MFA Visual Narrative

DEGREE REQUIREMENTS

• Successful completion of 60 credits, including all required courses and the thesis project. Documentation of all thesis projects must be on file in the Visual Narrative Department to be eligible for degree conferral.

• A matriculation of three summers on-site and four semesters (fall and spring) of low residency. Students must complete their degree within six years, unless given an official extension by the provost.

• Visual Narrative grades on a pass/fail system. Students are required to remain in good academic standing.

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

FIRST-YEAR COURSE REQUIREMENTS

<table>
<thead>
<tr>
<th>Course #</th>
<th>Title</th>
<th>Semester(s)</th>
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<tbody>
<tr>
<td>VNG-5040</td>
<td>Black and White and One Color</td>
<td>summer</td>
</tr>
<tr>
<td>VNG-5080</td>
<td>Analog to Digital: Dynamic Transformations</td>
<td>summer</td>
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<tr>
<td>VNG-5130</td>
<td>Wired for Story: Creating Powerful Narratives</td>
<td>summer</td>
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<tr>
<td>VNG-5170</td>
<td>History of Visual Storytelling</td>
<td>summer</td>
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<tr>
<td>VNG-5540</td>
<td>Story Visualized</td>
<td>fall</td>
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<tr>
<td>VNG-5580</td>
<td>Creative Script</td>
<td>fall</td>
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<tr>
<td>VNG-5620</td>
<td>Digital Short Story</td>
<td>spring</td>
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<tr>
<td>VNG-5650/5655</td>
<td>Lecture Series I and II</td>
<td>fall/spring</td>
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SECOND-YEAR COURSE REQUIREMENTS

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<tr>
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<tbody>
<tr>
<td>VNG-6120</td>
<td>Bridging Image and Context</td>
<td>summer</td>
</tr>
<tr>
<td>VNG-6150</td>
<td>Shaping Your Story</td>
<td>summer</td>
</tr>
<tr>
<td>VNG-6210</td>
<td>Visual Writing</td>
<td>summer</td>
</tr>
<tr>
<td>VNG-6240</td>
<td>Form, Empathy and Character Play</td>
<td>fall</td>
</tr>
<tr>
<td>VNG-6320</td>
<td>Identity in a Digital World</td>
<td>spring</td>
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<tr>
<td>VNG-6330</td>
<td>Selling Your Story</td>
<td>fall/spring</td>
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<tr>
<td>VNG-6520/6525</td>
<td>Thesis Studio I and II</td>
<td>fall/spring</td>
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<tr>
<td>VNG-6540/6545</td>
<td>Thesis and Mentor Review I and II</td>
<td>fall/spring</td>
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THIRD-YEAR COURSE REQUIREMENTS

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<tr>
<td>VNG-6820</td>
<td>Connecting Story to Audience</td>
<td>summer</td>
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<tr>
<td>VNG-6850</td>
<td>Presentation and Communication</td>
<td>summer</td>
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<tr>
<td>VNG-6900</td>
<td>Thesis Production and Professional Practice</td>
<td>summer</td>
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</tbody>
</table>
which can—will come away with a yardstick to gauge whether each twist is on target or is a
ble of hooking the audience from the very first page. Just as important, students
bring it to life, drive it forward and give it meaning. These elements have little to
unique stories into the universal language of storytelling. Instead of rooting
those expectations are, where they came from, and how to translate the students'
views (which is often the opposite of what writers have been taught or think it is).
her audience is hardwired to expect in every story it reads, hears, interacts with or
visual or otherwise, needs a firm grasp of what a story actually is, and what his or
beginners as it is for the seasoned pro. First and foremost, every story author,
Writing artfully shouldn't be the first concern of any author; this is as true for
Instructor: L. Cron
Summer 2017 semester: 3 credits
Monday, Wednesday; June 5 – July 26 (no class July 3)
Friday June 9 – July 21. (no class June 30)
Hours: 1:00-3:50
Summer 2017 semester: 3 credits
Instructors: B. Kartalopoulos, L. Marcus, S. Morrison, L. Rosen
This seminar provides an overview of visual storytelling in photography, film and
graphic media. It will examine the evolution of children’s books, comics, photography and film as the departure point for different approaches to telling a story
with words and pictures. A thorough history of these art forms and their various
points of intersection will be given, from children’s adventure books to comic strips
and photojournalism to modernist approaches to storytelling, the underground
revolution, contemporary photography and film. Guest artists and lecturers will
address the class and field trips will be included.

VNG-5540-OL
Story Visualized
Fall semester: 3 credits
Instructor: J. Rugg
Visual storytelling is a language. Advertising, video, cartoons, symbols, icons, and
typography transfer information at rates our parents and grandparents could not
have imagined possible. Today’s content crosses borders and time at the speed
of thought—its meaning often altered by everyone who receives its signal. In this
course, students will investigate the role of distribution, technology and media in
creative content, as well as the significance of editing, design, format and context
in narrative. They will consider the impact of business on their practice. Assignments
include methods of adapting and creating fictional and nonfictional visual narratives
from original and found texts. Students will deconstruct, reconfigure and critically
analyze existing visual narratives such as films, video games, book covers, movie
posters and graphic novels.

VNG-5580-OL
Creative Script
Fall semester: 3 credits
Instructor: M. Sable
Concept, character, structure and craft—the fundamentals of creative storytelling
and the architecture of a well-defined outline—will be emphasized in this course.
Through a series of exercises, students will develop writing skills in the core
components of storytelling, such as an active but flawed protagonist with a
concrete goal, a story with a solid structure based on a character arc, and a unique
concept with a specified target audience. The similarities and differences among
theater, film, television, comics, and other visual media will be explored through
lectures, but primarily by writing itself. The objective of this course is to expose
students to the fundamentals of storytelling as applied through writing for a variety
of visual narrative mediums.

VNG-5570-A
History of Visual Storytelling
Monday, Wednesday; June 5 – July 26 (no class July 3)
Hours: 1:00-3:50
Friday June 9 – July 21. (no class June 30)
Hours: 9:00-11:50 and 1:00-3:50
Summer 2017 semester: 3 credits
Instructors: B. Kartalopoulos, L. Marcus, S. Morrison, L. Rosen
This seminar provides an overview of visual storytelling in photography, film and
graphic media. It will examine the evolution of children’s books, comics, photography and film as the departure point for different approaches to telling a story
with words and pictures. A thorough history of these art forms and their various
points of intersection will be given, from children’s adventure books to comic strips
and photojournalism to modernist approaches to storytelling, the underground
revolution, contemporary photography and film. Guest artists and lecturers will
address the class and field trips will be included.

VNG-5620-OL
Digital Short Story
Spring semester: 6 credits
Instructor: L. Cron
Writing artfully shouldn’t be the first concern of any author; this is as true for
beginners as it is for the seasoned pro. First and foremost, every story author,
visual or otherwise, needs a firm grasp of what a story actually is, and what his or
her audience is hardwired to expect in every story it reads, hears, interacts with or
views (which is often the opposite of what writers have been taught or think it is).
This course will tap into recent discoveries in brain science and uncover what
those expectations are, where they came from, and how to translate the students’
unique stories into the universal language of storytelling. Instead of rooting
around in story plot, key story elements will be unearthed beneath the plot that
bring it to life, drive it forward and give it meaning. These elements have little to
do with the surface plot or “writing well” and everything to do with what people
actually respond to in every story encountered. The course will proceed step by
step, from the first glimmer of an idea to an evolving, multilayered narrative capa-
bale of hooking the audience from the very first page. Just as important, students
will come away with a yardstick to gauge whether each twist is on target or is a
digression that brings the narrative to a screeching halt.
SECOND YEAR

VNG-6120-A

Bridging Image and Context
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 1:00-3:50
Summer 2017 semester: 3 credits
Instructor: D. Vainesman

Today type and image go beyond their original targets of visual communication and message design and have become visual and cultural art forms all their own. With thousands and thousands of typographic options to choose from, how do visual storytellers decide which font, design and format is best? How can the content or message of our work inform our decisions? And how will that typographic decision impact and/or engage the story’s audience? In this course students will be challenged to look beyond basic typographic design approaches by considering alternative methodologies including psychology, sociology, history and aesthetics to solve the various design challenges unique to each work. Students will recognize the beauty of the letterform and learn how to bridge their work’s visual content and contextual meaning to develop a rich and vibrant artistic/communicative palette. From minimal to “in-your-face” typography, students will explore their work and voice as visual communicators.

VNG-6150-A

Shaping Your Story
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 9:00-11:50
Summer 2017 semester: 3 credits
Instructors: L. Cron, T. Szetela

As readers, viewers and consumers of story, we are hard-wired to respond to every story we encounter. In this course students will sharpen their creative writing and visual storytelling skills for their thesis projects by focusing on the “who, how, what, where” and, most importantly, the “why.” From a deep understanding of what story is, students will hone in on the specific stories they want to tell and how they want to tell them. Through class discussions, students will develop the foundation, shape and scope of their narrative, establishing a clear yardstick by which to create, gauge and evaluate the relevance of every story element in their thesis. We will also investigate possible forms that these stories may inhabit. Students will identify resources and methods for sculpting their story’s digital and physical presence, and craft a project plan and set of goals that will guide their thesis development. Throughout the course, there will be iterations on methods of story development, story pitches and plans for production of the thesis.
VNG-6520-OL / VNG-6525-OL
Thesis Studio I and II
Fall and spring semesters: 6 credits per semester
Instructors: J. Rosen, E. Valentine
Guided by faculty and mentors, students will plan, pitch and execute a thesis project. The direction and visual medium for the thesis project is open to students’ interpretation, and must demonstrate their strength and vision as storytellers and visual narrative artists. Equal emphasis will be given to the verbal and visual direction of each thesis. Students will maintain a written journal documenting the progression of their narrative thesis from inception to completion, including detailed accounts of discourses and critiques with their advisor. An analog and digital version of each thesis is required. Additionally, thesis work will be augmented with “toolbox” sessions that will explore advanced technique, related analysis and professional practice. One-on-one and online group discussions and lectures by guest artists and authors will be scheduled. The thesis project will culminate in a group exhibition at SVA in the third summer session.

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<tr>
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<td>VNG-6525-OL</td>
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VNG-6540-OL / VNG-6545-OL
Thesis Review I and II
Fall and spring semesters: no credit
Instructor: N. Fox
To support thesis development, students will work with a mentor of their choice during the fall and spring semesters. In addition, individual meetings with the department chair will be held throughout both semesters for review of the thesis project and the mentorship process.

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<td>VNG-6545-OL</td>
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THIRD YEAR

VNG-6820-A
Connecting Story to Audience
Tuesday, Thursday; June 6 – July 27 (no class July 4)
Hours: 1:00-3:50
Summer 2017 semester: 3 credits
Instructor: B. Zackheim
Promotion is a key part of marketing, but it is only one part. To market our work effectively we need to weave promotions, sales and tales into a captivating whole. Do that, and your marketing leads to sales. But what are you selling? Yourself? Your story? An idea? This course will be a forum in which to discuss the elements of the thesis project that drives each student. By developing a marketing plan through discussions, we'll spot opportunities to highlight each student's passions, process and professional practice—connecting each student's story to his or her respective audience.

VNG-6850-A
Presentation and Communication
Monday, Wednesday; June 5 – July 26 (no class July 3)
Hours: 6:00-8:50
Summer 2017 semester: 3 credits
Instructor: A. Ogier-Bloomer
This course works closely in conjunction with the other third summer semester classes to prepare students for their life as professionals in the world of creative production. It will help students to formulate their formal thesis presentations before a panel of their peers and select instructors. Students will share personal insight into their creative work, a vital and necessary component of any creative practice, and will engage with their peers on the panel, as well as with a moderator and audience members. During this course, students will also refine their professional presentation skills through visiting artist talks and discussions, training in studio visits and preparing materials for their upcoming job search and/or studio practice. Critical and practical readings, inquiries and individual meetings with the instructor will lay the foundation for students' public speaking engagement and their professional life following graduation. Guest lectures and field trips will complement the course.

VNG-6900-A
Thesis Production and Professional Practice
Monday, Wednesday; June 5 – July 26 (no class July 3)
Hours: 9:00-11:50 and 1:00-3:50
Summer 2017 semester: 6 credits
Instructor: N. Fox
As visual storytellers, we create original works of art and literature for an audience to consume and critics, peers to validate and history to judge. Every artist and author takes on varying levels of responsibility, ownership and authorship. Each decision made, medium used and audience addressed in the creation of the work is a reflection of the voice of that artist, author and storyteller. In this final thesis studio, students will complete their thesis projects and prepare for the final thesis review, installation and exhibition. In addition, various guest artists, authors, critics, publishers and industry leaders will be invited to engage and critique individual student work. Approval of the thesis by the Thesis Committee and department chair are required for degree conferral.
SUMMER 2017
FACILITIES ACCESS

VNG-Riso-A
RisoLAB Access for MFA Visual Narrative Students
Summer semester: June 5 – August 4
No credit, free of charge
As part of the MFA Visual Narrative program, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing, and provides the opportunity for understanding the print production process, creative expression and collaboration toward the production and publishing of student projects. RisoLAB Access includes access to the Risograph duplicators for self-publishing and printing, as well as small-format bindery, paper trimming equipment, inks, paper, tools and resources. All MFA Visual Narrative students receive training during the summer semester.

PDG-Access-A
Visible Futures Lab
Summer semester: no credit
The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL’s philosophy of purposeful and extendable projects can request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

FIG-Printg-A
Printmaking Workshop Access
June 5 – August 19
Summer semester: no credit
Access fee: $275
Graduate students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. Note: Access is available during printshop hours that do not conflict with ongoing courses.

DIG-Access-A
Digital Imaging Center Access: Graduate Students
June 5 – August 1
Summer semester: no credit
Access fee: $300
For graduate students who want access to the Digital Imaging Center. Prerequisites: A working knowledge of the Macintosh operating system and the Adobe Creative Suite. Note: Access is available during hours that do not conflict with ongoing courses.

FALL 2017 / SPRING 2018
FACILITIES ACCESS

RisoLAB Access for MFA Visual Narrative Students
One semester: no credit
Access fee, $300 per semester
As part of the MFA Visual Narrative program, the RisoLAB is dedicated to the philosophy and practice of independent self-publishing, and provides the opportunity for understanding the print production process, creative expression and collaboration toward the production and publishing of student projects. RisoLAB Access includes access to the Risograph duplicators for self-publishing and printing, as well as small-format bindery, paper trimming equipment, inks, paper, tools and resources. All MFA Visual Narrative students receive training during the summer semester.

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

Visible Futures Lab
One semester: no credit
The Visible Futures Lab (VFL) offers tools for DIY hacking, crafts, state-of-the-art 3D printing, laser cutting, sewing and CNC routing, as well as traditional equipment. Graduate students who have projects that support and/or enhance the VFL’s philosophy of purposeful and extendable projects can request access to the lab and employ the facilities toward completion of their project. Lab access is free of charge and provides mentorship, tools and resources. Students who wish to work in the lab may need to demonstrate proficiency on some equipment or be trained to use equipment. For more information, descriptions of optional course offerings, hours and an access request form, please visit vfl.sva.edu.

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

PHG-Dkroom
Darkroom Access: Graduate Students
One semester: no credit
Access fee: $300
Graduate students who want access to the BFA Photography Department black-and-white darkrooms must register for PHG-Dkroom. Prerequisite: PHD-1003, Basic Photography, or equivalent.

Course # Semester
PHG-Dkroom-A fall
PHG-Dkroom-B spring

Sculpture Center Access
One semester: no credit
Access fee: $500
Graduate students who want access to the Sculpture Center must register for Sculpture Center Access. Students will work independently. Prerequisite: Two semesters of sculpture or permission from the Sculpture Center manager. All students must attend a mandatory safety demonstration. Note: Access is available during Sculpture Center hours that do not conflict with ongoing courses.

Course # Semester
FIG-Sculpt-A fall
FIG-Sculpt-B spring

Printmaking Workshop Access
One semester: no credit
Access fee: $325
Graduate students not enrolled in a printmaking course and who would like to use the printshop facilities to work independently must register for Printmaking Workshop Access. Prerequisite: Two semesters of printmaking or permission from the printmaking coordinator. Note: Access is available during printshop hours that do not conflict with ongoing courses.

Course # Semester
FIG-Printg-A fall
FIG-Printg-B spring