold: 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 Tao 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 two-fold: 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 + 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.**

**World Cinemas****HCS 374X**

Writing on film aesthetics in 1930, a year marked by global financial crisis and mounting political conflict, Béla Balázs did not feel it was possible to speak of the "people of the world." But if that day were ever to arrive, he predicted, film would be there "ready and waiting to provide the universal spirit with its corresponding technique of expression." Today we talk about how technology has altered the world, making it feel smaller and infinitely expanded at the same time. But can we still say film holds the promise of universal expression? If not, what does it promise now? What, in other words, do film's techniques of expression correspond to in our contemporary world?

In this course, we will spend time looking carefully at cinematic technique in films produced all over the world during the course of the medium's history. At the same time we will also look carefully at the ideas and fantasies that animate "world cinema" as a label for certain kind of films without taking for granted that this phrase always means or has meant the same thing. Why do some critics and theorists embrace this term while others find it inadequate, a bad fit, something in need of qualification or replacement? What corrections and critiques have these writers offered? How do their observations change the way we see film technique and our own unexamined assumptions about how film makes the world available to each of us as viewers? \$25 course fee required. May be applied as Visual Culture Emphasis course. **3 credits.**

**Censorship, Art + 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 incites 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.**

### 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 over 130 years (since 1882). 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 389

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 An Approach to 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-C 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 demonstrate 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

comprehensive sense of what role an illustrator plays when dealing in the solutions of design/illustration problems. Students will also acquire an 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 illustrator's ability to create characters that meet client demands/needs and make them part of a cohesive world. Offered spring. **3 credits.**

## 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: ILL 263 Fundamentals of Illustration. Offered spring. **3 credits.**

## Storyboarding + 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, perspective, and background concept development. Offered spring. **3 credits.**

## Professional Standards in Illustration

ILL 370

Introduction for junior students in dealing with professional standards set by the illustration marketplace. Concentration on the preparation of artwork 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 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 become familiar with 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: Illustration + Production Workshop (EP)**

ILL 389

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.**

#### **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. Required of junior Illustration majors. Open to electives with instructor's permission. Offered fall and spring.

**3 credits.**

#### **Illustration: Internship (EP)**

ILL 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Center office with advance permission of the department chair.

#### **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 the 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: 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 student's visual awareness to a professional level to meet marketplace needs. Offered spring. **3 credits.**

# Integrated Media

## Sound Design Fundamentals

IME 211

This course will focus on the fundamentals of sound design and foley which relate to the film, television, animation, video games and the entertainment industry. Students will learn how to record, edit, and mix sounds while learning how to use microphones, software, and the recording studio. In this course, we will record and edit sound effects, voiceover work and music to be used in projects that support or enhance moving images. Required of Game Design majors and Photography majors in the Video track. Open elective. **3 credits.**

## BFA Thesis + Exhibition

IME 402

This course provides a platform for senior Animation, Biomedical Art, Game Design, Illustration, and Photography + Video majors who are BFA candidates. The course is structured to support the individual in shaping her/his project and the production of all elements of the BFA thesis. Strong conceptual skills developed through professional planning and research are core to this process. Offered spring. **3 credits.**

# Industrial Design

## Intro to 2D to 3D Digital Processing

IND 202X

This class is highly recommended to sophomore ID students but is open for anyone but with little or no knowledge of ALIAS and physical model creation. Emphasis will be placed in converting traditional sketch media into physically accurate 2D designs. Software used will be primarily Autodesk ALIAS but also Sketchbook Designer and Adobe Illustrator will be used as source data. **1.5 credits.**

## 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 problem 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.**

## 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.**

## 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. **1.5 credits.**

## Materials + Processes

IND 240

Continuation of fall semester. 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 spring. **1.5 credits.**

## Transportation Design (EP)

IND 250T-251T/350T-351T/450T-451T

This series of courses exposes 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. Series of six courses required of Transportation Track students. Offered fall and spring. Each course in the series carries **3 credits.**

## Ergonomics + Design

IND 280

This course focuses on 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 the 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.**

**Communication Skills:  
Transportation 1.1**  
IND 287T

This course will focus on the development of effective visual communication for transportation 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 Transportation Design. Required of sophomore Transportation Track students. Offered fall. **3 credits.**

**Communication Skills:  
Transportation 1.2**  
IND288T

This course is an extension of Fall Communication Skills and will focus on the development of effective visual communication for transportation 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 Transportation Design. Prerequisite: Communications Skills 1.1. Required of sophomore Transportation Track students. Offered spring. **3 credits.**

**3D Modeling 1.1**  
IND 303

This course focuses on introducing students to 3D digital modeling for the industrial design profession. It employs a surface modeling approach using Autodesk Alias 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 (IND 303) 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 and 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 latter 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.**

**Industrial Design 2.2 (EP)**  
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 (EP)**  
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 with 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.**

**Automotive Design  
Language 1.1**  
IND 352T

Automotive Design Language is an essential knowledge and skill for transportation designers to translate brand literacy, value and design quality into the appearance of a vehicle. In the first semester of a year-long sequence, students will learn how to develop techniques to explore new design language both in exterior and interior. Learn how to transform structural inspiration into design. Course phases were set to help students build up understanding and skills step-by-step, from proportion, to vehicle architecture, to detail refinement and material/color trim. Students will place emphasis on developing automotive-related form-giving methods and design communication through sketching, rendering, physical modeling and verbal/visual presentation. Studio time will include formal lectures, demos, one-day assignments, work time and one-on-one instruction. Required of junior Transportation Track students. Offered fall. **3 credits.**

### Automotive Design Language 1.2 IND 353T

This is the second semester of Automotive Design Language Foundation. In this semester, students will learn how to use right design language to promote the main theme, how to integrate function into form languages and how to develop design details. Course phases were set to help students build up understanding and skills step-by-step, from proportion and vehicle architecture, to detail refinement and material/color trim. Students will place emphasis on developing automotive-related form-giving methods and design communication through sketching, rendering, physical modeling and verbal/visual presentation. Studio time will include formal lectures, demos, one-day assignments, work time and one-on-one instruction. Required of junior Transportation Track students. Offered 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.**

### ID: Internship (EP) IND 399-499

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

### 3D Modeling 2.1 IND 403

This advanced digital modeling course offers the option to continue with surface modeling using Autodesk ALIAS Automotive (for automotive design) or Solid Works 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. Prerequisite: 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 Autodesk ALIAS Automotive (for automotive design) or Solid Works (for product design). The Autodesk 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. Advanced rendering techniques will be explored. Prerequisite: 3D Modeling 2.1. Offers senior spring. **3 credits.**

### Design Center (EP) 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. Prerequisites for Industrial Design majors: one year of

industrial design training and approval of the course faculty. Prerequisite for non-Industrial Design majors: approval of the course faculty. Offered fall and spring. **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 a refined solution that considers 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 3.1 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 a refined solution that considers 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 and preparation and execution of work for three primary milestones, including employment search, BFA and Spring 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.**

### Advanced Automotive Design Language 2.1

#### IND 452T

In the first semester of Advanced Automotive Design Language course, students will learn how to develop design language based on brand literacy, how to use form languages to communicate functional ideas and how to develop new design language based on observation of trends. Course phases were set to help students build up understanding and skills step-by-step from proportion, to vehicle architecture, to detail refinement and material/color trim. Students will place emphasis on developing automotive-related form-giving methods and design communication through sketching, rendering, physical modeling and verbal/visual presentation. Studio time will include formal lectures, demos, one-day assignments, work time and one-on-one instruction. Required of senior Transportation Track students. Offered fall. **3 credits.**

### Advanced Automotive Design Language 2.2

#### IND 453T

In the second semester of Advanced Automotive Design Language course, students will learn how to develop high quality vehicle design by balancing proportion, function, aesthetic, brand language and trends. Course phases were set to help students build up understanding and skills step by step from proportion, vehicle architecture to detail refinement and material/color trim. Students will place emphasis on developing automotive-related form-giving methods and design

communication through sketching, rendering, physical modeling and verbal/visual presentation. Studio time will include formal lectures, demos, one-day assignments, work time and one-on-one instruction. Required of senior Transportation Track students. Offered spring. **3 credits.**

### 3D Modeling for Transportation 1.1

#### IND 454T

This course is the first in a two-course sequence focused on 3D Modeling for transportation design. It is essential for transportation designs students to develop and translate 2D design concepts into accurate 3D models. This course is intended to provide a foundation in 3D modeling specific to the transportation industry. Students will learn the basic modeling strategies and techniques focused on vehicle interiors. Studio lab time will include lectures, demos, in-class exercises, outside projects and one-on-one instruction. Required of senior Transportation Track students. Offered fall. **3 credits.**

### 3D Modeling for Transportation 1.2

#### IND 455T

This course is the second in a two-course sequence focused on 3D Modeling for transportation design. Instruction is focused on advanced 3D modeling specific to the transportation industry. Students will learn modeling strategies and techniques focused on vehicle exteriors. Studio lab time will include lectures, demos, in-class exercises, outside projects and one-on-one instruction. Required of senior Transportation Track students. Offered spring. **3 credits.**



# Interior Architecture

## Space & Planning Fundamentals

### INTA 231A

This course will cover the basic concepts 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 + Documentation

### 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 + Store Design

### INTA 232A

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 + Space Planning (EP)

### 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 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 twelve assignment modules covering all forms of measured perspective drawing. The final design project will include drawing and renderings as a requirement. Mandatory for all sophomore Interior Architecture majors. Open elective, sophomore and above. 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 sophomore 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 (EP)

### 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. Prerequisite: INTA 232A. Offered fall. **3 credits.**

## Retail Design + Brand Design (EP)

### 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. Prerequisite 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 + 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.**

## Sustainability: LEED + Detailing

### INTA 390X

This course introduces students to LEED and Sustainable practices preparing students for the LEED certification process. In the second half of the course students will learn to detail their designs in preparation for fabrication/implementation while taking into consideration ethical and sustainable fabrication methods and material selections. Open elective, sophomore and above, no prerequisites required. Required for all junior Interior Architecture majors. Offered spring. **3 credits.**

**Interior Architecture: Internship (EP)**

INTA 399-499

Elective to Interior Architecture juniors who have an internship opportunity with the approval from the department chair.

**Interior Architecture: 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's 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 chair approval. Offered fall. **6 credits for Interior Architecture majors; 3 credits for electives.**

**Interior Architecture: 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: BFA Survey**

INTA 432A

Final Preparation for Senior BFA. Faculty work with seniors to prepare and plan their final BFA exhibition and 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.**

**Interior Architecture: Advanced Problems (EP)**

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.**

# 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 + 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 exhibition 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 205W

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 206WX

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. (H/CS) CWC).

## Autobiographical Narratives 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 18th 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 six 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 + Fantasy****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. **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 workshoping 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. Writing-intensive course. **3 credits.**

**Writing about Material Culture****LLC 212W**

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 213W**

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. Open only to BMA seniors; juniors may request written permission from instructor. Fulfills writing intensive requirement. **3 credits.**

**Nature Poetry****Before + After Darwin****LLC 301X**

In a notebook entry dated in the 1940s, Robert Frost wrote, "You have to be careful with the word natural—with all words in fact. You have to play the words close to the realities." So what are the "realities" of the natural world? Given that human beings are, after Darwin, connected to all living things, can we ever get far enough outside of ourselves to understand the "real," concrete world of nature? Or are we human beings simply creating, through language, a symbolic world and calling it nature? Is the act of constructing a world using language in order to understand ourselves and other things what makes us natural—is at the root of what we call "human nature"? In exploring those questions, this seminar will look at poetry before and after Darwin in an attempt to understand what effects natural science has had on poetic depictions of the natural world from the 1830s to the 1930s. The focus of the course will tilt toward poetic renderings of the natural world after Darwin, and in particular the most well-known American "nature poet" of the 20th century, Robert Frost. Frost grappled with many scientific ideas, both in and out of his poetry, and turned around the question of how science has affected poetry to ask, how does poetry help us understand science? May be applied as a Humanities/Cultural Studies elective or as a writing-intensive elective. **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., Graphic Design, Illustration, Biomedical Art, Photography + Video. 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 paramourcy 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? 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 on the understanding of what we mean by the phrase "American literature." Fulfills Humanities/Cultural Studies distribution requirement. Creative Writing Concentration course. **3 credits.**

## Children's Literature

### LLC 390X

Many adults feel they are familiar with the classic children's books covered in this course, but actually know only sanitized versions, most produced for the movie screen. This class will examine the original texts of several well-known titles as literature and the fascinating and sometimes disturbing stories behind them. Critical reading, thought, research and writing on these texts will be among the key skills covered. Students will read extensively and discuss what they have read in class, create and deliver peer-evaluated presentations, and write a semester research paper related to the topics of the course. Students will view several related films during the semester as well. **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 jumpstart your ideas and provide 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. **3 credits.**

## 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 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.**

## Intro to African and 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 paramouncy 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 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.**

## Creative 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 inflect, 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, and Syncretism**

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 and African-American Literature**

LLC 471

This course will focus on the various artistic ways African and African-American 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 artform 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.**

**+**

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.**

# Jewelry + Metals

## Jewelry + Metals: Fabrication MET 206-306-406

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 sophomore Jewelry + Metals majors and all electives. Prerequisites: MET249 Introduction to Jewelry + Metals. **3 credits.**

## Enamel: Image, Surface, Relief MET 245

Fused glass (enamel) to metal 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. **3 credits.**

## Multiples in Enamel MET 246-346-446

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. ENA245 Enamel: Image, Surface, Relief. **3 credits.**

## Three-Dimensional Forms in Enamel MET 247-347-447

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.

Beginning enameling skills required for three-dimensional forms will be covered. **3 credits.**

## The Printed Image in Enamel MET 248-348-448

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. **3 credits.**

## Intro to Jewelry + 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. **3 credits.**

## Enamel in the Public Realm MET 250-350-450

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. **3 credits.**

## Jewelry + Metals: Mechanisms MET 251-351-451

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 sophomore Jewelry + Metals majors and all electives. Prerequisite: MET249 Introduction to Jewelry + Metals. **3 credits.**

## Jewelry + Metals: Advanced Projects MET 253-353-453

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 sophomore Jewelry + Metals majors and electives with instructor's permission. **3 credits.**



### Jewelry + Metals: Jewelry Concepts

MET 254-354-454

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 and 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 255-355-455

An intermediate- and advanced-level course designed to provide new opportunities to discuss and explore the historical and contemporary role 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 two devices— computer numerical control (CNC) 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 256-356-456

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. 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 + Design majors, sculpture, ID, Interior Architecture, biomedical art, and others with 3D modeling interest. **3 credits.**

### Jewelry + Metals: Recycling + Renovation

MET 257-357-457

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. Discarded materials, and 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 258-358-458

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 pieces supplement the course. Open to sophomore Jewelry + Metals majors and all electives. Prerequisite: MET249 Introduction to Jewelry + Metals. **3 credits.**

### Jewelry + Metals: Forming + Fabrication

MET 259-359-459

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 sophomore Jewelry + Metals majors and all electives. **3 credits.**

### Jewelry + Metals: Color

MET 260-360-460

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 allows 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 261-361-461

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 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 262-362-462

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 sophomore Jewelry + Metals majors, intermediate and advanced electives. Prerequisite: MET249 Introduction to Jewelry + Metals. **3 credits.**

### **Jewelry + Metals: Alternative Materials** MET 263-363-463

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 sophomore Jewelry + Metals majors and all electives. **3 credits.**

### **Jewelry + Metals: Production** MET 264-364-464

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 and redesign, production techniques and 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 265-365-465

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 sophomore Jewelry + Metals majors all electives. Prerequisite: MET262 Jewelry + Metals: Settings **3 credits.**

### **Jewelry + Metals: Flatware** MET 266-366-466

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 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. Prerequisite: MET249 Introduction to Jewelry + Metals. **3 credits.**

### **Jewelry + Metals: Casting + Modeling** MET 267-367-467

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 sophomore Jewelry + Metals majors and all electives. **3 credits.**

### Jewelry + Metals: Casting

MET 268-368-468

As a basic technique 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 270-370-470

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 sophomore Jewelry + Metals majors and all electives.

**3 credits.**

### Fashion-Jewelry-Accessories

MET 271-371-471

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 sophomore Jewelry + Metals majors and all electives. **3 credits.**

### Advanced Enamel Processes

MET 352-452

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. Seniors are generally working independently on research and production of work for their BFA exhibit. Technical demonstrations will be based on the skill level of the students enrolled each semester. Prerequisite: ENA245 Enamel: Image, Surface, Relief.

**3 credits.**

### Jewelry + Metals: Internship (EP)

MET 399-499

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 junior Jewelry + Metals majors. **3 credits.**

# Photography + Video

## Digital Photo Imaging I for Non-Majors

PHV 201-301-401

This course is an introduction to the technical and aesthetic fundamentals of digital photographic imaging for creative application. 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. Students gain proficiency in the use of Adobe Photoshop CC, Adobe Bridge, Camera Raw and Lightroom and are made aware of the creative options this software facilitates. Open Studio elective. Prerequisites: FND103D Digital Color and FND104 Digital Synthesis or instructor signature. **3 credits.**

## Contemporary Color Photography: Theory + Practice

PHV 225-325-425

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 techniques and 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 and realized in production of an in-depth color technical notebook. Required for photography majors in the photo track. Open Elective. **3 credits.**

## Installation + Constructed Objects

PHV 226-326-426

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 is designed for the photography major and any students working in installation or industrial design but is open to all majors. This course is cross-listed with Visual Arts. Open Studio Elective. Prerequisite: PHV 295 Photo I: Introduction to Photography or instructor's signature. **3 credits.**

## The Contemporary Portrait (EP)

PHV 228-328-428

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. Prerequisites: PHV 295 Photo I: Intro to Photography; PHV 292 Fundamentals of Studio Lighting, or Instructor signature. Open studio elective. **3 credits.**

## Publication Photography (EP)

PHV 229-329-429

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: Intro to Photography; PHV 292 Fundamentals of Studio Lighting, or Instructor signature. **3 credits.**

## Acting + Directing

PHV 231-331-431

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 and focusing on the 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. Recommended for Photography-Video Track students. Cross-listed with Animation. Open elective. **3 credits.**

## Landscape Photography

PHV 232X-332X-432X

This course will provide an exploration of historical and contemporary approaches to landscape photography. Students will gain a better understanding of their approach to landscape photography within the broader context of contemporary art and society. Included in this course are visual and written investigations of the aesthetic, social, cultural and environmental philosophies relating to the landscape. Open studio elective. Recommended for Photography majors. Prerequisite: PHV295 Photo 1: Intro to Photography. **3 credits.**

## Introduction to Photojournalism

PHV 235-335-435

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. Open Studio Elective.  
Prerequisites: Ph 295 Photo I: Intro to Photography or instructor signature.

**3 credits.**

### Experimental Film + Video Art PHV 240-340-440

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, 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 studio elective. Prerequisite: PHV267 Video/Digital Cinema I or signature of instructor. **3 credits.**

### Documentary Video PHV 241-341-441

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 studio elective. Prerequisite: PHV 297Video/Digital Cinema I or permission of the faculty. **3 credits.**

### Cinematography: 16mm Filmmaking PHV 261

This course is an introduction to the craft of filmmaking and appreciation of film as a pioneering medium of communication, entertainment, and art. The course introduces technical and aesthetic fundamentals of 16mm filmmaking where students work on individual and group projects. Students learn the camera, support systems, lighting techniques, metering systems and sound recording. Students are introduced to equipment used for production and post-production. Coursework includes visualization, pre-production planning, operation of equipment, and group collaboration. Students are exposed to the major movements in film history and important aesthetic approaches to film art. Students execute several exercises in 16mm film. They are responsible to purchase and process a minimum of three 100ft rolls (approximately 3.5 minutes each) of 16mm film stock. Open studio elective. Prerequisite: PHV 295 Photo I: Intro to Photography or instructor's signature. **3 credits.**

### Photo Major 2.1: Narrative Structures PHV 267

Narrative Structures is an intensive study in visual thinking for the photography major designed to utilize the creative potentials for both single and multiple image narrative. In this course, students investigate visual narrative constructs for linear and nonlinear storytelling with both digital and film-based media. Encourages interdisciplinary experimentation to examine methods of production for traditional, digital and diverse media to communicate both idea and process. Required for sophomore Photography majors. Offered fall. **3 credits.**

### Photo Major 2.2: Sophomore Seminar PHV 268

This course serves as an introduction to the rigors of studio practice, fundamentals of critical theory and development of an individualized and cohesive portfolio. This course engages the student in research, writing, creative content, and project development. Students gain an ability to visualize and verbally articulate their ideas, understanding the semantics of visual communication, augmented through a schedule of directed readings and range of critique strategies. This active and immersed practice positions the student's work in relation to the larger arena of historical and contemporary art in a social context. Required of sophomore Photo majors. Offered spring. **3 credits.**

### The Fine Art of Silver Print PHV 270-370-470

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. Required for sophomore photography majors. Open studio elective. Prerequisite: PHV 295 Photo I: Intro to Photography or instructor's signature. Offered spring. **3 credits.**

### Alternative Photographic Processes PHV 291-391-491

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: Intro to Photography or; PHV 201 Digital Photo Imaging I, or instructor signature.

**3 credits.**

### Fundamentals of Studio Lighting (EP)

PHV 292-392-492

Designed to cover fundamentals of Studio Lighting, equipment and techniques for Fine Art and Commercial Photography and Video. Students are provided access to the Photography + Video Department's Lighting Studio and Digital Print Lab. Materials required are based on processes pertaining to projects. Projects include: technical and conceptual skills, and problem solving for tabletop, product, location, and large-scale studio photography. Faculty provide a balance of assignments, demonstrations lectures, critiques, visiting artist lectures and workshops. Required for sophomore Photo majors. Prerequisites: PHV 295 Photo I: Intro to Photography or instructor signature. Open studio elective. Offered spring. **3 credits.**

### Advanced Studio Lighting

PHV 293X-393X-493X

This is an advanced-level course that facilitates discussion of the visual language of lighting for photographic processes in the larger context of contemporary art, photography, cinema, and digital media. Building on skills learned in Fundamentals of Studio Lighting, Advanced Studio Lighting expands the student's knowledge of controlled artificial light. This course emphasizes the process involved to produce a portfolio of both portrait and product images, in a coherent body of work based on a theme, concept, or selected subject matter. The course focuses on how photographers and filmmakers use lighting as an element of storytelling. Students investigate the theory and practice of lighting within the history of photography and cinema lighting design. A component of the course engages students collaboratively

to develop and execute lighting for a variety of scenes, presented for peer critique. Coursework also includes regular screenings and discussions of films, written papers and lab exercises. Prerequisite: PHV292 Fundamentals of Studio Lighting.

**3 credits.**

### Photo 1: Introduction to Photography

PHV 295

This course covers the fundamentals of digital and film SLR cameras, optics, exposure ratio, digital and B&W printing techniques. Lectures and demonstrations address digital workflow, file archiving, output for various applications and digital image development and film processing. Introductory lighting tools and documentation of artwork for professional applications is covered. Required for sophomore Photography majors. Open studio elective. Offered fall. **3 credits.**

### Photo 2: Digital Imaging

PHV 201M

This is an advanced studio course directed for the photography major that provides the technical and aesthetic fundamentals of digital photographic imaging for creative application. Students gain experience and skill working through each step of the production process, from image capture to computer modification, manipulations, and enhancement of images. This course fosters an engagement in a comprehensive digital workflow focused toward the production and presentation of professional quality work for portfolio and exhibition. Students gain proficiency in the use of Adobe Photoshop CC, Adobe Bridge, Camera Raw and Lightroom 5 to make use of the creative options this software facilitates. Required for sophomore Photography majors. Open studio elective. Prerequisite of PHV295 Photo I: Intro to Photography. Offered spring. **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 premier 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. Offered fall and spring. **3 credits.**

### Photo Major 3.1: Contemporary Color Photography: Theory + Practice

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 techniques and 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 and realized in production of an in-depth color technical notebook. Required for photography majors in the photo track. Open studio elective. **3 credits.**

**Photo Major 3.2:  
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 with instructor's signature. Offered spring.

**3 credits.**

**Photo Archive, Book + Portfolio**  
PHV 350

This course advances the student's knowledge of professional practice standards for archival media, emphasizing the photographic book and photographic portfolio. Work is project-based, focused on production of portfolios and books that incorporate the photographic image as an essential element. The photographic image is considered in context relevant to its function as primary artwork, documentation, as record of process or used in reference to concepts. Portfolios and photographic books are explored as an individualized expression of one's professional work. Required for Photography majors in the Photo track. Prerequisite: PHV201M or PHV201 Digital Photo Imaging or instructor's signature. Open elective. Offered spring. **3 credits.**

**Cinematography:  
16mm Filmmaking**  
PHV 361-461

This course is an introduction to the craft of filmmaking and appreciation of film as a pioneering medium of communication, entertainment, and art. The course introduces technical and aesthetic fundamentals of 16mm filmmaking where students work on individual and group projects. Students learn the camera, support systems, lighting techniques, metering systems and sound recording. Students are introduced to equipment used for production and post-production. Coursework includes visualization, pre-production planning, operation of equipment, and group collaboration. Students are exposed to the major movements in film history and important aesthetic approaches to film art. Students execute several exercises in 16mm film. They are responsible to purchase and process a minimum of three 100ft rolls (approximately 3.5 minutes each) of 16mm film stock. Prerequisite: PHV 295 Photo I: Intro to Photography or instructor's signature. Open studio elective. **3 credits.**

**Photo 3:  
Advanced Digital Projects**  
PHV 395

Advanced Digital Projects is an advanced studio art course in digital image-making concepts and techniques, allowing in-depth exploration of extended computer-based photo, large format and compositing projects. Digital imaging skills are advanced working with Adobe Creative Cloud's latest advancements to Photoshop, Adobe Bridge, Camera Raw, and Lightroom. Aesthetic issues are balanced with technical aspects of production, promoted through research into both artistic concerns and specific skill sets tailored to individual projects. Class structure combines demonstration and tutorials with hands-on, project-based activities applying acquired techniques, and provides opportunity for in-class discussion, critiques and presentations. Students are expected to demonstrate time management skills, work independently and meet deadlines. Required for photography majors in the photo track. Prerequisites: PHV295 Photo I: Intro to Photography; PHV201M Photo 2: Digital Imaging or PHV201 Digital Photo Imaging or instructor signature. Open studio elective. Offered fall. **3 credits.**

### Video/Digital Cinema II: Sculpting in Time

PHV 397-497

This advanced studio course expands upon the knowledge of students who have successfully completed the Video/Digital Cinema I and Studio Lighting Fundamentals 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, a method of artistic expression and communication. Topics include continuity, discontinuity, montage style editing, color grading, compositing, special effects and composition within the frame. Emphasizing the relationship between image and sound, students examine the concept of sound as a material with basic structural properties that may be manipulated, layered, and edited. Students explore methods of composition using various sound materials in assigned projects. Required of photography majors in the video track. Open Elective. Prerequisites: PHV267 Video/Dig Cinema I or signature of the faculty. Open studio elective. Offered fall.

**3 credits.**

### Photography + Video: Internship (EP)

PHV 399-499

Elective credit can be given on a case-by-case basis for student internships developed through the Career Center office, with advance permission of instructor and department chair.

### Photo Major 4.1: BFA Thesis + Research

PHV 495M

In the fall semester, seniors produce their written BFA Thesis paper, required of all degree candidates. Students first establish a thesis topic, formulate an abstract and conduct research that leads to a thesis proposal. Research and production are finalized in the thesis paper. Throughout the semester students engage in critiques of work underway for the BFA exhibit and portfolio. Students hone critical and theoretical skills in photography by examining historical and contemporary practices that have emerged with respect to concepts and processes relevant to thesis topics, class discussion, and individual artistic pursuits. Students investigate these ideas through research, critical observation, discourse and writing. Course format maximizes the potential for dynamic group interaction and facilitates essential one-on-one exchange with faculty, BFA advisors and peers. In the senior year, Photography majors are expected to participate in professional opportunities to submit and present work in order to gain the confidence and skills necessary to communicate effectively to a broad range of audiences. Required for senior Photography majors. Offered fall. **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 220-320-420

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. Open to all students with the prerequisite of Intro to Painting or with 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 226-326-426

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 and 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 PTG 227-327-427

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 today (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 classroom 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 Beyond Observation PTG 232-332-432

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 233-333-433

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, Rosenquist, Tuymans, 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 234-334-434

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. 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 235-335-435

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 236-336-436

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: Explorations in  
Representation + Figuration**

PTG 23X-33X-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 240-340-440

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 241-341-441

“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, and by 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, and 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 251-351-451

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 25X-35X-45X

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. Through projects, readings, and critiques, this course explores 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 (EP)**

PTG 399-499

Students will submit a written proposal for a semester-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 a 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 chair. This course is open to all Painting majors. **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 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 have developed a professional body of work to be presented in their BFA thesis exhibition, continued to maintain and develop their studio practice, 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. Offered spring. **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: 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 the 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 Foundation level.

**3 credits.**

# 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 student’s development of skill and sensitivity to the printed impression quality, visually articulating the individual’s aesthetic voice. 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 connects art and design; it is the oldest of all arts. This course will provide students a thorough introduction to the printmaking processes of lithography, silkscreen, and monoprint techniques. Students will be required to investigate color and form to generate multiple and unique impressions. Layering, color relationships, and principles of design serves as a starting point for image construction leading students to discoveries of complex solutions. While addressing conceptual and technical challenges related to printmaking, students will develop a body of work relative to the covered topics. Matrices will be built through drawing, painting, stencil making and toner transfers. These various methods will be investigated as both singular process prints as well as elements in multi-layered works. Required for all sophomore Print majors; open elective for all students above the Foundation level. Offered spring.

**3 credits.**

## Artist’s Book Now: Artist’s Book as Image

PRI 231-331-431

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: Narrative + Form

PRI 232-332-432

This 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. Open Elective. One semester required for Print majors for graduation. **3 credits.**

## Propaganda: Media, Dissemination, Technique

PRI 240-340-440

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 screenprinting 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. Open elective. Encouraged for Third/Fourth year students as an Elective Studio. Required for fourth-year Print majors. **3 credits.**

### Silkscreen

PRI 270-370-470

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, inks, 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 screenprint and how it relates to their own work. Open Elective for all students above the Foundation level.

**3 credits.**

### Expanded Print: New Imaging

PRI 276-376-476

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 wide-format digital printing, 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. Open elective. Encouraged for third/fourth year students. Required for third-year Print majors. **3 credits.**

### The Liberated Print: Investigation of Alternative Methods

PRI 277-377-477

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 versus 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. 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: Advanced Topics

PRI 350-450

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. Encouraged for third and fourth year students. Required for senior Print majors. Offered fall. **3 credits.**

### Printmaking: Internship (EP)

PRI 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Center office with advance permission of the department chair.

# Sculpture + Expanded Media

## Mapping + Memory: Spatial Construction SEM 204-304-404

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 the 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. To accomplish these transformations students will be able to engage and examine both physical and virtual approaches to spatial construction. Open to all students. **3 credits.**

## Media Installation SEM 206-306-406

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 ideas 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.**

## On the Body SEM 221-321

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. **3 credits.**

## Installation + Constructed Objects SEM 226-326-426

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 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 is designed for the photography major and any students working in installation or industrial design but is open to all majors. This course is cross-listed with Visual Arts. Open studio elective. Prerequisite: PHV 295 Photo I: Introduction to Photography, or instructor’s signature. **3 credits.**

## Installation: Light + Sound SEM 230A-330A-430A

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 the 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. **3 credits.**

## Intro Sculpture + Expanded Media SEM 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, moldmaking, and casting relevant to a range of materials, basic metalworking techniques such as cutting and welding, and will introduce the student to the use of time-based media in contemporary sculpture. Required for sophomore Sculpture + Expanded Media majors. Open to all students as an elective. Offered spring. **3 credits.**

## Intro Sculpture Fabrication SEM 232

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 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 to 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 effect on aesthetic production. Required at the sophomore level for all Sculpture majors and open to all other students. Offered fall. **3 credits.**

### Time-Based Strategies

#### SEM 236

This course will provide students with an opportunity to investigate the concepts and practices of various time-based media arts. A basic introduction to the processes of video art, sound art, and media installation will serve as the basis for the production of several projects. Assignments will be grounded in the development of media literacy, media ethics, dissemination techniques, and teamwork. Offered fall.

**3 credits.**

### Installation: Empire of the Senses

#### SEM 250-350-450

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.**

### Performance Art

#### SEM 255-355-455

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.**

### String, Felt, and Thread

#### SEM 267-367-467

This is an introduction to fiber and 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 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. Open elective. **3 credits.**

### Sewing + Fabrication

#### SEM 268-368-468

This is a sewing and patternmaking class. The class will emphasize skills in machine sewing and related systems for fabrication using flexible materials. Constructing a garment will be the first project. Understanding the construction of a shirt and acquiring skills to assemble it is an

ideal way to acquire hands-on skills and also to understand the shape of a surface or skin of any volumetric form. The class will then move on to patternmaking and the techniques of expanding, adding to, subtracting from, and morphing an existing pattern. These processes can then be used for constructing skins or shell structures for sculpture, clothing or costume. The emphasis will be on skills and practical information supplemented by images taken from the worlds of fashion, costume design, performance, and sculpture. **3 credits.**

### Fiber: Digital Images, Patterns + Structures

#### SEM 271-371-471

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. **3 credits.**

### Weaving Patterns: Collective Activity

#### SEM 275-375-475

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. **3 credits.**



**The Artist + Social Practice (EP)**  
SEM 280-380-480

This course explores a realm of artistic endeavor usually apart from the gallery system and the art market, where the artist applies his/her talents to questions directly related to community, social responsibility, and political activism. While looking critically at recent manifestations in relational and participatory practices—as well as learning about their historical context and interdependence with other fields—students will work within a greater social context, applying their skills to pressing issues (such as ecology, urban decay, poverty, discrimination, violence, and global abuses of the military-industrial complex, to name a few). The pedagogical approach will be to present projects realized by other artists who have worked in these areas, and to be able to contextualize these practices as the result/reflection of our current economic, political, and cultural situation(s), both nationally and internationally.

Students will research issues that are of greater concern to them individually, and present them to the class. This will be followed by in-depth discussion around problem solving, efficacy of action, and aesthetic materialization. Projects will then be developed and implemented throughout the semester. **3 credits.**

**Experiments in Electronic Arts**  
SEM 316

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 that is planned, managed and coordinated by the students, under the direction of the instructor. **3 credits.**

**Sonic Arts**  
SEM 318

This class is focused on aspects of sound related to the practice of sonic arts. Sound art is flourishing in museums and galleries, on media networks, and performed at festivals and performance venues around the world. Like many genres of art, sound art is interdisciplinary. This course will reflect that hybridity with investigations in: digital manipulations 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, popular music, and cinematic scores. **3 credits.**

**Topics in Sculpture + Expanded Media**  
SEM 333

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 Sculpture + Expanded Media majors and open to all junior and senior level students. Prerequisite: SEM232 Materiality + Aesthetics. **3 credits.**

**Creative Resistance: Media Art in the Social Sphere (EP)**  
SEM 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.**

**Sculpture + Expanded Media: Internship (EP)**  
SEM 399-499

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Career Center office with advance permission of the department chair.

**Sculpture + Expanded Media: BFA Research**  
SEM 429

As an extension of our goal that students develop the ability to generate self-directed work, this class 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 SEM majors. Offered fall. **3 credits.**

**Sculpture + Expanded Media: BFA Research + Exhibition**  
SEM 430

Required for all senior Sculpture + Expanded Media majors. Offered spring. **3 credits.**

## Science + Natural Studies

### 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

How does the psychological community, the legal community, and society at large determine what is abnormal? How do we as individuals make decisions about what is acceptable and unacceptable behavior? How does culture, religion and geographic location influence the definitions of normal behavior? It is these questions and others we will explore in this class examining the diagnosis, treatment and experimental study of psychopathology. Through lectures, case presentation, videos and required readings, you will develop an appreciation, understanding, and knowledge of behavior labeled as "abnormal." You will also enhance critical thinking skills, utilize methods of naturalistic observation and gain a sense of compassion and sensitivity for those who live with mental health disorders. **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.**

### Anthropology of Gender Roles

#### SNS 350X

In this course students will examine the various forms of gender roles, stereotypes, stratification, and attitudes from a cross-cultural, anthropological perspective. We will look at different cultural notions and assignments of gender, and how men's and women's activities vary in different types of cultures. We will also consider gender-related topics in our own culture. This course will be conducted in a seminar format, with a smaller class size, and an emphasis on student-led discussion around the topics presented. **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.**

### Prehispanic Civilizations: The Aztec, the Maya + the Inca

#### SNS 360X

This will be a lecture-based Anthropology course that focuses on the three major civilizations of Prehispanic Latin America: the Aztec, Maya, and Inca. We will study the three civilizations to understand the complexity of New World cultures, and to understand what their legacy to the Americas is today. **3 credits.**

### Introduction to Archaeology

#### SNS 370X

Archaeology is a branch of the wider field of Anthropology that seeks to understand past human cultures and life-ways. This course will introduce students to archaeological concepts, methods, techniques, and theoretical approaches. It will be based on scientific, materials studies-grounding of the field of archaeology, to understand how archaeologists approach the past. Prerequisite: SNS378 Anthropology.

**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, considering 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 cultural 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, 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.**

## Visual Arts

### Image + Form I VAT 200

Promotes a general understanding of how images work and are developed, which is a fundamental aspect of the visual arts. The course introduces 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 students 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 the 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 Visual Arts. Offered fall. **3 credits.**

### The Artist's Practice in Context VAT 200X-300X-400X

As a complement to the Professional Practices course, "The Artist's Practice in Context" is specifically designed for Visual Arts majors. The course takes an intimate look at the professional practices of artists working in major metropolitan areas such as New York City, Chicago, Los Angeles or Berlin. As part of the course students examine the realities of maintaining a professional practice within the context of this focus community. Students, guided and directed by faculty, are immersed in that community through such activities as studio visits; meeting with area arts professionals and at art venues. Open to all. Students must be 18 years old or over and must sign a waiver to travel with the group. Course may be taken more than once for additional credit. **1.5 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. 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, comics, 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 how the act of reproduction or replication constitutes part of the work's form and content. Open as elective to all majors. This course is required for all sophomore students in Visual Arts. Offered spring. **3 credits.**

### Collage + Assemblage VAT 212-312-412

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. 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.**

### Installation + the Constructed Object VAT 226-326-426

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 is designed for the Photography major and any students working in installation or industrial design but is open to all majors. This course is cross-listed with Visual Arts. Open studio elective. **3 credits.**

### Popular Culture + Imagery VAT 227P-327P-427P

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 today (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 classroom 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.**

**Criticism as Studio Practice**

VAT 241-341-441

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.**

**Silkscreen**

VAT 270-370-470

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, inks, 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 screenprint and how it relates to their own work. Open elective for all students above the Foundation level.

**3 credits.****Visual Arts: Aesthetics, Style + Content**

VAT 300

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 student's own choosing. Relative to this, in the seminar portion of the course the students are given critical, theoretical, and 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. The 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 Visual Arts. Offered spring.

**3 credits.****Painting + Visual Arts: Critical Issues in Art in Theory + Practice**

VAT 316-416

This class will focus on how the relationship between the visual and the verbal, how images and ideas play out in artists' 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.**

**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 straightforward digital output, using digital technology 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 Printmaking and Drawing juniors. Offered fall. **3 credits.**

**BFA Statement + Exhibition**

VAT 493

This course is meant to supplement the work done in the student's major studio classes. The BFA Review process is comprised of four components:

- Documentation
- Exhibition
- BFA thesis paper and short artist's statement (Abstract)
- BFA thesis Examination (Oral defense/review)

As part of the course these requirements will be reviewed in technical terms as well as in the context of professional practices in general. The BFA thesis paper is meant to prepare the student for their BFA thesis examination and to provide the foundation for professional practices beyond graduation. It is an opportunity for an in-depth consideration of their work and studio practice. 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 do 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**

**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.**

**Working Collaboratively + Group Dynamics**

VAT 354-454

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 presentation 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.****Role of the Artist as Producer (EP)**

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 Visual Arts seniors in all majors. Open as an elective with approval of instructor. Offered fall. **3 credits.**

**BFA Thesis + Statement**

VAT 493

This course is meant to supplement the work done in the student’s major studio classes. It focuses on preparing the BFA candidate for their exhibition, BFA Thesis Paper, Short Artist’s Statement and BFA Thesis Examination. The BFA Review process is comprised of four components: Documentation; Exhibition; BFA Thesis Paper and Short Artist’s Statement (Abstract); and BFA Thesis Examination (Oral Defense/Review). As part of the course, these requirements will be reviewed in technical terms as well as in the context of professional practices in general. The BFA thesis paper is meant to prepare the student for their BFA thesis examination and to provide the foundation for professional practices beyond graduation. It is an opportunity for an in-depth consideration of work and studio practice. 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 do they contribute to the reception of the work?” This course is open to all seniors regardless of major but is required by all Visual Arts seniors. Offered spring. **3 credits.**

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## Section 10: Faculty Listing

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## Department Chairs, 2016–17

### **Animation**

Anthony Scalamoto

### **Biomedical Art**

Thomas Nowacki

### **Ceramics**

Seth Nagelberg

### **Drawing**

Sarah Kabot

### **Foundation**

Petra Soesmann

### **Game Design**

Anthony Scalamoto, Co-Chair

Robert Brown, Co-Chair

### **Glass**

Marc Petrovic

### **Graphic Design**

Larry O'Neal

### **Illustration**

Jeff Harter

### **Industrial Design**

Daniel Cuffaro

### **Interior Architecture**

Michael Gollini

### **Jewelry + Metals**

Gretchen Goss

### **Liberal Arts**

Gary Sampson

### **Painting**

Tony Ingrisano

### **Photography + Video**

Barry Underwood

### **Printmaking**

Margaret Denk-Leigh

### **Sculpture + Expanded Media**

Sarah Paul

## Foundation

Buszkiewicz, Kathy

Cassara, Tina

Clark, Terry

Condon-Shih, Nicole

Cooper, Lane

Denk-Leigh, Margaret

Goss, Gretchen

Goss, Scott

Gutierrez, Steven

Ingrisano, Tony

Kabot, Sarah

Kautenburger, Kevin

Kuehnle, Jimmy

Ligon, Scott

Meier, Mike

Nerone, Adri

O'Brien, Kelley

Pinsky, Jessica

Sanderson, Douglas

### **Soesemann, Petra, Chair**

Wulffen, Christian

## Liberal Arts

Bassett, Mark

Bloomfield, Shelley

Checefsky, Bruce

Cooper, Lane

Davidson, Adina

Geaghan, Timothy

Goodman, Rita

Grimm, Susan

Hart, David

Hoag, Elizabeth

Kessler, Joyce

Lacis, Indra

Lichtenstein, Diane

McEntee, Nancy

McGrae, Cynthia

Modica, Donald

Moody, Christian

Ogunsanwo, Olatubosun

Risner, Kevin

Rosati, Jonathan

Sammons, Michelle

### **Sampson, Gary, Chair**

Stitt, Amber

Tranberg, Dan



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## Animation

Adams, Lincoln  
Harter, Jeff  
Lewis, Hal  
Maric, Pete  
**Scalmato, Anthony, Chair**  
Walsh, Harrison

## Biomedical Art

Halasz, Beth  
Harris, Deborah  
Lewis, Hal  
**Nowacki, Thomas, Chair**  
Pangrace, Joseph  
Schumick, David

## Ceramics

**Nagelberg, Seth, Chair**

## Drawing

Cooper, Lane  
Ingrisano, Tony  
**Kabot, Sarah, Chair**  
Meier, Mike

## Game Design

**Brown, Robert, Co-Chair**  
Bendis, Jared  
**Scalmato, Anthony, Co-Chair**  
Wu, Michael

## Glass

Demagall, Lisa  
**Petrovic, Marc, Chair**

## Graphic Design

Belt, Deborah  
Hulick, Mari  
Lally, Pat  
**O'Neal, Larry, Chair**  
Pawlowski, Eugene

## Illustration

Adams, Lincoln  
Chuldenko, John  
**Harter, Jeff, Chair**  
LoPriore, David  
McGinness, Suzanne  
Vlosich, George

## Industrial Design

Blackman, Carla  
Covert, D. Edward  
**Cuffaro, Daniel, Chair**  
Deng, Haishan  
Futo, Dennis  
Martinez, Bob  
McEachen, Pete  
Paige, Douglas  
Santarelli, Anthony  
Slattery, Adrian

## Integrated Media

Adams, Lincoln  
Halasz, Beth  
Paul, Sarah  
Scalmato, Anthony  
Toles, Mary Jo

## Interior Architecture

Appleton, Sherri  
Finegan, Pat  
Gatta, George  
**Gollini, Michael, Chair**  
Maric, Pete  
Wolf, Laura

## Jewelry+Metals

Buszkiewicz, Kathy  
**Goss, Gretchen, Chair**  
Hollern, Matthew

## Painting

Cooper, Lane  
**Ingrisano, Tony, Chair**  
Meier, Mike  
Richards, Katherine  
Tranberg, Dan

## Photography+Video

Barros, Simone  
Birchfield, Jr., Jerry  
McEntee, Nancy  
Minek, Joseph  
Toles, Mary Jo  
**Underwood, Barry, Chair**

## Printmaking

Craun, Jen  
**Denk-Leigh, Margaret, Chair**  
Maugans, Liz  
Slawson, Corrie

## Sculpture+Expanded Media

Cassara, Tina  
Kuehnle, Jimmy  
Lorton, Bill  
**Paul, Sarah, Chair**  
Warnick, Anthony  
Wulffen, Christian

## Engaged Practice

Chira, Barbara  
Hollern, Matthew  
Kautenberger, Kevin  
Paul, Sarah  
Thompson-Smith, Kristin

## General Studies

Goldman, Amy  
Hollern, Matthew  
Kabot, Sarah  
Kautenburger, Kevin  
Slattery, Adrian  
Thompson-Smith, Kristin

## Visual Arts

Casara, Tina  
Kempthorn, Amber  
Minek, Joseph  
Tranberg, Dan  
Underwood, Barry  
Wulffen, Christian



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## Section 11: Administration and Board of Directors

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## Executive Administration

[Grafton J. Nunes](#)

President + Chief Executive Officer

[Almut Zvosec](#)

Senior Vice President, Business Affairs +  
Chief Financial Officer

[Chris Whittey](#)

Senior Vice President, Faculty Affairs +  
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[Mat Felthousen](#)

Vice President, Office of Support Services +  
Chief Information Officer

[Mark Inglis](#)

Vice President, Marketing + Communications

[Malou Monago](#)

Vice President, Institutional Advancement

[Nancy Neville](#)

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[Raymond Scragg](#)

Vice President, Human Resources + Inclusion

[Jonathon Wehner](#)

Vice President, Enrollment Management  
Dean, Admissions + Financial Aid

## Staff Directors

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Director, Continuing Education +  
Community Outreach

[Martin Carney](#)

Director, Financial Aid

[Bruce Checefsky](#)

Director, Reinberger Gallery

[Barbara Chira](#)

Academic Director, Cores + Connections

[John Ewing](#)

Director, Cinematheque

[Joe Ferritto](#)

Director, Facilities Management + Safety

[Jenn Grasso](#)

Director, Grants + Special Projects

[Anne Gates](#)

Director, Academic Services

[Amy Goldman](#)

Director, Career Center

[Karen Hudy](#)

Registrar

[Liz Huff](#)

Director, Annual Giving + Alumni Relations

[Scott Ligon](#)

Academic Director, Distance Learning

[Julie Melvin](#)

Associate Vice President, Business Affairs

[Sally Palmer](#)

Controller

[Laura Ponkivar](#)

Director, CIA Library

[Amy Raufmann](#)

Director, Leadership + Board Giving

[Karen Sandstrom](#)

Director, Communications

[Richard Sarian](#)

Art Director

[Matthew Smith](#)

Director, Student Life + Housing

[Freeland Southard](#)

Director, Fabrication Studios

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**Board of Directors**

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[Donald Insul](#)

Vice Chair

[Cynthia Prior Gascoigne](#)

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Treasurer

[Grafton J. Nunes](#)

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[Gary Sampson](#)

Ex-Officio Faculty Director

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Barbara Hawley

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Jennifer Langer

Toby Devan Lewis

Yan Maschke

Warren L. Morris

Laura Ospanik '80

René Polin '94

Barbara Richter

Michael Schwartz

Robert Siewert

Daniel Simon, MD

Karen Skunta '74

Carey Spencer

Janet Spreen

Cathy Stamler

Elizabeth F. Stueber

Joy Sweeney '58

Russell Trusso

William A. Valerian

Peter van Dijk

Jeffrey Weiss

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